

O Bacon i Doig

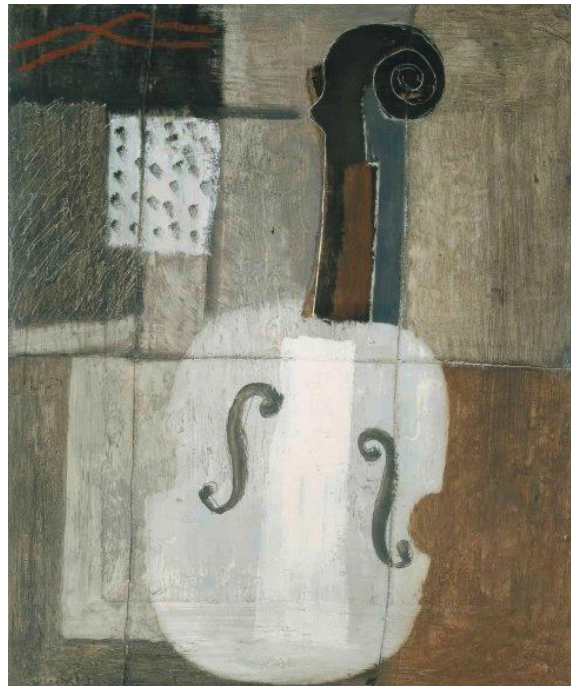
Campweithiau Modern o Gasgliad Preifat

Adnodd Athro

Diben yr adnodd hwn yw eich helpu i drafod yr arddangosfa gyda'ch grŵp. Mae wedi'i anelu'n bennaf at ysgolion uwchradd, ond gellir ei addasu ar gyfer oedrannau eraill.

Yr Arddangosfa

Mae arddangosfa *O Bacon i Doig* yn ddetholiad o gelf wedi'r rhyfel a chelf gyfoes o gasgliad preifat. Yn eu plith mae gwaith artistiaid megis Francis Bacon, Lucien Freud, Barbara Hepworth, Grayson Perry, Rachel Whiteread a Peter Doig.



Ben Nicholson, 1932 (still life - violin) © Angela Verren Taunt. Cedwir pob hawl, DACS 2017

Mae dwy brif thema i'r arddangosfa – y corff a'r tirlun – themâu y gallwch chi eu trafod gyda'r grŵp.

Bydd rhai themâu eraill yn codi hefyd – trafodaethau am ryw, cenedl a chynrychiolaeth; adfeddu (appropriation) a defnyddio ffotograffau a gridiau; ac efallai teimladau anesmwyth neu annaearyl.

Efallai byddwch chi a'r grŵp yn canfod nwy o themâu a chysylltiadau wrth i chi archwilio'r arddangosfa.

Trafodaethau a gweithgareddau posib

Gofyn Cwestiynau

Un o'r dulliau gorau o drafod celf gyda grŵp yw gofyn i'r disgyblion edrych yn fanwl ar baentiad a defnyddio cwestiynau i ddechrau trafodaeth. Does dim ots os nad oes gennych lawer o wybodaeth gefndir am yr artist, y peth pwysig yw y gall un gwaith sbarduno trafodaeth am gelf yn gyffredinol. Mae'r cwestiynau canlynol yn fan cychwyn da:

- Beth sy'n tynnu eich sylw gyntaf am y gwaith celf?
- Pam wnaethoch chi sylwi arno?
- Beth mae'r artist yn ceisio'i ddweud wrthon ni?
- Yw'r gwaith yn eich atgoffa chi o unrhyw beth?
- Yw'r gwaith yn eich atgoffa chi o artistiaid eraill rydych chi wedi'u hastudio?
- Sut mae'r gwaith yn gwneud i chi deimlo?
- Ai dyma beth oedd yr artist yn ceisio'i gyfleu?
- Beth yw'r pwnc/testun?
- Sut cafodd y gwaith ei greu?
- Beth yw'r cysylltiad â'r gweithiau eraill yn yr oriel? Yw gwaith yn debyg neu'n wahanol?

