# JERWOOD contemporary painters

John Jerwood's family were London jewellers. After serving in the Second World War He moved to Tokyo, Hong kong and later became one of the world's leading pearl dealerships. He was a keen patron of the arts and after his death the Jerwood Foundation was set up to support the arts, education and other areas of human endeavour and excellence.

This is the second Jerwood Contemporary painters exhibition. Its main intention is to celebrate the work of emerging artists, those who have left college but are yet to be recognised artists. The twenty artists have been selected by a panel and receive a £1,500 for exhibiting their work.

You could describe it as 'a competition where everybody wins' ( It would be interesting to find out pupils' opinions on this idea!)

www.jerwood.org.uk

## Jerwood Contemporary PAINTERS

**Painting :*' a work of art made with paint on a surface. Often the surface is a tightly stretched piece of canvas or a panel.'***

Ask the group about the different kinds of paint they have used or heard of. What kind of surfaces have they painted on or can think of. You can discuss how the artists have applied the paint, (careful detail, thickly, in blobs, washes of colour).

Painting is one of the oldest forms of art and communication. Although its use as merely a tool for recording visual information has been taken over by photography and video technology, artists continue to use it a way of expressing themselves.
The pupils will be able to recognise a variety of painting techniques in this exhibition and make choices as to which ones they will use to develop their own work.

# Paentwyr cyfoes JERWOOD

Gwneuthurwyr gemwaith yn Llundain oedd teulu John Jerwood. Ar ôl gwasanaethu yn yr Ail Ryfel Byd symudodd i Tokyo, Hong Kong ac yn ddiweddarach daeth yn un o arbenigwyr blaenllaw'r byd ar berlau. 'Roedd yn gefnogwr brwd o'r celfyddydau ac ar ôl iddo farw creuwyd y Sefydliad Jerwood i gefnogi'r celfyddydau, addysg a meysyddd eraill o ymdrech a rhagoriaeth.

Dyma'r ail arddangosfa o baentwyr Cyfoes Jerwood. Ei phrif fwriad yw i ddathlu gwaith artistiaid newydd, y sawl sydd wedi gadael y coleg ond sydd heb ennill cydnabyddiaeth hyd yma. Dewiswyd yr ugain artist gan banel ac maent yn derbyn £1,500 yr un am arddangos eu gwaith.
Gallwch ei disgrifio fel 'cystadleuaeth lle mae pawb yn ennill' (Byddai'n ddiddorol i gael barn y disgyblion ar y syniad hwn!)

www.jerwood.org.uk

# PAENTWYR Cyfoes Jerwood

**Paentiad *:' darn o waith celf a wneir gyda phaent ar yr wyneb. Yn aml yr wyneb yw darn o gynfas sydd wedi'i ymestyn yn dynn neu banel.'***

Holwch y grwp am y gwahanol fathau o baent y maent wedi defnyddio neu wedi clywed amdanynt. Pa fath o wynebau y maent wedi paentio arnynt neu'n gallu meddwl amdanynt. Gallwch drafod sut mae'r artistiaid wedi defnyddio'r paent (manylion gofalus, yn drwchus, mewn blobiau, gwahanol liwiau).

Paentio yw un o'r ffurfiau hynaf o gelf a chyfathrebu. Er bod ffotograffiaeth a thechnoleg fideo wedi cymryd drosodd ei rôl fel ffordd o gofnodi gwybodaeth weledol, mae artistiaid yn parhau i'w ddefnyddio fel ffordd i fynegi eu hunain.
Bydd y disgyblion yn medru adnabod amrywiaeth o dechnegau paentio yn yr arddangosfa hon a gweud dewisiadau ynglyn â pha rai y byddant yn defnyddio i ddatblygu eu gwaith eu hunain.

# JERWOOD CONTEMPORARY PAINTERS
## (nodiadau Cymraeg)

**Yn yr adran hon cewch esboniad byr ar bob darn o waith (nid oes angen pasio'r wybodaeth hon ymlaen i'r disgyblion)**

**Hefyd ceir nifer o gwestiynau (yn ychwanegol i'r rhai sydd yn y pecyn) y gellir eu defnyddio i ddechrau trafodaethau am y gwaith.**

**Ceir hefyd nifer o weithgareddau yn seiliedig ar yr oriel a rhai'n seiliedig ar y stiwdio/dosbarth. Gallwch ddewis ffefrynnau o'r rhain neu'r rhai sydd mwyaf addas ar gyfer oedran eich disgyblion.**

**Nid oes angen trafod y gwaith i gyd. Defnyddiwch synnwyr cyffredin yma. Mae modd rhoi cyfnod byr ar gychwyn y sesiwn I edrych dros y gwaith yn gyflym.**

**Er mwyn osgoi 'frenzy' un syniad byddai gofyn i'r plant ganolbwybtio ar neu edrych am rywbeth penodol yn yr oriel.Yng ngyd-destun yr arddangosfa hon mae modd chwilio am 'bethau' fel eliffantod, cowboys ac ati.Yna adrodd nol I weddill y grwp a thrafod gwaith penodol.**

**Mae'r nodiadau canlynol yn cychwyn gyda'r gwaith 3D ac yna'n teithio o gwmpas yn gwrthglocwedd o'r llun cyntaf ar y dde wrth y fynedfa i'r oriel.**

