

Teachers notes for 'Through Other Eyes'

Contemporary Art from South East Asia

Exhibition in Gallery 1

January 20 - February 27



The Final Creatures II by Sujith KS

GENERAL INFORMATION

Try visiting the gallery beforehand with a downloaded copy of the notes to get accustomed to the exhibition.

There is a talk arranged in conjunction with the exhibition on Thursday, January 28 at 6pm which is open to the public and is free. You can contact the education team on rls@aber.ac.uk or 01970 622888

BACKGROUND NOTES ON THE EXHIBITION

(These are just for you to get feel of what the exhibition is about)

'Through Other Eyes' is a colourful and ground-breaking exhibition featuring emerging artists from South Asia.

It is an exhibition of work by artists currently living and working in India and Pakistan .

Curator Gérard Mermoz spent three months travelling to the continent to find the drawings, paintings, sculptures, photographs, films and prints by recent graduates to bring their work to a British audience.

He said the exhibition would focus on the perspectives of young artists who are coming to terms with traditions, values, beliefs, tensions and aspirations in the wake of globalisation.

"These artists work on their own so to see themselves in context of an exhibition they were very appreciative of the fact that they were able to see what other artists are doing elsewhere in their countries. It was a unifying factor and selling their work is a great boost to their confidence. "I'm encouraging them to work collectively to add another dimension to their education.

"There are no artists involved in the exhibition aged above 30 except for the tribal artists who are older, and a substantial proportion are women, which I didn't anticipate when I set out to put the collection together."

BEFORE YOU VISIT

In class, discuss the visit and what the pupils (and yourself!) think you are going to see (you might have visited past exhibitions with different types of art, painting, sculpture, ceramics, film)

- Introduce the title of the exhibition and discuss

What does the title 'Through other eyes' mean to you?

(the work is not produced by artists whom are considered

to be established or famous, they are recently graduated students from art school or people who do art as a kind of hobby.)

What is contemporary art? (You could explain it as art produced by people now)

Where is South East Asia? (Have a look at a map and point out India and Pakistan. What kind of experience do the pupils have of these places?)

You could visit another site in Aberystwyth, Amgueddfa Ceredigion or the National Library for example and make a day of it!

RULES

Gallery rules are common sense. Ask pupils what they think they are and why they think they are important

- **Walk in the gallery.** (There are valuable works of art that might be damaged and there are other visitors who don't want to be bumped into.)
- **Keep your hands to yourself** (Even if they look clean, there is grease on your fingers that can cause damage to works of art.)
- **Keep the volume down.** (It's good to discuss works of art but not so loudly that it disturbs other visitors.)
- **Stay safe.** (You could get lost. If you feel ill or need the toilet you must tell the teacher immediately. The main desk is a good point for any queries.)

These rules are just crying out for the poster treatment!

(A great activity for the day before the visit.)

Successful visits result from the children knowing what is expected of them.

Engaging with art isn't just to do with visual creativity. It also supports language and communication skills, design and technology, co-operation and team-working, problem-solving skills, citizenship, personal and social education and Curriculum Cymreig.

Opportunities for follow-up activities from a gallery visit are endless.

Remember that you can organise to use the 2D room upstairs from the gallery if it is available on the day of your visit.

IN THE GALLERY

If you haven't had the opportunity to discuss the contents of 'Before your visit' at school, do so before entering the gallery.

- Encourage them to spend time getting to know the exhibition space and looking. Can you remember the rules for using the gallery?

- In sketchbooks or on clipboards (the Arts Centre will loan these) using pencils or fine black felt tips record some of the images you have seen. You could divide your paper into quarters and do 4 small sketches.**
- Allow the pupils a specific amount of time so that they know how much time they have to work. You could have four 5**

minute sketches or one 15 minute sketch , or even give the pupils the choice. (Some pupils like to work quickly and others enjoy more detailed drawing)

- Exhibit all the work and then go on to discuss one or two specific works that have proven popular with the children (or ones that you feel most comfortable discussing!!).