Trafod mewn pâr

Gofynnwch i'r disgyblion rannu'n barau a chydweithio.

Dewiswch ddarn o waith sy'n sefyll allan i chi. Beth amdano ydych chi'n ei hoffi? Efallai nad ydych chi'n ei hoffi – pam ydych chi'n cael eich denu ato? Dangoswch y gwaith i'ch partner a thrafod eich teimladau gyda nhw. Gofynnwch pa waith sy'n denu'i sylw nhw. Ydy'r themâu yn debyg? Pam?

Creu Cysylltiadau

Mae nifer o gerfluniau yn yr arddangosfa – dewiswch gerflun a phaentiad y gallwch chi weld cysylltiad rhyngddyn nhw.

Mewn parau neu grwpiau bach, trafodwch sut y gall paentiad a cherflun fod yn gysylltiedig. Defnyddiwch y cwestiynau uchod i sbarduno trafodaeth.

Gofynnwch i'r parau neu'r grwpiau adrodd yn ôl i'r grŵp cyfan. Efallai y bydd eu canfyddiadau yn sbarduno trafodaeth bellach? Oedd pobl eraill yn gwneud yr un cysylltiadau ac yn meddwl yr un fath? Yw'r cysylltiadau yma i'w gweld drwy'r oriel? Oes cysylltiadau eraill rhwng y gweithiau?

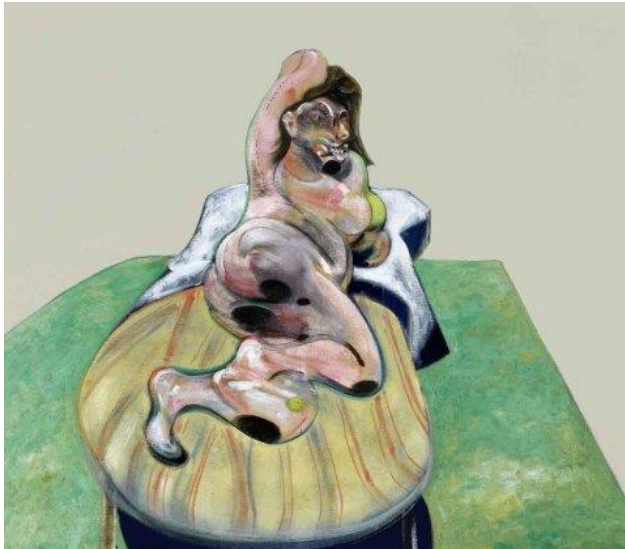
Y gwaith celf a'r artistiaid

Mae'n amhosibl trafod pob un artist sydd â gwaith yn yr oriel hon (ac yn yr adnodd hwn!). Beth am ddewis dau neu dri artist i'w hastudio'n fanylach? Efallai y bydd nifer o artistiaid anghyfarwydd y gallwch chi ymchwilio iddynt wedi dychwelyd i'r dosbarth. Gan fod nifer o'r gweithiau gan artistiaid cyfoes, efallai na fydd llawer wedi'i ysgrifennu amdanynt – allwch chi a'r grŵp drafod eu gwaith heb wybod llawer amdanynt? Gallwch chi ddefnyddio'r cwestiynau uchod neu adael i'r disgyblion arwain y drafodaeth.

Francis Bacon (1909-1992)

Rydw i am i'm lluniau edrych fel petai person wedi pasio rhyngddyn nhw, fel malwen yn gadael ôl y presenoldeb dynol... fel malwen yn gadael ei lysnafedd.

(Francis Bacon)



Francis Bacon, Henrietta Moraes, 1966 © Ystâd Francis Bacon. Cedwir pob hawl. DACS 2017

Gellid ystyried y ddau baentiad olew ar gynfas gan Francis Bacon – *Henrietta Moraes*, 1966 a *Portrait of a Man*, 1953 – fel prif ffocws yr arddangosfa.

Mae Francis Bacon yn enwog am ei baentiadau ffigurol mawr, sy'n aml yn dangos ffigyrau wedi'u haflunio a golygfeydd anesmwyth neu ddirdynnol.