**Goodbye to dignity' – Michael Samuels**

(Cyfrwng cymysg)

Gallwch ddadlau bod natur 3-dimensiwn y gwaith hwn yn dweud wrthym mai cerflunwiath ydyw. Iaith weledol unrhyw gerflunwaith yw ffurf, soletrwydd ac yn aml cysylltiad â'r corff dynol a phensaerniaeth. Fodd bynnag, mae'r gwaith hwn yn ymwneud yn bennaf â lliw, golau, siâp a llinellau, sef iaith sy'n gysylltiedig â phaentio. Mae'r artist yn defnyddio eitemau bob-dydd megis byrddau cegin a lampiau er mwyn creu darn o waith sydd wedi pentyrru ar dop ei hun.

Beth mae'r artist wedi defnyddio i greu'r gwaith hwn?
Disgrifiwch sut y byddai'n edrych pe byddai'n medru symud.
Pa fath o swn y byddai'n gwneud?

**Gweithgaredd Oriel 1**

Defnyddiwch ddarn o bapur A4 gyda grid 6 bloc arno a gofynnwch i'r plant gofnodi un siâp y maent yn gallu gweld mewn pob un blwch ar y grid. Dywedwch wrthynt am symud o gwmpas y gwaith i'w weld o wahanol onglau. Defnyddiwch binnau ffelt, creonau cwyr neu bastelau olew i ychwanegu lliw gan ddefnyddio lliwiau'r artist. Ychwanegwch liw at y cefndir.

**Gweithgaredd Oriel 2**

Ffurfiwch gylch o gwmpas y gwaith gyda digon o le i'r grwp eistedd o'i amgylch. Mae pob aelod o'r grwp yn ffeindio lle i dynnu llun. Maent yn dechrau ac ar ôl dau funud yn stopio ac yn symud ymlaen i lun y person nesaf. Ar ôl symud 4 gwaith o gwmpas y cylch, stopiwch a chymharwch y lluniau a dynwyd o'r gwahanol onglau.

**‘ The masterpiece’ – Sally Kindberg**

(Olew ar gynfas)

Er bod y paentiad hwn mewn ffrâm eurad draddodiadol ac er bod y pwnc, sef y corff dynol, wedi’i baentio cannoedd o weithiau o’r blaen, mae’r artist wedi dod â hiwmor i’r darlun. Mae’r lliw glas cyfoethog a’r *y-fronts* hen ffasiwn yn gwbl wahanol i’r noethion a welir mewn paentio clasurol.

Beth y gallwch weld?
Paham yr ydych yn meddwl bod yr artist wedi rhoi’r paentiad hwn mewn ffrâm ffansi?

**High Holborn3 / white red blue yellow’ – Gunther Herbst**

(Olew ar gynfas)

Mae’r gwaith hwn yn seiliedig ar astudiaethau a wnaethpwyd gan yr artist o adeiladau a godwyd gan bobl di-gartref yn ac o gwmpas Llundain (lle yng ngorllewin Llundain yw High Holborn). Mae’r siapiau yn eithaf bensaerniol a geometrig ac mae’r lliwiau a ychwanegir yn gyfeiriad gweledol at waith yr artist modern Piet Mondrian a ddefnyddiodd ffurfiau geometrig a blociau o liwiau cynradd yn ei waith haniaethol. Mae’n bosibl fod y gwaith hwn yn sylw ar y ffordd y mae’n cymdeithas heddiw yn obsesu am wella’r cartref a chael y gorau o bopeth tra bod rhai bobl heb to uwch eu pennau.
Ymddengys fod y ffurf yn y llun yn hofran mewn lle tywyll a digroeso.

Beth yw’r ffurf yn y paentiad hwn?
Pa beth a wyddoch am eitemau 3-dimensiwn?
Pe medrir ei droi i fewn i rywbeth 3-dimensiwn yn yr oriel, beth fyddai ei faint, maint blwch matsis neu faint eliffant?
Sut ‘rydych yn meddwl y mae’n edrych o’r tu fewn?

**Di-deitl – Varda Caivano**

(Olew ar gynfas)

Ymddengys fod y gwaith hwn yn brysur iawn, gyda llinellau a phatrymau yn cyfarfod ac yn symud ar draws y cynfas. Mae amrywiaeth y siapiau a’r gwahanol ffyrdd y mae’r artist wedi rhoi’r paent ar y cynfas yn gwneud i’r llun edrych yn llawn cyffro.

Pe eiriau y medrwch ddefnyddio i ddisgrifio’r math o linellau y mae’r artist wedi gwneud efo’r paent?
Beth gallwch weld? Paham yr ydych yn dweud hynny?
Rhowch eich teitl arbennig eich hun i’r gwaith hwn. Eglurwch eich dewis.

**“Tonight have stopped (in blues and blacks)’ - Ross Chisholm**

(Olew ar liain)

Mae maint y gwaith hwn yn syndod oherwydd defnyddir yr un ddelwedd ar y poster. Cymharwch realaeth a manylder y ffigyrau gyda gwagle’r lleoliad, y gwaith brwsh a’r diffyg fanylder yn y cefndir.