Below are some foolproof ways of approaching contemporary art. This method doesn't rely on you imparting information, it involves you giving the pupils the opportunity to discuss the work. (You could carry this page with you and refer to it)

What can you see?

What kind of an artwork is this? What are we looking at? What do you think this is? (You may need to direct the children's attention to different areas of a work and to the work as a whole.)

Are there things in the work which we can recognise? What are they? Does the work seem to be telling any kind of a story? You may wish to introduce the words 'figurative' (which you could explain as looking like something you recognise as real) and 'abstract' (not looking like anything real.)

How does the work make you feel?

Does the colour create a mood or emotion? Why do you think this is? Do you all agree about this? Would the effect be different if other colours had been used? (Refer to the line, tone, pattern, shape and form creating different feelings in the viewer)

How has the artwork been made?

What do you think the work is made of? What materials have been used? Who do you think made the work? Where do you think it was made? (Further art vocabulary can be introduced here by you, e.g. canvas, paper, oil, watercolour, acrylic paint, techniques such as printmaking and film or photography)

How has the work been placed within the gallery?

Do you think the work has been made specifically for this space / location, or could it be exhibited anywhere? What is the relationship between this work and others in the same space? Why has the work been sited / placed as it has within the gallery?

Is there a label, or something else which tells us about the work?

What does it say? Does the work have a title? Does the title tell us more about the work than we have already figured out? If the work is 'untitled' why do you think this is? How much information is provided (by the artist or by the gallery) about the work? Is it helpful?

What else would you like to know?

It seems to work better to discuss the work through looking and questioning in the first instance before introducing the artist's or gallery's interpretation of the work. This gives children the confidence to develop their own opinions and then to see how they fit with the artist's intentions. Where the children have come to a very different view of a work from that which the artist intended this should be discussed, although children should not be made to feel that their opinions are wrong.

Do you like this work? Why or why not?

When the children have come to an understanding of the artwork through discussion, then ask whether or not they like it. Make it clear that it is ok not to like a work as long as they can articulate why they don't like it. Often children / young people will say that they didn't like a work when they first looked at it, but now that they understand more about it they do like it. Sometimes you +will say the same!

WORD BANK

Write the following words (or make your own word list) on post-its and encourage the children to find which works they would choose to match the words. Work in pairs or singularly.

Place them on the wall underneath the work.

The number of words and nature of the vocabulary will depend on your pupil age and ability.

(happy, sad, dangerous, scary, exciting, graceful, cruel, powerful, cute, huge, vast, simple, still, funny, furious, threatening, colorful, strange)

Can anyone think of any other words to describe a specific work?

Are there any works that you could use the same words for?

STUDIO ACTIVITIES

(You can organise to use the 2D room upstairs from the gallery if it is available on the day of your visit or use these ideas to work back in your classroom)

Gond, Warli and Chittarra Painting

These were originally done on the mud walls of houses to mark special occasions in the life of a family or a community : a wedding, a birth or a village festival in honour of a god. Now they are painted as murals in hotel and big office lobbies or in private homes, as well as on cloth or paper for use as posters in modern apartments.



Anil Chatya's *'The Dance'* is an example of this kind of painting.

Ask pupils to imagine what kind of images they could create using the kinds of patterns associated with this kind of painting. (they would be things associated with their lives, e.g. playing games, family activities etc.) Encourage them to draw some simple scenes to be assembled in one big collaborative work . use black pens and unify the human form so that all the people in the work are the same style,e.g. the typical stick man or a variation on the human form in *'The Dance.'*

Another theme the pupils could use is one of the traditional stories based on Welsh folklore e.g. Gelert or Cantre'r Gwaelod. These could be done individually or as a collaboration but paying attention to the patterns formed in the work and the way that the whole story is told on one 'canvas'.



You could also show the pupils the way in which the artist **Durgabai Vyam** has used the traditional style of Gond painting but with the contemporary theme of the 1984 *'Bhopal Carbide Factory Disaster'* where a gas leak killed thousands of people during the night.

