



artesmundi¹¹

Learning Pack

Jumana Emil Abboud

Welcome

Artes Mundi 11.

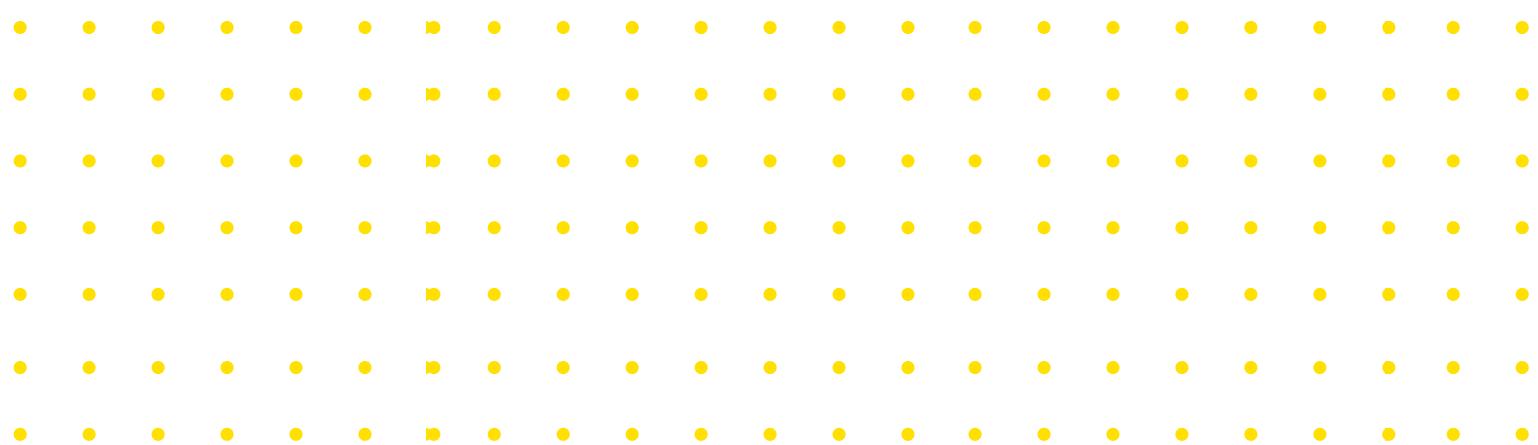
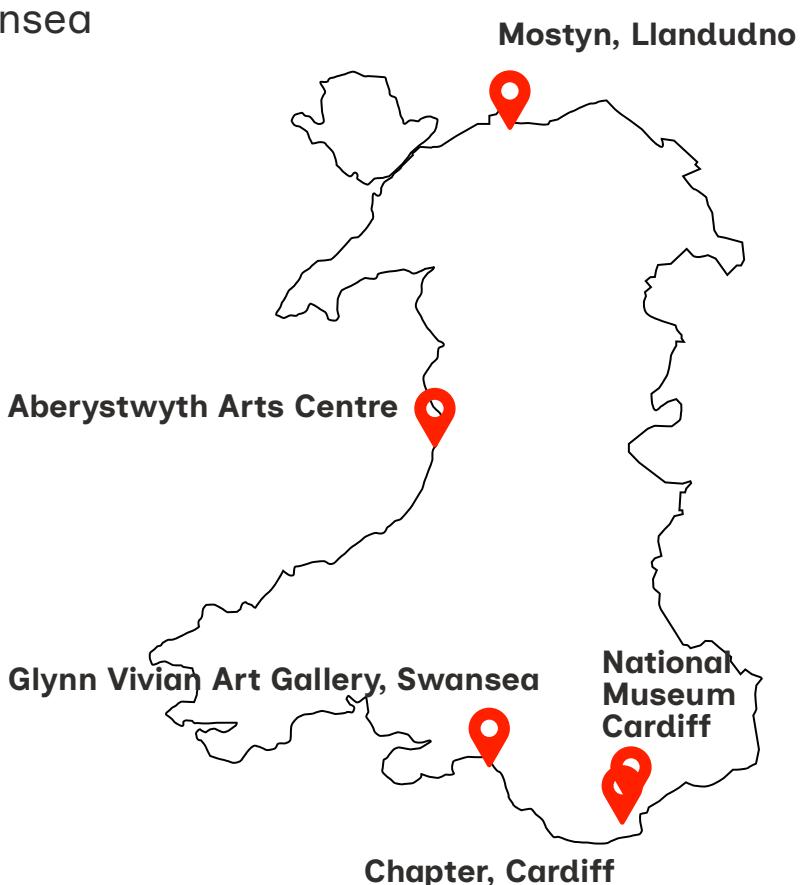
Presenting Partner
Bagri Foundation

24 October 2025- 01 March 2026

at

National Museum Cardiff
Aberystwyth Arts Centre
Chapter, Cardiff
Glynn Vivian Art Gallery, Swansea
Mostyn, Llandudno

[map](#)



The **Artes Mundi 11** exhibition (AM11) presents a group exhibition of all six international contemporary artists, at the National Museum of Wales, with each artist having a solo presentation elsewhere in Wales. These artists are selected by a panel from hundreds of nominations from across the world and are put forward for the £40,000 prize that will be announced during the exhibition's run.