Paham y mae rhai artistiaid yn hoffi paentio peintiadau bach?
Pa faint yr ydych chi yn hoffi paentio?
Edrychwch yn ofalus. Beth sy’n digwydd i’r paentiad?
Sut mae’r ffigurau yn wahanol i’r cefndir?

**Walking through the jungle' – Alicia Paz**
(Olew, acrylig a gludwaith ar gynfas)
Gellir disgrifio'r goeden hon fel ffantastig ar sawl lefel. Mae'n perthyn i fyd ffantasi ac yn sicr iawn nid yw'n debyg i goeden arferol! Gwelir gludwaith ar gefndir o gynfas glas sy'n awgrymu byd llawn breuddwydion ac efallai atgofion.

A ydych wedi gweld y llyfrau 'Where's Wally'? Neu'r rhai gyda hwyaden fach yn cuddio ar bob tudalen?
A allwch ffeindio'r …?
Beth arall y byddech chi'n ychwanegu at y goeden?

**Gweithgaredd stiwdio/ystafell ddosbarth**
**Prosiect i'r grwp cyfan**
Penderfynwch a ydych yn mynd i baratoi'ch coeden eich hun ymlaenllaw neu greu un efo'ch gilydd ar ddarn mawr o bapur trwchus neu garden. Efallai yr hoffech gludo darnau mawr o garden at ei gilydd i greu coeden enfawr a'i sticio ar y wal i weithio arni. Gwnewch gasgliad o siapiau 'dail'. Defnyddiwch siâp eich llaw i gael y maint yn iawn. Edrychwch ar y siapiau mae Alicia Paz wedi defnyddio yn ei gwaith. Defnyddiwch bastelau olew, pennau ffelt trwchus a chreonau cwyr i ychwanegu lliw. Wedyn ffeindiwch ddelweddau yr hoffech eu hychwanegu o gylchgronau. Penderfynwch le i'w sticio ar y goeden.

**'The Retribution' – James Wright**
(Acrylig ar dderwen)
Ymddengys fod dau fyd yn cyfarfod ac yn gwrthdaro yn y paentiad hynod fanwl hwn. Gwelir y llun '*Salome with the head of John the Baptist*' gan yr artist o'r unfed ganrif ar bymtheg Titian, yn cael ei gyflwyno fel poster wedi'i rwygo ar ryw wyneb llawn graffiti yng nghanol dinas. Mae'n gofyn nifer o gwestiynau diddorol am gelf cyfoes (lle y dylid gweld celf heddiw; a yw cyfnod yr oriel celf drosodd etc?)

Beth yw graffiti?
A ydych wedi gweld graffiti rywdro?
Paham mai dim ond darnau o'r llun sy'n weledig?

**Di-deitl – Chris Smith**
(Acrylig ar garden)
Mae'r artist wedi rhoi i ni syniad o ddelwedd yma. Er na allwn weld unrhyw fanylion, gallwn weithio allan beth yw popeth. Ymddengys fod y ffordd y mae'r artist wedi defnyddio'r paent yn rhan bwysig o'r gwaith. Teimlir rhyw fath o dawelwch yn y dull y defnyddir y lliw.

Pa fath o emosiynau sy'n deillio o'r llun?
A yw'r llun yn adrodd stori?
Beth fyddech yn dewis fel teitl?

**Imaginary portrait series' – Yuko Nasu**
(Olew ar bapur)
Portread yw hwn, er y gellir dadlau ei fod braidd yn od! Nid yw'n cael ei gyflwyno mewn ffrâm ond yn hytrach mae'n cael ei sticio i'r wal gyda thâp dwy-ochrog. Bydd hyn yn achosi'r i'r gwaith ddirywio'n gyflym wrth i'r cemegion yn y tâp fwyta i mewn i'r papur, sy'n ddeunydd mwy sensitif na chynfas traddodiadol. Mae hyn yn ei hun yn herio'r syniadau y tu ôl i bortreadau traddodiadol. Yn y gwaith hwn mae'r artist yn ymchwilio'r syniadau ynglyn â sut mae pobl yn gweld ei gilydd, y syniad o gael eich adnabod, enwogrwydd a drwg-enwogrwydd.

Pa fath o fasgiau y gallwch feddwl amdanynt?
Paham y mae pobl yn gorchuddio eu hwynebau?
Pwy yn eich barn chi sydd â'r wyneb mwyaf enwog erioed?

**Gweithgaredd yn yr oriel**
Gweithiwch mewn parau. Defnyddiwch fagiau papur i roi dros pen un disgybl a dywedwch wrth y llall am dynnu llun o wyneb ei bartner ar y bag gan ddefnyddio pennau ffelt. Peidiwch â symud y bag nes bod y gwaith wedi'i orffen. Newidiwch drosodd a defnyddiwch gefn y bag i dynnu llun yr ail wyneb.