Byddai Bacon yn tynnu ar sawl dylanwad. Cafodd ei ysbrydoli gan artistiaid fel Picasso, Velazquez a Munch yn ogystal â'r ffotograffydd Eadward Muybridge. Byddai'n paentio gweithiau mawr, yn aml mewn cyfresi ac yn aml gyda'r gynulleidfa'n edrych i fyny ar y ffigwr. Byddai'n paentio o ffotograffau yn aml ac yn dychwelyd at themâu dros flynyddoedd – gweithiau crefyddol, ffotograffiaeth a ffilm, swrrealaeth a Natsïaeth.

Roedd Henrietta Moraes yn fodel i artistiaid yn Llundain yn y 50au a'r 60au. Paentiodd Bacon bacon hi o leiaf un deg chwech o weithiau o ffotograffau a dynnwyd gan John Deakin, ac roedd hi hefyd yn fodel i Lucian Freud. Yn y 70au, bu'n byw am gyfnod mewn fflat gyda Marianne Faithfull.

Mae *Portrait of a Man* yn eithaf nodweddiadol o waith Bacon yn y cyfnod – ffigwr wedi'u aflunio fel petai'n arnofio ar gefndir tywyll a strwythur tebyg i gawell yn fframio'r darlun. Beth mae'r gawell yn ei gynrychioli? Yw hyn yn newid y ffordd yr edrychwn ni ar y ffigwr? Yw'r ffigwr yn gaeth? Ydyn ni'n teimlo clawstroffobia? Ai dim ond fframio'r ffigwr mae'r strwythur? Bu gwaith Bacon yn ysbrydoliaeth i ddylunio cynhyrchu'r ffilm *Silence of the Lambs* – gallwch chi weld hyn yn strwythur cell Hannibal Lecter ac hefyd yn y modd y caiff y cyrff eu dangos.

Beth mae Francis Bacon yn ceisio ei rannu â ni, neu ei ddweud?

Beth sy'n tynnu'ch sylw am y ddau baentiad? Beth yw'r elfen bwysicaf i chi?

Allwch chi eu cymharu â rhai o'r gweithiau ffigurol eraill yn yr arddangosfa? Sut mae nhw'n debyg neu'n wahanol?

Peter Doig (g. 1959)

Byddaf yn aml yn ceisio cyfleu'r dideimlad. Rydw i'n ceisio creu rhywbeth y gellir ei gwestiynu, rhywbeth sy'n anodd, os nad yn amhosibl i'w gyfleu mewn geiriau.

(Peter Doig)

Cafodd Peter Doig ei eni yn yr Alban a'i fagu yng Nghanada a Trinidad. Fe astudiodd yn Llundain ac mae bellach yn byw unwaith eto yn Nhrinidad. Gallwch chi weld y dylanwadau amrywiol yma yn ei waith ac mae'n aml yn ailddefnyddio'r un motiffau i gyfleu lle penodol. Mae'r canŵ unig neu'r olygfa aeafol, er enghraifft, yn cyfeirio at Ganada.



Peter Doig, Untitled, 2001-02 © Peter Doig. Cedwir pob hawl, DACS 2017

Er bod Peter Doig yn paentio tirluniau sy'n adleisio, neu wedi'u seilio ar lefydd penodol, mae rhywbeth breuddwydiol, hudol a rhyfedd amdanynt hefyd.

Mae dau baentiad i'w gweld yn yr arddangosfa: *Daytime Astronomy*, 1998-99 a baentiwyd yn arbennig ar gyfer y casglwr ac *Untitled*, 2001-2. Tirluniau yw'r ddau, ond gallwn weld ffigyrau bychan ynddynt hefyd. Mae'r gweithiau'n addurnol iawn, gydag arddull rydd a phaled pastel.

Mae Doig wedi dweud y caiff ei ysbrydoli gan artistiaid fel Edvard Munch, Claude Monet a Gustav Klimt. Bydd yn aml yn paentio o ffotograffau wedi'u canfod ac yn ymgorffori elfennau o realaeth hudol ac atgofion.