Each of the artist's practice engages with broad themes of the human condition and lived experience in a variety of ways, from the poetic to the rhetorical; from the surreal to the satirical. Their work speaks to some of the most pressing issues of our time in ways that resonate with us all.

The six artists shortlisted for the prize and exhibiting in Artes Mundi 11 are:

Jumana Emil Abboud – based between Jerusalem and London, exhibiting at National Museum Cardiff & Mostyn, Llandudno

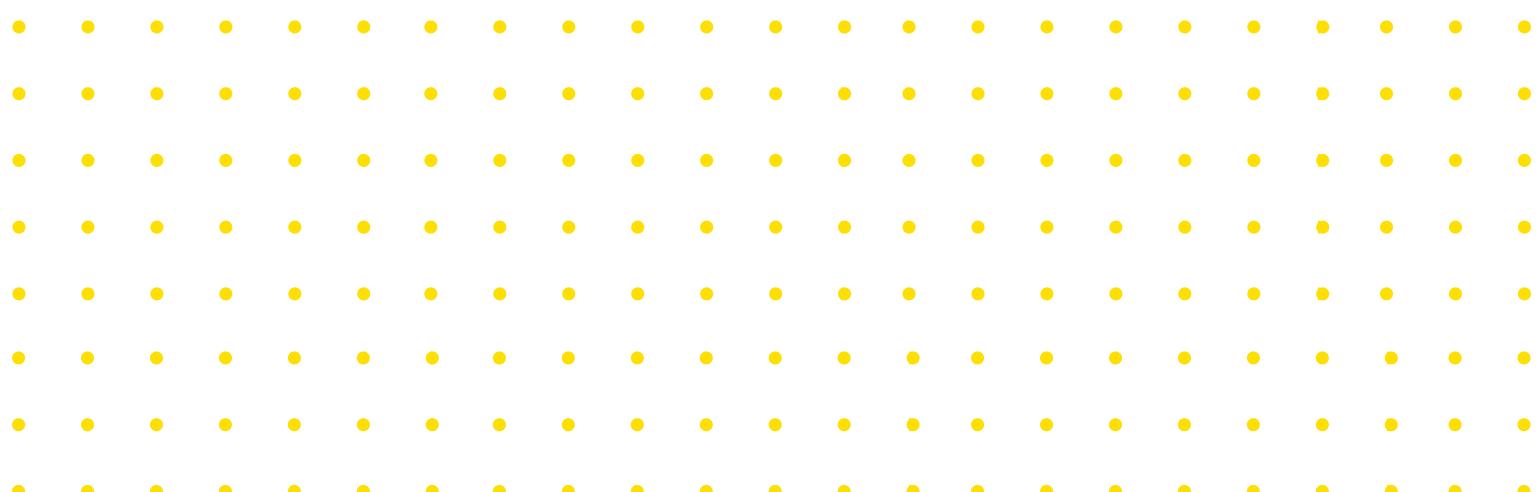
Anawana Haloba – based between Oslo and Livingstone, exhibiting at National Museum Cardiff & Aberystwyth Arts Centre

Kameelah Janan Rasheed – based in Brooklyn, New York, exhibiting at National Museum Cardiff & Glynn Vivian Art Gallery, Swansea

Sancintya Mohini Simpson – based in Meeanjin/Brisbane, exhibiting at National Museum Cardiff & Chapter, Cardiff

Antonio Paucar – based between Berlin and Huancayo, exhibiting at National Museum Cardiff & Mostyn, Llandudno

Sawangwongse Yawnguhe – based in Zutphen, exhibiting at National Museum Cardiff & Aberystwyth Arts Centre