**'Neon Shadows' – Gordon Cheung**
(chwistrell acrylig a gel, inc a sglein ar gynfas)
Mae'r gwaith aml-gyfrwng hwn yn gwneud argraff weledol gref iawn. Mae'r ddelwedd o'r cowbois, wedi'i chreu allan o ddarnau o bapur newydd, yn ymddangos o bellter ar gefndir lliwgar o baent trwchus (gelwir y dechneg hon yn *impasto*). Mae'r syniad traddodiadol o'r 'Gorllewin Gwyllt' wedi'i ail-leoli mewn tirwedd swreal, ffuglennol. Mae'r cefndir chwistrelledig hefyd ym maes ffuglen wyddonol. Mae blodau, sy'n gludwaith o'r un deunydd, yn fframio'r llun.

Pa beth a wyddoch am gowbois?
Pa fath o le yw hwn?
Pa fath o wahanol dechnegau y gallwch weld yn y gwaith hwn?
A yw'r lliwiau yn ychwanegu rhywbeth penodol at y gwaith?

**Gweithdy stiwdio/ystafell ddosbarth**
Defnyddiwch bapur newydd ac amrywiaeth o baent i greu'ch tirlun eich hun. Trafodwch sut y mae'r artist hwn wedi trefnu'r gofod yn ei baentiad (gelwir hyn yn 'gyfansoddiad') ac anogwch y disgyblion unai i gynllunio eu cyfansoddiad cyn dechrau paentio neu i gynllunio ar bapur sgrap neu mewn llyfr sgetsio.
Un syniad byddai dechrau gyda'r awyr a gweithio tuag at flaen y llun. (Cyflwynwch eiriau fel 'cefndir' a 'blaendir' os yn addas.)
Penderfynwch ar y fformat (gallai fod yn 'dirlun' neu'n 'bortread')
Gellir torri lluniau o bobl neu wrthrychau allan o gylchgronau neu bapurau newydd. (Mae hyn yn lleihau'r pwysau o dynnu llun ceffylau a phobl etc.a deimlir yn aml gan blant hŷn. Mae hyn yn eu rhyddhau i ganolbwyntio ar ddefnyddio'r paent.) Byddwch yn barod am fflicio a dripio paent. Anogwch arbrofi ond lluniwch reolau ynglyn â gofod personol a gwneud defnydd synhwyrol o offer.

**The Knoll' – Sophie Lascelles**

(Ffilm 16mm, taflunio sleidiau 35mm ar bapur a dorrir allan)

Er nad yw hyn yn ffitio i fewn yn gyfforddus gyda'n syniad o beth yw paentiad, mae serch hynny yn defnyddio'r iaith weledol a gysylltir gyda phaentio ar ei ffurf fwyaf traddodiadol megis cyfansoddiad, dyfnder, symudiad a lliw. Mae'r 'paentiad' hwn yn llwyddo i gyflawni dyfnder o gyfansoddiad mewn modd corfforol iawn, yn adeiladu haenau gan ddefnyddio'r wal fel cynfas a siapiau'r coed fel y blaendir, gyda gweddill y proses wedi'i daflu ar y llawr fel y strociau brwsh ar y paentiadau cyfagos.

Sut mae'r artist wedi creu'r gwaith hwn?
Sut 'rydym yn gwylio ffilmiau?

**Gweithgaredd stiwdio/ystafell ddosbarth**

Siaradwch am setiau mewn theatr a phenderfynwch ar leoliad eich setiau. Penderfynwch ar gefndir (llenni yn y theatr), gwrthrych i'w osod yn y canol (y ferch ar y siglen) a blaendir. Defnyddiwch focs grawnfwyd gwag wedi tynnu un ochr i greu'r siâp. Gall y darn sbâr o'r bocs gael ei ddefnyddio ar gyfer torri allan y blaendir. Ychwanegwch liw a manylion cyn rhoi'r darnau at ei gilydd.

**One is closer to god in the garden' – Andrew Griffiths**

(Olew ar liain)

Gwelir ffurf wedi'i gwneud allan o bren yn eistedd yng nghanol y paentiad gyda chorrach gardd yn eistedd ar stwmpyn coeden, yn ciledrych arnom. Mae'n hawdd i ni gydymdeimlo â'r paentiad hwn gan fod eitemau a welir mewn gardd, megis bambw neu bibelli dwr, yn bethau sy'n gyfarwydd i ni ac sy'n ein hatgoffa efallai am ddyddiau plentyndod pan 'roeddem yn chwarae yn yr ardd neu'n adeiladu cuddfan yno. Daw delweddau i'r meddwl o gylchoedd tylwyth teg a defodau crefyddol gan fod y gofod y tu mewn i'r ffurf rhywsut yn cael ei oleuo gan heulwen cryf neu ryw olau arall. Nodwch ochr dywyll y gofod gwyrdd megis rhyw fforest waharddedig. Mae'r teitl yn awgrymu rhyw fath o ysbrydolrwydd.

Disgrifiwch unrhyw guddfan yr ydych wedi adeiladu.
Lle mae'r strwythur hwn wedi'i godi?
Paham y tybiwch fod corrach yn y paentiad?

**'Kate' – Johan Andersson**

(Olew ar gynfas)

Ymddengys fod y ffigyr yn y paentiad hwn yn dod tuag atom trwy ryw niwl o liwiau pastel, gydag ambell i fanylyn megis coes y gadair yn cael ei awgrymu. Mae nodweddion y wyneb mewn ffocws, yn arbennig y llygaid.