Miniature paintings



Artists are reviving the traditional form of miniature paintings also but with a contemporary twist in the themes of the work.

This can be seen in the work of the artist known as **Priankha** in the exhibition with his work 'Arohi'.

Use the idea of miniature paintings by giving the pupils a small piece of white card (about A5, 15cm x20cm) to draw and paint a scene from memory (or use photographs from colour magazines). Possible themes you could use could be 'Home life' , 'Holidays' , 'The Party'.

Remember to use thin brushes so that the pupils can use detail in their work. If not try fine tipped felt pens instead or even with the paint to add detail.

Encourage the pupils to create a frame on a separate card (A4) made into a window frame (or marked as a frame so that the miniature painting can be stuck on to it). Encourage the pupils to think of ways in which the images on the frames could be different , in style, content or colour. The frame could even be a collage from coloured magazine images.

Nodiadau Athrawon in 'Through Other Eyes'

Celf Gyfoes o De Ddwyrain Asia

Arddangosfa yn Oriel 1

Ionawr 20 - Chwefror 27



The Final Creatures II gan Sujith KS

GWYBODAETH GYFFREDINOL

Ceisiwch ymweld â'r oriel ymlaen llaw gyda chopi o'r nodiadau wed'i

lawrlwytho er mwyn dod yn gyfarwydd â'r arddangosfa.

Trefnwyd anerchiad i gydfynd â'r arddangosfa hon am 6pm ar nos Iau

Ionawr 28. Mae ar agor i'r cyhoedd yn rhad ac am ddim. Gallwch gael y

manylion oddi wrth y tîm addysg ar rls@aber.ac.uk neu 01970 622888

Gwybodaeth gefndir ar yr arddangosfa **(er mwyn i chi ymgysgu i'r arddangosfa)**

Gellir disgrifio 'Through Other Eyes' fel arddangosfa liwgar sy'n torri tir newydd. Mae'n cynnwys artistiaid newydd o Dde Asia.

Gyda'r artist Gerard Mermoz yn curadu, mae'r arddangosfa hon yn cyflwyno detholiad o arluniadau, paentiadau, cerflunwaith, ffotograffau a ffilmiau gan artistiaid sy'n dod i'r amlwg o India a Pacistan

Mae'r gwaith yn dangos yr artistiaid hyn yn ail ddiffinio eu lle yn y byd ar gyfnod holl-bwysig ym mywyd diwylliannol India a Pacistan, gyda phob artist yn ystyried etifeddiaeth ei draddodiadau diwylliannol rhanbarthol ei hun yng nghanol y pwysau i groesawu'r byd-eang fel modd i ddatblygu, symud ymlaen a sicrhau dyfodol gwell.

Treuliodd Mermoz dri mis yn teithio o gwmpas y cyfandir o Kochi yn India i Lahore yn Pacistan, heibio Bangalore, Mumbai, Bohpal a Delhi i ddod o hyd i'r gwaith ar gyfer yr arddangosfa hon.

'Roedd gennyf ddiddordeb mewn edrych ar gelf De Asia cyn iddo gael ei effeithio gan y sector masnachol.... Mae'r holl artistiaid sy'n arddangos yn llai na 30 oed ar wahan i'r artistiaid llwythol sy'n hyn, ac mae nifer sylweddol ohonynt yn ferched – nid rhywbeth yr oeddwn yn rhagweld wrth roi'r casgliad at ei gilydd'

CYN EICH YMWELIAD

Yn y dosbarth, trafodwch yr ymweliad a'r hyn y mae'r disgyblion (a chwithau!) yn disgwyl gweld (efallai y byddwch wedi ymweld ag amrwyiaeth o arddangosfeydd o gelf, paentio, cerflunwaith, serameg, ffilm.