How AM11 connects to the Curriculum for Wales

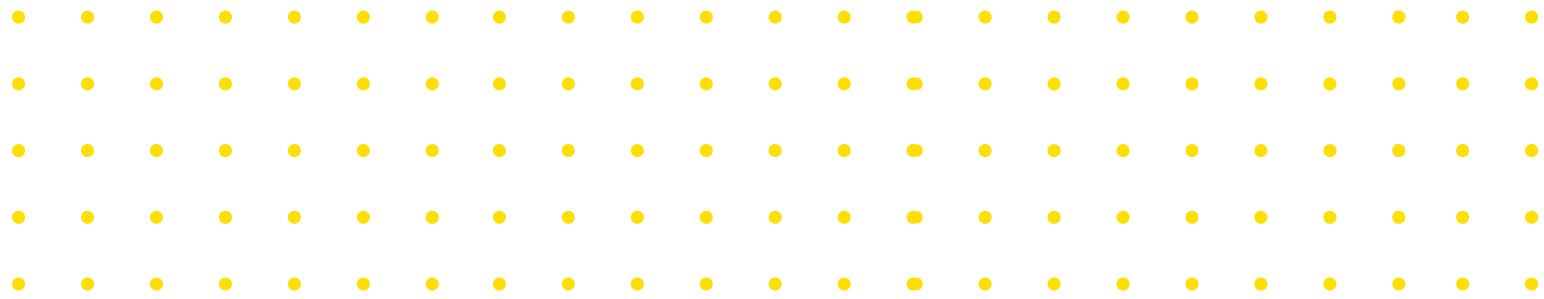
Across Wales, individual presentations by each artist collectively examine ideas concerning connections to land, political social and cultural contexts, the complexities of migration, conflict, and environmental impact. Together they explore how these ideas challenge preconceived notions of identity and inherited memory to tell stories that are often silenced.

AM11 presents a unique opportunity for students to engage with these dialogues through Contemporary Art. This learning pack has been devised for schools to support learning around the artists' work and the themes of the exhibition.

This resource supports the **Expressive Arts Area of Learning and Experience** and its **Statements of What Matters** which are as follows:

- Exploring the expressive arts is essential to developing artistic skills and knowledge and it enables learners to become curious and creative individuals.
- Responding and reflecting, both as artist and audience, is a fundamental part of learning in the expressive arts.
- Creating combines skills and knowledge, drawing on the senses, inspiration and imagination.

The activities and content outlined in this resource are aimed at pupils studying in years 10 and above but may also be adapted to younger pupils in line with the **Principles of Progression**.