Beth am gymharu paentiadau Doig a Bacon. Beth ydych chi a'r grŵp yn ei weld yn debyg, neu'n wahanol?

Mae paentiadau'r ddau yn gymharol wastad, ac er bod gwaith Doig yn fwy deniadol neu hoffus ar yr olwg gyntaf, mae naws annaeorol a rhyfedd dan yr wyneb. Fel Bacon bydd Doig yn paentio o ffotograffau, ac mae hefyd yn creu cyfresi neu weithiau sy'n ategu'i gilydd.

Y gwahaniaeth mwyaf rhwng y ddau artist yw bod un yn paentio'r ffigwr dynol a'r llall yn paentio tirluniau. Yn aml, mae'r ffigwr yn fwriadol absennol o dirluniau Doig, neu yn ffigwr unig yn y cefndir.

Chantal Joffe (g. 1969)

Mae pobl yn meddwl bod paentio'n beth braf, ond mae'n anodd. Os ydych chi'n ceisio bod yn onest rydych chi'n dadlennu tipyn am eich hun. (Chantal Joffe)

Mae paentiad dideitl Chantal Joffe o ferch fach yn ganolbwynt i'r arddangosfa. Mae'n hawlio'ch sylw'n syth – yn gwneud i ni holi beth sy'n digwydd yn y llun? Mae'n rhyfedd ac yn ein gwneud ni'n anesmwyth, a'r onglau a'r persbectif ddim wastad yn gywir. Beth mae'r ferch yn ei wneud? Yw'r paentiad yn realistig? Sut mae'r paentiad yn gwneud i chi deimlo?



Chantal Joffe, Untitled, 2006

Mae Joffe yn paentio gweithiau mawr iawn gyda brwsaith bras. Fel Bacon a Doig, mae'n gweithio o ffotograffau, ond lluniau teuluol neu o gylchgronau a phapurau newydd yw ei ffynonellau. Mae'n

aml yn paentio menywod a phlant ac yn aflunio neu anffurfio'r testun (edrychwch sut mae wedi gwneud llygaid a phen y ferch yn rhy fawr) i greu naws anesmwyth.

Mae Joffe yn dweud iddi gael ei hysbrydoli gan ffotograffau Diane Arbus. Yw ei gwaith yn eich atgoffa o artistiaid eraill?

Rachel Whiteread (g. 1963)

Rydw i wedi gwneud yr un peth drosodd a thro.

(Whiteread)



Rachel Whiteread, Maquette for Trafalgar Square Plinth, 1999

Cerflunydd yw Rachel Whiteread sy'n chwarae â gofod negatif, gan dynnu sylw pobl at 'bethau anghofiedig'. Mae'n bosib taw ei gwaith mwyaf adnabyddus yw *House*, 1993 sef cast concrid o dŷ teras Fictoraidd.

Model yw'r gwaith yn yr oriel hon a wnaed yn 2001 ar gyfer cerflun i sefyll ar y bedwaredd golofn wag ar Sgwâr Trafalgar yn Llundain. Roedd y cerflun terfynol – a wnaed o resin tryloyw – yn gast o'r golofn ei hun wyneb i waered, ac yn cyrraedd uchder o 14 troedfedd.

Pa mor bwysig yw'r deunydd yn y gwaith hwn? Beth ydych chi'n ei feddwl o'r maint? Mae'r model yn afloyw tra bod y cerflun gorffenedig yn hollol dryloyw. Yw'r fersiwn hon yn gwneud cyfiawnhad â'r gwaith gorffenedig? Sut ydyn ni'n edrych ar y model o'i gymharu â gweithiau eraill yn yr oriel?

Mae edrych ar rai o'r artistiaid yn yr arddangosfa ac astudio eu gwaith yn fanylach yn fan cychwyn da. Ceisiwch annog eich grŵp i barhau i edrych ar gelf â meddwl agored, ac i chwilio am gysylltiadau â'u gwaith a'u diddordebau eu hunain.