Sut mae'r ferch yn teimlo?
A yw'r lliwiau yn creu emosiwn?
Paham nad yw'r artist wedi paentio'r cefndir yn fanwl?

**Saturnalia' - Andrea-Medjesi-Jones**

(Acrylig, inc a chwistrellu paent ar bolyester)

Mae'r artist fel petai wedi creu byd sy'n llawn delweddau ffuglennol neu rithweledol. Creuir y cefndir trwy orchuddio'r siapiau ofoid a chwistrellu paent tywyll. Ymddengys fod y gwrthrychau yn hedfan trwy'r awyr fel rhywbeth allan o ffilm ffuglen wyddonol. Mae'r manylion mewn inc fel cameos bychain, straeon unigol yn cael eu hadrodd o fewn cosmos enfawr.

Beth y gallwch ei weld yn y siapiau yn y paentiad hwn?
O ba ongl yr ydym yn gwylio beth sy'n mynd ymlaen?
Am beth y mae'r siapiau yn y cefndir yn eich atgoffa?

**'The family portrait' – Elinor Evans**

(Olew ar gynfas)

Y prif themâu yng ngwaith yr artist hwn yw'r perthynas rhwng pobl ac anifeiliaid a'r ffaith ein bod ni yn y bôn yn perthyn i anifeiliaid. Mae hi'n creu'r *tableaux* yn ei phaentiadau trwy ddefnyddio modelau byw ac anifeiliaid ac wedyn yn paentio gan ddefnyddio'r ffotograffau fel cyfarwyddyd gweledol. Mae hi'n gweithio mewn modd rhydd, yn gosod y paent ar y cynfas gyda strociau llydan ac ysgubol, yn creu siapiau diddorol sy'n lled-haniaethol.

A oes gennych ffotograff o'ch hun gydag anifail anwes neu unrhyw anifail?
A fedrwch ei ddisgrifio?
Os oeddech chi'n anifail, pa anifail yr hoffech fod?
A ydych yn meddwl bod yr artist hwn yn gweithio'n gyflym neu'n araf? Paham?

**The Parade' – Caroline Walker**

(Olew ar gynfas)

Ymddengys mai llun sydyn yw hwn ym mywyd y ffigyr yn y paentiad. Mae'r cefndir confensiynol yn y darlun yn ei wneud yn haws i ni ymgysylltu â'r gwaith hwn na rhai o'r paentiadau eraill.

Beth yw'r stori y tu ôl i'r paentiad?
A oes 'na unrhyw eitemau yn y paentiad sy'n eich denu?
Paham y gelwir y paentiad 'The parade'?

**They'd learnt it was good' – Simon Collins**
(Acrylig ar aliminiwm)
Mae 'na lot yn mynd ymlaen yn y gwaith hwn: mae'n llygaid yn cael eu tynnu o un gwrthrych gweledol i'r llall. Fflat myfyriwr neu fflat hen lanc, gallai fod yn nifer o leoliadau gwahanol. Byddai'n bosibl creu stori ddychmygol wych trwy edrych yn ofalus ar yr hyn sydd yn y darlun ac yn gofyn cwestiynau. Mae'r teimladau yn y llun yn annelwig; paham yw'r person sy'n eistedd yn y gadair yn cael ei fwydo â drip? Beth yw'r ddyfais od yn y gornel uchaf ar y chwith?
Mae'r artist wedi defnyddio arwyneb aliminiwm i baentio arno sy'n gwneud yr effaith yn llawer mwy trawiadol ac 'yn eich wyneb' na rhai o'r darnau eraill.

**Gweithgaredd oriel 1**
Mewn parau gwnewch restr o 6 neu 7 o bethau y gallwch weld yn y llun hwn sy'n denu eich diddordeb. Dewiswch ansoddair i ddisgrifio'r peth ac wedyn gosodwch ef mewn lleoliad. Er enghraifft 'Lori las yn dreifio heibio'r ffenest.' A fedrwch ychwanegu at hyn? Perfformiwch eich gwaith gyda'ch gilydd i weddill y grwp.

**Gweithgaredd oriel 2**
Defnyddiwch ddarn o bapur A3 neu A4 gyda grid 12 bloc arno a gofynnwch i'r plant gofnodi un eitem unigol (neu batrwm) mewn pob blwch ar y grid. Defnyddiwch bennau ffelt neu bastelau olew i ychwanegu lliw o'ch dewis. Hefyd ychwanegwch liw at y cefndir.

**Phalen' – Nadia Hebson**
(Olew ar ford)
Allan o dywyllwch du-las y cynfas mae delwedd megis ysbryd yn ymddangos ... Yn hani-aethol a dirgel iawn!

Beth ydyw?
Paham nad yw'r artist wedi rhoi mwy yn y paentiad?
Pa deitl y byddech chi'n rhoi i'r paentiad hwn?

**White tablecloth' - Mathew Draper**
(Olew ar gynfas)
Mae'r gwaith hwn yn awgrymu rhyw fath o amwysedd. Mae rhywbeth wedi digwydd neu ar fin digwydd, ond beth? Mae'r artist wedi cynnig i ni y lliain bwrdd gwyn, cynfas sydd bron yn wag yn nhermau gwrthrychau, ac wedi ein gadael yn rhydd i ddychmygu unrhyw beth yn y byd!