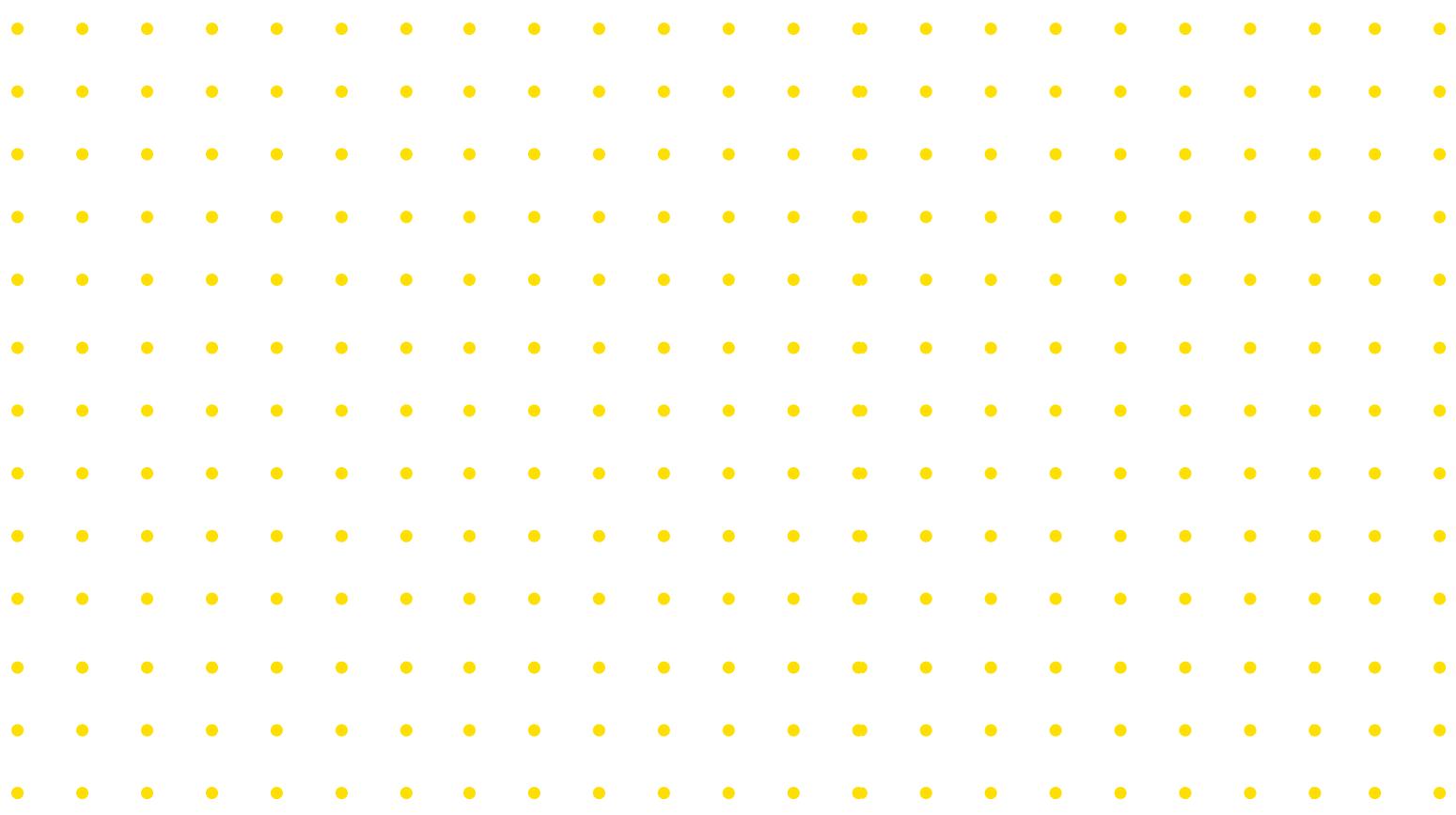


Through this resource pack students will be supported to explore:

Human Rights, Society and Responsibilities Environmental & Climate Justice

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

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



Seed by seed
light on right
(light of goodness,
radiation
in darkness)
Dawn of return.
Nature and
radiation,
darkness and
progression



Jumana Emil Abboud

For learners visiting
Mostyn

Artes Mundi - Jumana Emil Abboud



Artist & Topics

Jumana Emil Abboud's work relate to the topic of -

Environmental & Climate Justice Human Rights & Responsibilities

- The work highlights environmental themes by showing the important relationship between humans and animals with water and its relevance to our being, survival and culture.
- Community and people are very important to the artist's work. The artist often creates work in collaboration with others, focusing on the interconnectedness between people, their culture, and their heritage to their land.
- The work makes us think about the importance of water, yet it is scarce and not so easily accessible to everyone.

Jumana Emil Abboud highlights how important our connection is to our land, community and water sources. Water sustains life and is vital to our existence. Water sources are globally liminal places inhabited by humans and animals. The water sources are also often a foundation in spiritual and religious beliefs, and are steeped in myths and folklore in the communities in the surrounding areas. The artist uses folklore and tales to remind people how relevant water is within our being. The work shows the importance of water to our existence and culture, yet, water is not so easily accessible to all. The work leads us to think about how lack of water due to climate, geographical reasons and human interference is detrimental to communities worldwide.