Cyflwynwch deitl yr arddangosfa iddynt er mwyn cael trafodaeth ar

-Beth mae teitl yr arddangosfa 'Through Other eyes' yn ei olygu i chi? (arddangosfa yw hon gan artistiaid sydd ddim yn cael eu hystyried yn enwog ag ati, newydd radio o goleg celf neu'n artistiaid amatur)

- Beth yw Celf Gyfoes? (gallwn ei ddisgrifio fel celf a wnaed gan artistiaid nawr)

- Ble mae De Ddwyrain Asia? (Edrychwch ar fap yn y dosbarth a holwch pa brofiadau/ wybodaeth sydd ganddynt o'r India a Pacistan)

Gallwch ymweld â rhywle arall yn Aberystwyth, er enghraifft Amgueddfa Ceredigion neu'r Llyfrgell Genedlaethol, a llenwi'r diwrnod!

RHEOLAU

Mae rheolau'r oriel yn synnwyr cyffredin. Gofynnwch i'r disgyblion beth y dylai'r rheolau ddweud a phaham eu bod yn bwysig.

- **Cerddwch yn yr oriel.** (Mae yno waith gwerthfawr y gellir ei niweidio ac mae ymwelwyr eraill eisiau llonydd.)

- **Cadwch eich dwylo i chi'ch hun** (Hyd yn oed os yw'ch bysedd yn edrych yn lân, mae 'na saim arnynt sy'n gallu gwneud niwed i weithiau celf.)

- **Cadwch y sŵn i lawr** (mae'n beth da i drafod y gwaith celf ond dim mewn ffordd sy'n mynd i amharu ar ymwelwyr eraill.)

- **Cadwch yn ddiogel.** (Gallwch fynd ar goll. Os nad ydych yn teimlo'n dda neu 'rydych angen y toiled dywedwch wrth yr athro/athrawes ar unwaith. Mae'r brif ddesg yn lle da ar gyfer unrhyw ymholiadau.)

Byddai'r rheolau hyn yn gwneud poster grêt! (Gweithgaredd gwych ar gyfer y diwrnod cyn yr ymweliad.)

Bydd yr ymweliad yn llwyddiannus os yw'r plant yn ymwybodol o'r hyn a ddisgwylir ganddynt.

Mae ymwneud â chelf yn fwy na chreadigedd gweledol. Mae hefyd yn cefnogi sgiliau iaith a chyfathrebu, dylunio a thechnoleg, cydweithredu a

gweithio fel tîm, sgiliau datrys problemau, dinasyddiaeth, addysg bersonol a chymdeithasol a'r Cwricwlwm Cymreig.

Mae'r cyfleoedd ar gyfer gweithgareddau atodol yn sgil ymweliad â'r oriel yn ddi-ddiwedd. Cofiwch y gallwch drefnu defnyddio'r ystafell 2D i fyny'r grisiau o'r oriel os yw ar gael ar ddiwrnod eich ymweliad.

YN YR ORIEL

Os nad ydych chi wedi cael cyfle i drafod yr hyn sy'n gynnwysiedig yn yr adran 'Cyn eich ymweliad', gwnewch hynny cyn mynd i fewn i'r oriel). Annogwch y plant i dreulio amser yn ymgyfarwyddo a'r arddangosfa. Ydych chi'n cofio rheolau'r oriel?

-Yn eich llyfrau braslunio neu ar glipfyrdau (gall y Ganolfan fenthyg rhain i chi) defnyddiwch bensiliau neu pinau ffelt du darluniwch rhai o'r delweddau rydych wedi eu gweld ac sydd yn apelio atoch. Gallwch rhannu'r papur yn bedwar os mynnwch.

- Gadewch i'r plant wybod faint o amser sydd ganddynt i weithio. Gallwch gael pedwar cyfnod o 5 munud ar gyfer gwaith sydyn , neu un cyfnod o 15 munud ar gyfer gwaith mwy manwl. Mae modd i chi adael iddyn nhw benderfynu pa ddull sy'n eu siwtio nhw orau.

- gwnewch arddangosfa o'r gwaith ar lawr yr oriel ac annogwch y grwp i drafod rinweddau'r gwaith.