Pa stori mae'r gwaith yn adrodd i chi?
Beth sydd wedi digwydd neu sydd ar fin digwydd?

**Gweithgaredd oriel**
Meddyliwch am y stori sy'n cuddio yn y paentiad. Trafodwch eich syniadau. Meddyliwch am dua 3 phrif ddigwyddiad yn y stori a rhowch nhw yn eich dechrau a diwedd. Defnyddiwch grid o 6 blwch ar ddarn o bapur A4 i gofnodi'ch gwaith ar ffurf 'bord stori'. (Eglurwch mai dyma'r ffordd y mae gwneuthurwyr ffilm yn aml yn dechrau cynllunio eu syniadau.)

**‘Product painting ( the life and death of an abstract painter )**
**‘Product painting ( the best painting I never made)**
**Tom Crawford**
(Esgidiau, paled pren, 2 olau gwyrdd, tâp a phaent, / *gesso* a phren haenog)

Ymddengys mai rhyw fath o sylwebaeth ar y weithred o baentio yw’r gwaith hwn yn hytrach na chynhyrchiad o’r paentiad ei hun. Mae’r golau gwyrdd dieithr sy’n dod o’r tu ôl i’r paled yn awgrymu presenoldeb ysbrydol bron, gyda’r esgidiau gyda phaent arnynt yn ein hatgoffa am yr artist a’i waith caled. Yn lle ceisio cuddio’r cebl trydanol mae’r artist wedi’i gynnwys yn y gwaith, efallai fel rhyw fath o sylwebaeth ar y gwaed-bywyd sy’n pwmpio trwy wythiennau’r artist.

Mae’r *gesso* sych (mae *gesso* yn fath o baent) wedi cael ei dynnu o’r twb a’i gyflwyno fel darn o gelf na lwyddodd i fod yn ddarn o gelf go iawn!

Pa fath o offer y mae artistiaid yn defnyddio?
A ydych yn meddwl bod gweithio fel artist yn swydd dda?
Paham y byddai rhywun yn dewis bod yn artist?

# JERWOOD CONTEMPORARY PAINTERS
## (English notes)

In this section you get a brief commentary on each piece of work (you don't have to pass this stuff on to the pupils)
Also there are some questions (in addition to the one's in the pack) that could be used to trigger discussions on the work.

There are also some gallery-based activities and some studio/classroom based activities from which you could choose your favourites or the ones most applicable to your age-group.

You don't need to discuss all the work in detail. Give the group a short time to have a good look around at the beginning of a session.

To avoid a frenzy, try asking them to look out for one specific thing, such as, people, when getting used to the space. Some could report back to the group and you could then look closely at the work you've decided to use.

The following notes begin with the 3D work in the middle of the gallery. They then work around in an anti-clockwise direction from the first painting on the right hand wall as you enter.

**Goodbye to dignity' – Michael Samuels**
**Mixed media**

You could argue that the 3-dimensional nature of this work tells us that this is a sculpture. The visual language of sculpture is form, solidity and often a link with the human body and architecture. However this work is mostly concerned with colour, light, shape, and lines, language associated with painting. The artist uses everyday objects such as kitchen tables and anglepoise lamps to create a work that is piled on top of itself.

What has the artist used to create this work?
Describe what it would look like if it could move?
What sounds would it make?

**Gallery Activity 1**

Use a piece of A4 paper with a 6 block grid on it and ask the children to record one single shape they can see into each box on the grid. Encourage them to move around the work to view from different angles. Use felt pens, wax crayons or oil pastels to add colour using the artist's colous. Add colour to the background.

**Gallery Activity 2**

Form a circle around the work with enough space for your group to sit right the way round it. Each member of the group finds a space from which to draw. They start, and after two minutes stop and move on to the next person's drawing. After 4 moves round the circle, stop and compare the drawings done from various viewpoints.

**‘ The masterpiece’ – Sally Kindberg**

(Oil on canvas)

Although this painting is in a traditional gilt frame and the subject, the human torso, is one that has been painted hundreds of times this artist has given it a humorous twist. The rich blue colour and the ‘old-fashioned’ y- fronts are completely different to the nudes we see in classical painting.

What can you see?
Why do you think the artist has put this painting into a fancy frame?

**‘High Holborn3 / white red blue yellow’ – Gunther Herbst**

(Oil on canvas)

This work is based on studies made by the artist of structures built by homeless people in and around London. (High Holborn is an area in west London). The shapes are quite architectural and geometric and the colours added are a visual reference to the work of modern artist Piet Mondrian who used geometric forms and blocks of primary colours in his abstract work. It is possible that this could be a commentary on the way that our society has been overridden by DIY and home improvement shows on T.V. and that some people do not even have a roof over their head.

The structure seems to hover in a dark and forbidding space.

What do you think the structure in this painting is?
What do you know about 3-dimensional objects?
If we could turn it into a 3-dimensional object in the gallery, how big would it be, the size of a matchbox or the size of an elephant?
What do you think it looks like from the inside?

**Untitled – Varda Caivano**

**Oil on canvas**

This work seems to be very busy, with lines and patterns meeting and travelling across the canvas. The variety of shapes and the many different ways in which the artist has applied paint to the canvas makes the work seem ‘action-packed’.