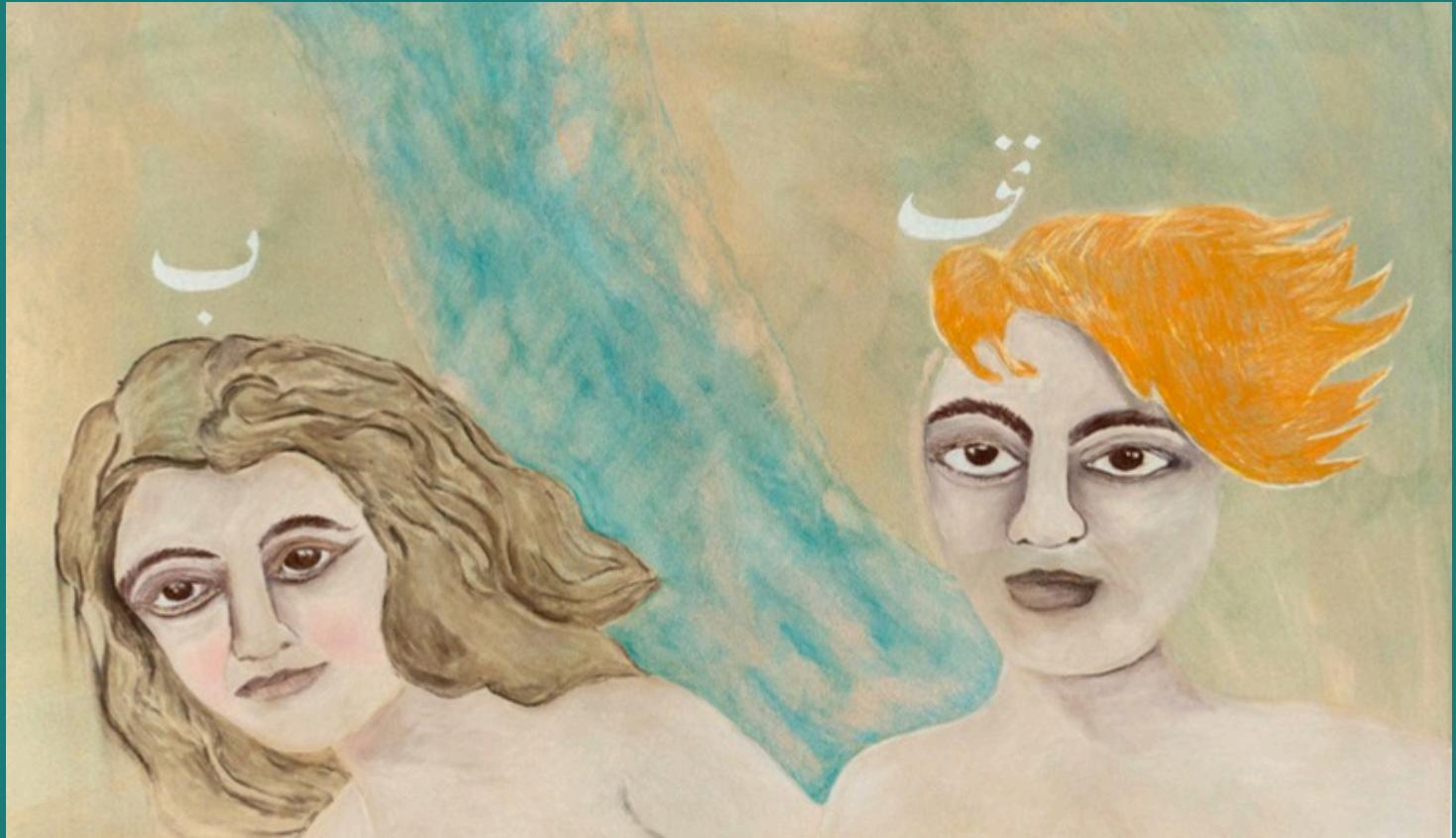
Springs from Palestine and Wales



Springs from Palestine and Wales is a collaborative textile artwork. To create this artwork, the artist worked with The Water Diviners, a Palestinian group, and creatives in North Wales. Community engagement and working with people to reveal folk tales are a very important part of the artist's creative practice.

On each of the textile panels there is a name of a lake or spring embroidered using red thread onto fabric. The first four panels are of water sources in Wales and the other three panels are of springs in Palestine. These sites are of magical, spiritual and folklore significance with many tales and myths. The artist uses these folktales to remind us how relevant water is to our being and cultures.