Dyma ffordd syml a diffwdan i fynd ati i drafod celf gyfoes. Does dim angen i chi fod yn arbenigwr i drafod y gwaith gyda'r plant, rhowch gyfle iddyn nhw fynegi eu hunain wrth iddynt ymateb i'r cwestiynau treiddgar canlynol.

(copiwch y dudalen hon a defnyddiwch hi yn yr oriel)

Beth ydych yn gallu ei weld?

Sut fath o waith celf yw hwn? Beth ydym yn edrych arno? Beth ydych yn feddwl ydi o? (Efallai bydd angen i'r athro/arweinydd y grŵp gyfeirio sylw'r plant at wahanol rannau o'r gwaith neu'r gwaith yn ei gyfanrwydd). Oes na bethau yn y gwaith sy'n gyfarwydd? Beth ydynt? A yw'r gwaith yn dweud unrhyw fath o stori? Efallai buasai'r athro am gyflwyno'r geiriau 'ffigyrol' (edrych fel rhywbeth go iawn) a 'haniaethol' ddim yn edrych fel unrhywbeth go iwan).

Sut fath o emosiwn sy'n dod o'r gwaith?

Ydy'r lliw yn creu mŵd arbennig? Ydych chi gyd yn gytun am hyn? A fyddai'r effaith wedi bod yn wahanol os buasai lliwiau gwahanol wedi eu defnyddio? (Gallwch drafod llinell, tŷn, patrwm affurf yn creu emosiwn yn y gwaith hefyd)

Sut gafodd y gwaith celf ei wneud?

Beth ydych yn meddwl y gwnaethpwyd y gwaith celf ohono? Pa ddeunyddiau a ddefnyddiwyd? Pwy ydych yn meddwl wnaeth y gwaith? Lle ydych yn meddwl y gwnaethpwyd y gwaith? (gall fwy o dermau celf eu cyflwyno yma e.e. canfas, cerflun, acrylig, paent, weldio, cerameg, stiwdio ayb).

Sut y cafodd y gwaith ei osod o fewn yr oriel?

A ydych yn meddwl fod y gwaith wedi ei wneud yn arbennig ar gyfer y gofod/lleoliad, neu allai gael ei arddangos mewn unrhyw le? Beth ydi'r berthynas rhwng y gwaith hwn ac eraill yn yr un gofod? Pam gafodd y gwaith ei osod fel y cafodd o fewn yr oriel?

Oes na label neu unrhyw beth arall sy'n dweud rhywbeth wrthym am y gwaith?

Beth mae'n ei ddweud? Oes gan y gwaith deitl? Ydi't teitl yn dweud mwy wrthym na'r hyn ddyfalwyd eisioes? Os ydi'r gwaith yn 'ddideitl' ydych yn meddwl fod na rheswm am hyn? Faint o wybodaeth a ddarperir (gan yr artist neu'r oriel) am y gwaith? A ydyw o gymorth?

Beth arall hoffech wybod?

Mae i weld yn gweithio'n well i drafod y gwaith drwy edrych a chwestiynu yn gyntaf cyn cyflwyno dehongliad yr artist neu'r oriel. Mae hyn yn rhoi hyder i'r plant ffurfio barn eu hunain ac wedyn gweld sut maent yn cymhathu gyda bwriadau'r artist. Lle mae'r plant wedi dod i gasgliad gwahanol iawn i'r hyn fwriadwyd gan yr artist dylid trafod hyn, ond mae'n bwysig peidio gwneud i'r plant deimlo fod eu barn yn anghywir.

Ydych yn hoffi'r gwaith? Pam neu pam dim?