Rhannwch syniadau'r grŵp, eich barn a'ch awgrymiadau am yr arddangosfa gyda ni ar twitter @MuseumCdf_Learn

Gobeithio i chi fwynhau'r ymweliad a'r adnodd!

Darllen pellach

Mae nifer fawr o lyfrau celf ar gael am Lucian Freud, Francis Bacon, Anthony Gormley, Peter Doig, Rachel Whiteread a nifer o'r artistiaid eraill yn yr arddangosfa.

Efallai bydd gennych ddiddordeb yn y llyfrau canlynol sy'n edrych yn fanylach ar themâu'r arddangosfa:

The descent of Man gan Grayson Perry

The art of Cruelty: a Reckoning gan Maggie Nelson

Regarding the Pain of Others gan Susan Sontag

Bacon to Doig

Modern Masterpieces from a Private Collection

Teacher's resource

This teacher's resource is intended to help you discuss the exhibition with your group. It is primarily aimed at secondary schools, but could be adapted for other ages too.

The Exhibition

Bacon to Doig is an exhibition of paintings and sculptures selected from a private collection of post-war and contemporary

British Art. It features a wealth of well-known artists, such as Francis Bacon, Lucien Freud, Barbara Hepworth, Grayson Perry, Rachel Whiteread and Peter Doig.

The exhibition has two main themes – the body and the landscape, which are themes that you could explore and discuss with your group.

Some smaller themes that you may come across are discussions on sex, gender and representation as well as appropriation and the use of photographs and grids, and perhaps a feeling of unease or the uncanny.



Ben Nicholson, 1932 (still life - violin) © Angela Verren Taunt. All rights reserved, DACS 2017

You and your group may discover many more themes and connections as you investigate the exhibition.

Ideas for discussion and activities

Asking Questions

One of the best ways of talking to groups about art is to get your students to look closely at a painting and then use questions to get a discussion going. It doesn't matter if you don't have lots of background information on the artist – more that the work of art can provide a prompt for discussions around art in general. The following questions may help!

- What is the first thing you notice about the artwork?
- Why did you notice that?
- What do you think the artist is trying to tell us in this work of art?
- Does the artwork remind you of anything?
- Does it remind you of other artists' you've been studying?
- How does the art work make you feel?
- Do you think that is what the artist intended?
- What is the subject matter?
- How is it made?
- How does it link with the other artwork in the gallery? Is it similar or different?

Discussion in pairs

Ask your students to pair up and work together.

Pick a work of art that stands out for you – what is it about it that you like? Or maybe you don't like it. Why are you drawn to it? take your partner to the art work you are interested in and discuss your thoughts with them, then find out which art work they were drawn to. Are there similar themes? Reasons?

Creating Connections

There are lots of sculptures in the exhibition – pick a sculpture and a painting that you think have some kind of connection.

Again in pairs or small groups discuss how a painting and a sculpture can link together – you can use the questions above to prompt discussion again.

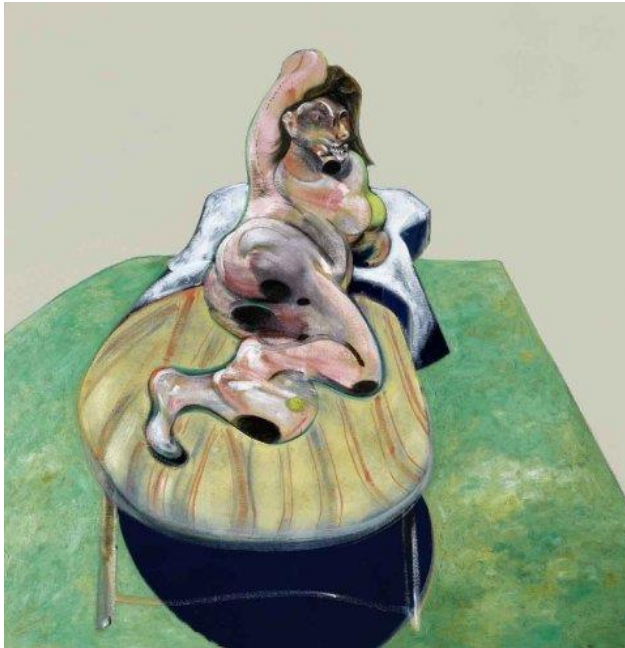
Get each pair or small group to report back to the group as a whole. Perhaps their discoveries can contribute to further discussions. Did other people come up with the same connections and thoughts – do these connections continue throughout the gallery? Are the works linked in other ways?