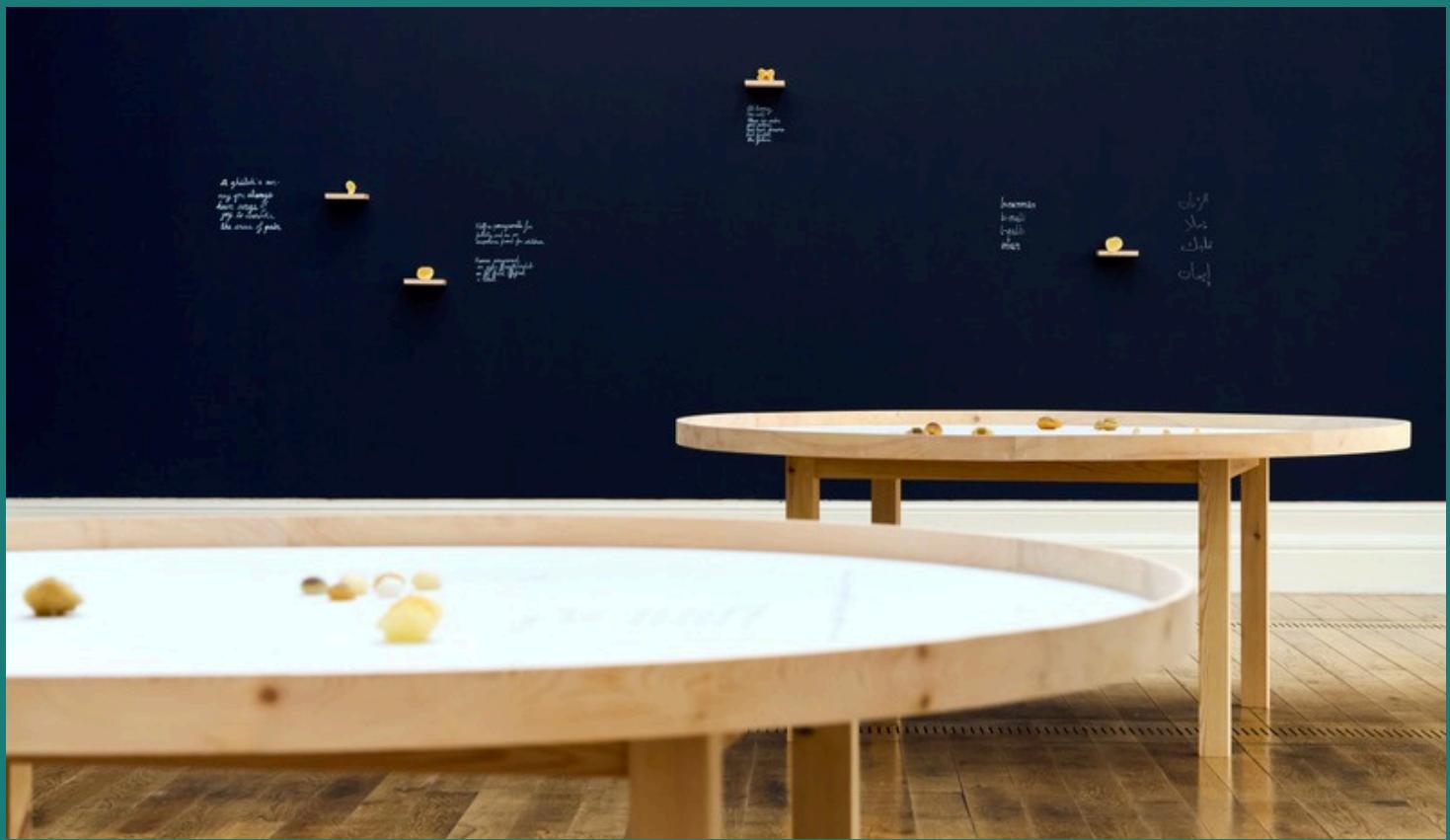
Bdour & Odour I, 2020



This painting depicts a folktale of a brother (Bdour) and a sister (Qdour). As part of the exhibition opening performance, Jumana Emil Abboud narrated the tale.

In the story, as Bdour and Qdour were out in the wild forest they grew weak with thirst. They were told by a magic bird of two streams and warned them that one of the streams was cursed. Bdour, overcome by thirst, drank from the wrong stream. 'In an instant, he was transformed into a young deer. Qdour cried out, but the deer gazed at her with loving eyes and followed her faithfully, one step behind, through all their journeys'. It is told that the two streams still flow somewhere deep in the forest, 'a reminder of love's loyalty and the wisdom of heeding kind voices when they warn you'.

Spirit Water Offerings



These wax casts are of votive form objects linked to folktales and traditional beliefs from different parts of the world, including Palestine. These stories have traditionally been passed down through generations and are used to offer guidance and wisdom.

The Owl (al boomy) for example is a wax cast of a bone that was collected by the spring at Sukiya. The belief is that it can be used to strengthen us during times of fatigue if kept close by when studying or working to aid with concentration. Another example is the ghoul's tooth, it is advised to be kept for protection as it is believed to keep evil away.

Discussion Topics & Prompts

Community

Many of the pieces in the exhibition are made collaboratively and stem from community engagement.

Who is in your community, and what has brought you together?

Land and People

The exhibition highlights the connection between people, land and water sources, whilst sharing folklore and tales through wax casts of natural objects.

What Welsh Folklore and myths can you think of that relate to people, land and water?



The Water Diviners, Palestine Group, 2021

Creative Workshop

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

Objectives: Students will work together to think of Welsh folklore and stories linked to water, and in response, create their own water painting inspired by the tale.

Context: Through creating work in response to folklore and tales, Jumana Emil Abboud highlights the important relationship we have with water and its relevance to our being and culture.

Materials: Watercolour paper or card, oil pastels or crayons, water, paintbrushes, paint (preferably watercolours or watered-down acrylic paint) and salt (optional).

Step 1: 10-15 minutes

In pairs or small groups, think of Welsh folklore and tales that relate to water. These could be folklore related to water sources mentioned in the exhibition, such as Llyn Dulyn and Llyn-yr-Afanc. Or they could be tales you were told as a child or stories from the Mabinogion. Feel free to do some research online to find an interesting tale. As you discuss these stories, it might be useful to doodle images of what you visualise in your mind to help inspire your painting.

Step 2: 10 minutes

Using crayons or oil pastels, make a drawing of something related to the folklore tale you have chosen. This could be something that you found interesting, a character in the story, or you could focus on the whole narrative of the tale. It could be as detailed or as simple as you would like.

Step 3: 15-20 minutes

Using only water, lightly paint on top and around your drawing. These could be patterns or the background to your image. The crayons/oil pastels will resist the water, so there is no need to worry about your drawing smudging. Choose 1-2 colours, preferably different or contrasting colours to your drawing. Add the paint to the watered areas and see where the paint flows on the paper. Can you create an interesting effect by mixing the two colours together to add depth and detail to your painting? You could sprinkle salt over your finished artwork to create a textured effect. Rub off the salt when the painting is dry to reveal an interesting result.