Ar ôl i'r plant ddod i ddealltwriaeth o'r gwaith celf drwy drafodaeth, yna gofynwch os ydynt yn ei hoffi a'i peidio. Gwnewch yn glir iddynt ei bod yn dderbyniol i beidio a'i hoffi os gallant fynegi pam. Yn aml gwnaiff plant

ddweud nad ydynt yn hoffi gwaith pan yn edrych arno gyntaf, ond wedi dod i ddeall mwy amdano maent yn ei hoffi. Ar adegau mae'r athrawon a'r cynorthwyr yn dweud yr un fath

BANC GEIRIAU

Ysgfifennwch rhestr o eiriau (gallwch ddefnyddio'r rhestr isod) ar post-its ac annogwch y plant i ddod o hyd i ddarn o waith yn yr arddangosfa y mae'r gair yn ei ddisgrifio orau. Gwaith unigol neu grwp.

Rhowch nhw ger y gwaith.

(perylus, hapus, trist, ofnus, cyffrous, gosgeiddig, creulon, pwerus, annwyl, anferthol, eang, syml, llonydd, doniol, ffyrnig, bygythiol, lliwgar, rhyfedd)

Oes rhywun yn gallu meddwl am eiriau eraill i'w roi ar y post its?

Oes yna ddarnau o waith fyddai'n gallu cael yr un geiriau?

GWEITHGAREDDAU STIWDIO

(Mae modd i chi ddefnyddio'r ystafell 2D yn y ganolfan er mwyn y gwaith ymarferol, neu gallwch barhau a'r gwaith yn ol yn y dosbarth.)

Paentio Gond, Warli a Chittarra

Cafodd rhain eu paentio'n wreiddiol ar waliau mwd y tai yn y pentrefi fel ffordd o ddathlu achlysurol arbennig ym mywydau'r teulu neu'r gymuned : bedydd, priodas, dathliad i fawrygi un o'r duwiau. Erbyn hyn gellir eu

gweld ar furiau'r gwestai crand neu mewn swyddfeydd mawrion yn ogystal ag ar ddefnydd neu bapur fel posteri maen fflatiau modern.



Cyfeiriwch at waith **Anil Chatya** *The Dance* fel un enghraifft o hyn. Annogwch y plant i feddwl am achlysuron y fedren nhw eu defnyddio er mwyn creu llun tebyg. (pethau sy'n gysylltiedig a'u bywydau nhw er enghraifft, chwarae gemau, achlysuron teuluol) Gall y plant dynnu lluniau o amrywiaeth o ddigwyddiadau mewn dull 'dyn ffon' a chreu gwaith cydweithredol trwy eu rhoi nhw i gyd at eu gilydd mewn patrwm ar ddarn o bapur A2 neu A1. Gellir defnyddio themau eraill fel chwedlau Gelert neu Cantre'r Gwaelod ar gyfer gwaith.



Mae modd dangos sut mae'r artist **Durgabai Vyam** wedi defnyddio dull traddodiadol Gond ond gan ddefnyddio thema gyfoes y trasiedi a ddigwyddodd ym 1984 pan bu farw miloedd o ganlyniad i nwy gwenwynig yn dianc o ffatri carbide yn Bhopal.

Paentiadau 'Miniature'



Yn yr un modd mae artistiaid yn defnyddio dull traddodiadol paentio 'miniature' ond yn trin themau cyfoes.

Gwelir hyn yng ngwaith artistiaid fel yr un a elwir **Priankha** a'i ddarn 'Arohi'.

Defnyddiwch y syniad o baentio 'miniature' trwy gael y plant I greu eu darnau personol nhw eu hunain ar ddarn o gerdyn gwyn maint A5 (15x20cm). Gallant ddarlunio a phensil yna paentio gan ddefnyddio brwsh main. Gellir defnyddio themau amrywiol fel gwyliau, gweithgareddau'r cartref, partion a.a.

Mae modd defnyddio pinau ffelt i greu gwaith manwl hefyd.

Defnyddiwch gerdyn A4 ar gyfer mowntio'r llun a chreu ymyl neu ffenest i'r gwaith. Annogwch y plant i greu lluniasy'n cyferbynnu a'r llun 'miniature' fel yng ngwaith Priankha lle mae'r marchod cyfoes yn fframio llun o ferched yn gwneud gwaith traddodiadol. Gellir defnyddio lluniau o gylchgronau i greu ffram gwahanol.