What words could you use to describe the kind of lines that the artist has made with the paint?
What can you see? What makes you say that?
Give this work your own special title. Explain your choice.

**‘Tonight have stopped (in blues and blacks)’ - Ross Chisholm**

(Oil on linen)

The scale of this work surprises because the same image is used on the poster. Compare the realism and detail in which the figures are painted to the ‘outer-space’-like location, the brushstrokes and minimal detail in the background.

Why do some artists like to paint small paintings? What scale to you like to paint?
Look carefully. What is happening in the painting?
How are the figures different from the background ?

**Walking through the jungle' – Alicia Paz**

(Oil, acrylic and collage on canvas)

This tree could be described as fantastic in many ways. It is fantasy-like and is most definitely not your usual common os garden tree. Filled with imagery collaged on to a blue canvas background it suggests a world full of dreams and possibly memories.

Have you seen the 'Where's Wally' books? Or the ones with the little duck hiding in each page?
Can you find the…?
What else would you add to the tree?

**Studio/classroom activity**
**Whole group project.**

Decide whether to prepare your own tree-trunk before hand or create one together on to a large piece of thick paper or card. You might like to stick pieces of large card together to create a gigantic tree and work with it stuck on the wall.
Make a collection of 'leaf' shapes. Use your hand as a rough guide for size. Look at the shapes that Alicia Paz has used in her work. Use oil pastels, thick felt pens and wax crayons to add colour. Then find images that you would like to add from magazines. Decide where to stick them on to the tree.

**'The Retribution' – James Wright**

(Acrylic on oak)

Two worlds seem to meet and collide in this painting of great detail. You have 'Salome with the head of John the Baptist' by 16th century artist Titian, portrayed as a torn billboard poster on some inner-city graffiti covered cladding. It asks some interesting questions about contemporary art,( where should art be seen today, is the age of the art gallery dead etc?)

What is graffiti?
Have you ever seen any?
Why can you only see bits of the picture?

**'Untitled' – Chris Smith**

(Acrylic on card)

The artist has given us an impression of an image here. Although we cannot see any detail, we can work out what everything is. The way in which he has applied the paint seems to be an important part of the work. There is a kind of serenity in the subdued use of colour.

What kind of emotions are coming from the picture?
Is it telling you a story?
What title would you give it?

**‘Imaginary portrait series’ – Yuko Nasu**

(Oil on paper)

This is a portrait, although one might argue a qite a strange one. It is not mounted on the wall in a frame, but stuck on to the wall with double-sided tape. This will cause the work to deteriorate rapidly as the chemicals in the tape work into the paper, material far more sensitive than conventional canvas. This in itself challenges the ideas behind traditional portraiture. The artist, in this work investigates the ideas about how we as people are seen by others, the notion of being recognised, fame and notoriety.

What kind of masks can you think of?
Why do people cover their faces?
Who do you think is the most famous face ever?

**Gallery activity**

Work in pairs. Use paper bags to fit over one pupils head and instruct the other to draw their partner’s face on to the bag using the black pens. Do not remove the bags until finished. Reverse roles and use the back of the bag to draw the second face.

**‘Neon Shadows’ – Gordon Cheung**

(stock listings, acrylic spray and gel, ink and gloss on canvas)

This multi media extravaganza really makes a strong visual impression. The image of the cowboys, created from financial newspaper listings, appear from the distance on a vast plain of colourful, thickly applied paint (this technique is called ‘impasto’). The traditional idea of the ‘Wild West’ is re-located in a surreal, fictional landscape. The sprayed background is also quite sci-fi. Flowers collaged from the same stock-market listings frame the work.

What do you know about cowboys?
What kind of place is this?
What different techniques can you recognise in this work?
Do the colours add something specific to the work?

**Studio/classroom workshop**

Use newspaper and a variety of available paints to create a landscape of your own.
Talk about how this artist has organised the space in his painting (this is called ‘composition’) and encourage the pupils either to plan their composition before applying paint or by planning on scrap or sketchbook.
One idea could be to start with the sky and work your way closer to the ‘front’ of the painting. (Introduce words like ‘background’ and ‘foreground’ if appropriate.)
Decide on format. (could be ‘landscape’ or ‘portrait’.)
Objects and people could themselves be cut-outs from magazines or newspapers. (This reduces the stress of drawing horses and people etc. that older children often feel. This frees them to concentrate applying the paint.). Be prepared for flicking and dripping of paint. Encourage experimentation but lay ground rules about personal space and sensible use of equipment.

‘

**The Knoll' – Sophie Lascelles**
**16mm film , 35mm slide projection onto cut out paper.**
Although this does not fit comfortably into our idea of what painting is, it does use visual language associated with painting in its most traditional form, such as composition, depth, movement and colour. This 'painting' achieves depth of composition in a very physical way, building layers using the wall as a canvas and the cut-out shapes of the trees as the 'foreground', the remnants of the process strewn on the floor like the brushstrokes on adjacent paintings.

How has the artist made this work?
How do we watch films?