Glossary of Useful Terms

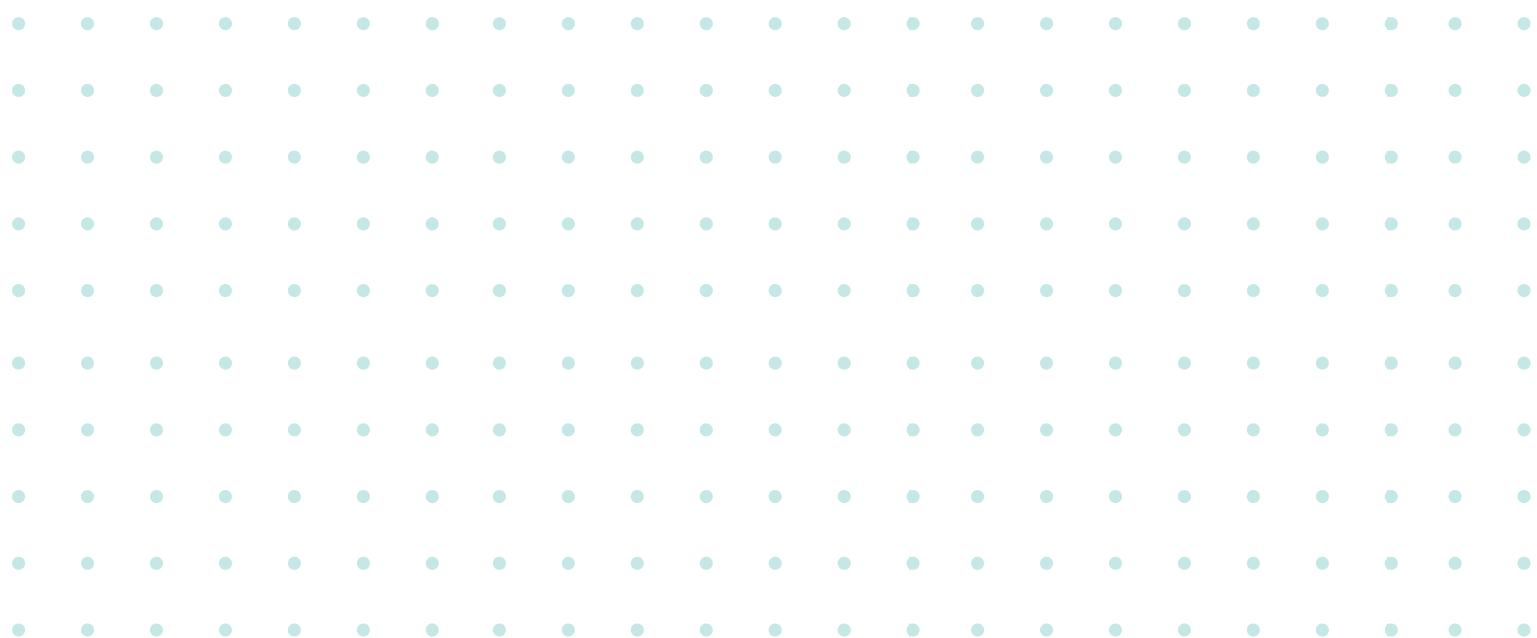
Liminal Places - A place described as transitional, in-between, or a boundary between countries, states or provinces. Liminal places are neither one thing nor another.

Folklore - Beliefs or stories relating to a community, culture or a place that have been passed down through generations.

Water Sources - Water locations that are natural or artificial that provide water. Some examples are rivers, lakes, wells, reservoirs, aquifers, and rainwater.

Culture - The ideas, beliefs, values and way of life of a group of people or society.

Spiritual beliefs- Guiding principles and beliefs related to life and death that often involve a connection to a higher power or the universe. These beliefs could be through formal religion or personal philosophy.



Further Resources

Watch: Studio International - Jumana Emil Abboud

Sir Conwy County: Ancient Holy Well

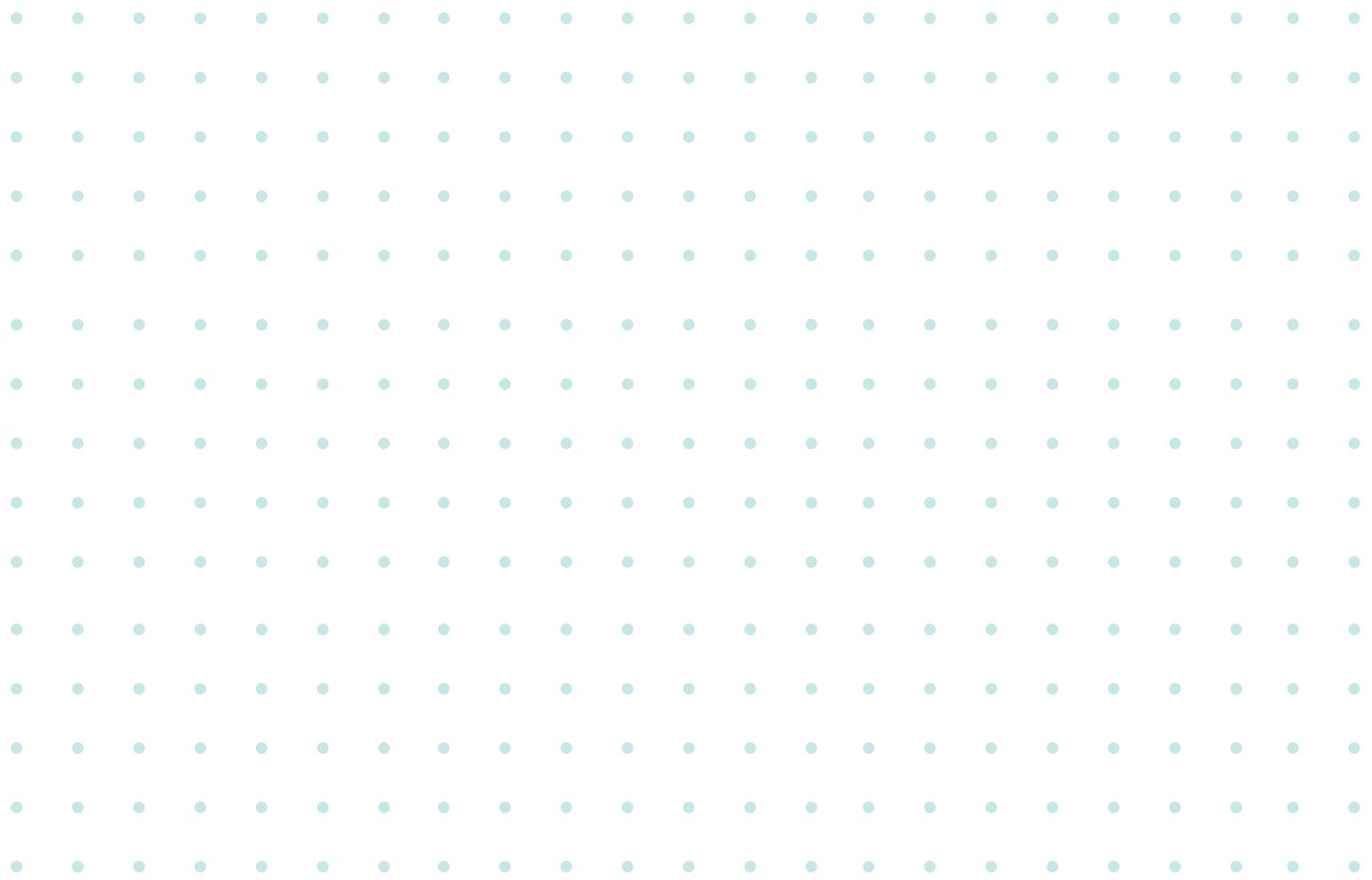
Gogarth / Great Orme Wells

Llyn Delyn

Gogarth / Great Orme Wells - Importance of the wells / springs for
Llandudno Water Supply

Llyn Delyn Information and Folklore

Llyn y Afanc Folklore



The other artists in AM11 are:

Anawana Haloba explores the positions of different societies within varied political, social, economic and cultural contexts, rooted in the ideological and post-independence framework of her home country of Zambia. Exhibiting at **Aberystwyth Arts Centre & National Museum Cardiff**.

Kameelah Janan Rasheed explores the poetics, politics and pleasures of communication through her multidisciplinary practice involving the relationships between written language, loss and fugitive meaning. Exhibiting at **Glynn Vivian Art Gallery, Swansea & National Museum Cardiff**.

Sancintya Mohini Simpson is a descendant of indentured labourers sent from India to work on colonial sugar plantations in South Africa. Rooted in this familial background, her work navigates the complexities of migration, memory and trauma, addressing gaps and silences within the colonial archive. Exhibiting at **Chapter, Cardiff**.

Antonio Paucar creates a unique artistic language through performances, sculpture and related video. Drawing on his origins and the material culture of his indigenous Andean background, his practice poetically tackles contemporary conflicts faced by indigenous peoples and the ensuing environmental threats to place and home. Exhibiting at **Mostyn, Llandudno & National Museum Cardiff**.

Sawangwongse Yawnguhe was born into the Yawnguhe royal family. His grandfather, Sao Shwe Thaik, was the first president of the Union of Burma (1948–1962) after independence from Britain. Following a 1962 military coup Yawnguhe's family was exiled, first to Thailand and then to Canada, where he grew up. He now lives and works in the Netherlands. Yawnguhe's art, including painting and installation, engages with politics through his family history and contemporary and historical events in Burma. Exhibiting at **Aberystwyth Arts Centre & National Museum Cardiff**.

Photography by Rob Battersby

Content Credit: Katie Ellidge

AMGUEDdfa CYMRU CHAPTER GLYNN VIVIAN



**CANOLFAN Y CELFYDDYDAAU
ABERYSTWYTH ARTS CENTRE**

mostyn

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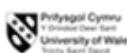
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**AMGUEDdfa
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CHAPTER



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TATE
PLUS



**Testun
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