**Studio/classroom activity**
Talk about theatre sets and decide on the location of your sets. Decide on a background ( a backdrop in the theatre) an object to be placed in the middle-distance (the girl on the swing) and a foreground. Use an empty cereal box with one side removed as the structure. The spare piece of cereal box can be used as cardboard for the foreground cut-out. Apply colour and detail to the parts before assembly.

**'One is closer to god in the garden' – Andrew Griffiths**
(Oil on linen)
A wooden structure sits in the middle of the painting with a garden gnome, sitting on a tree -stump, peeping out at us.
Objects commonly found in domestic gardens, such as bamboo canes and hosepipes, make it easy for us to identify with this painting and it could remind us of den-building days of childhood. Images of fairy circles and religious rituals come to mind as the ground inside the structure is somehow illuminated by strong sunshine or some other light. Notice the dark perimeter of the green space like a forbidden forest. The title suggests some kind of spirituality.

Describe any dens that you have built
Where is this structure built?
Why do you think there is a gnome in the painting?

**'Kate' – Johan Andersson**
**Oil on canvas**
The figure in this painting seems to appear from a pastel coloured mist, with some details like the chair leg a faint impression. The facial features are 'in focus', especially the eyes.

How is the girl feeling?
Do the colours create an emotion?
Why hasn't the artist painted the background in detail?

**Saturnalia' - Andrea-Medjesi-Jones**
(Acrylic, ink and spray paint on polyester)
The artist seems to have created a world filled with fictional or hallucinatory images. The background is created by masking the ovoid shapes and spraying dark paint. The objects seem to be flying through the air like something out of a sci-fi action movie.
Details in ink are like small cameos, individual stories being played out in a massive cosmos.

What can you see in the shapes in this painting?
From which angle are we viewing what's going on?
What do the shapes in the background remind you of?

**'The family portrait' – Elinor Evans**
(Oil on canvas)
The main themes of this artist's work are the relationship between humans and animals and the fact that we are in essence related to animals. She creates the tableaux in her paintings by using real life models and animals and then paints using the photographs for visual reference. She works freely, applying paint in wide and sweeping brushstrokes, creating interesting shapes that are semi-abstract.

Do you have a photograph of yourself with your pet or any animal? Can you describe it?
If you were an animal, what would you choose to be?
Do you think this artist works quickly or slowly? Why?

**The Parade' – Caroline Walker**
(Oil on canvas)
This seems to be a snapshot in the life of the figure in the painting. The conventional surroundings in which she is placed make it easier for us to associate with this work than others.

What is the story behind the painting?
Are there any objects in the painting to which you are drawn?
Why do you think it is called 'The parade'?

**They'd learnt it was good' – Simon Collins**
**Acrylic on aluminium**
There's a lot going on in this work: one's eyes are drawn from one visual reference to the other. A student's flat or a bachelor pad, it could be a number of locations. A great imaginative story could be made from looking carefully at the objects and asking questions. The mood of the piece is incongruous; why is the person sitting in the chair attached to the drip feed? What is the teeth-like contraption in the top-left corner?
The artist has used an aluminium surface on which to paint which makes the effect far more 'in your face' compared to the other works.

**Gallery activity 1**
In pairs make a list of 6 or 7 things you can see in this picture that take your interest. Choose an adjective to describe it and place it in a location. For example 'Blue lorry chugging past the window.' Can you expand on this?
Perform your work together to the rest of the group.

**Gallery Activity 2**
Use a piece of A3 or A4 paper with a 12 block grid on it and ask the children to record one single object (or pattern) into each box on the grid. Use felt pend or oil pastels to add colour of your choice. Also add colour to background.

**Phalen' – Nadia Hebson**
(Oil on board)
Out of the blue-black darkness of the canvas seems to appear a ghost-like image.
Very abstract and mysterious!

What is it?
Why hasn't the artist put more in the painting?
What title would you give this painting?

**White tablecloth' - Mathew Draper**
(Oil on canvas)
This work suggests a certain ambiguity, something has happened or is about to, but what? The artist has offered us the white tablecloth, almost a blank canvas in terms of objects, and left us free to run wild with our imaginations.

What story does the work hold for you?
What has happened, or is about to happen?

**Gallery activity**
Think of what story is hiding in the painting. Discuss your ideas. Think of about 3 main events in the story and include them in your beginning and end. Use a grid of 6 boxes on a square of A4 paper to record your work in 'storyboard' style. (Explain that this is often how film-makers begin to plan their ideas.)

**"Product painting ( the life and death of an abstract painter )**
**'Product painting ( the best painting I never made)**
**Tom Crawford**
(Shoes, wooden pallet, 2 green light bulbs, tape and paint, / gesso and plywood)

This work is seems to be a commentary upon the act of painting. as opposed to a painting as a 'product'. The strange green light eminating from behind the pallet suggests an almost spiritual presence, with the paint-stained shoes a reminder of the artist and his toil. Instead of attempting to conceal the electrical cable the artist has incorporated it into the work, possibly as some sort of commentary of the life-blood pumping through the artist's veins.

The dried-up gesso ('gesso' is a type of paint) has been extracted from the tub and presented as a work of art that never made it to the 'work of art' stage.

What kind of equipment do artists use ?
Do you think that being an artist is a good job?
Why would one choose to be an artist?