The Art Works and the Artists

So many artists are represented in this exhibition that it would be impossible to discuss them all with your group (and in this resource!). Perhaps you could choose two or three artists to look at more closely. There may be quite a few artists here who you haven't come across before that you can investigate when you get back to school or college. As many of the artworks are by contemporary artists, you may find that hasn't been a lot written about them – see if you and your group can discuss their work without really knowing anything about them, you could use the questions suggested above or just go where your students lead you.

Francis Bacon (1909-1992)

I would like my pictures to look as if a human being had passed between them, like a snail leaving its trail of the human presence... as a snail leaves its slime. (Francis Bacon)



Francis Bacon, *Henrietta Moraes*, 1966 © The Estate of Francis Bacon. All rights reserved. DACS 2017

The two Francis Bacon paintings displayed here - *Henrietta Moraes* from 1966 and *Portrait of a man* 1953, both of which are oil on canvas - could be thought of as the main focus of the exhibition.

Francis Bacon is famous for his large figurative paintings that often show distorted figures and uncomfortable or harrowing scenes.

Bacon draws from many influences. He was inspired by artists such as Picasso, Velazquez and Munch as well as the photographer Eadward Muybridge. Bacon painted large paintings, often in a series and often with the viewer looking up at the figure, he painted a lot from photographs and also revisited the same themes over the years – religious paintings, photography and film, surrealism, and Nazi Germany.

Henrietta Moraes was an artist's model in 1950s and 60s London. Bacon painted her at least sixteen times from photographs taken by John Deakin, and she was also a model for Lucian Freud. In the 70s she lived in a flat with Marianne Faithfull for a few years.

Portrait of a man is quite a typical Bacon painting from this period – the distorted figure almost floating in the dark background and the cage-like structure framing the figure. What do you think the cage-like structure represents? Does it change the way we see the figure? Is the figure trapped? Does it create a feeling of claustrophobia? Or does it merely frame the subject? The film *Silence of the Lambs* based some of its production designs on Bacon's paintings – you can see this from the structure of Hannibal Lecter's cell, but also the way that the dead bodies are displayed.

What do you think Francis Bacon is trying to share with us or tell us?

What stands out for you in these two paintings? What do you think is the most important part?

Can you compare them to some of the other figurative paintings in the exhibition? How are they the same and how are they different?

Peter Doig (b. 1959)

Often I am trying to create a 'numbness'. I am trying to create something that is questionable, something that is difficult, if not impossible, to put into words.

(Peter Doig)

Peter Doig was born in Scotland, grew up in Canada and Trinidad, studied in London and now lives in Trinidad. You can see all these influences of place in his work, and he often uses motifs again and again – such as a canoe in a landscape, or a snowy scene– which are suggestive of a certain place – in this case, Canada.



Peter Doig, Untitled, 2001-02 © Peter Doig. All Rights Reserved, DACS 2017

While Doig paints landscapes that are reminiscent of or based on a particular place, there is also something quite dreamlike, magical and strange about them.

There are two paintings on display in the exhibition -

Daytime Astronomy 1998-99, which was painted especially for the collector, and Untitled 2001-2. Both of them are landscapes, but you can just see some small figures in them too. They are highly decorative with a loose painting style with a pastel palette.

Doig has said that he is inspired by artists such as Edvard Munch, Claude Monet and Gustav Klimt. He often paints from found photographs and also incorporates ideas of magical realism and memory into his works.

You could compare Doig's paintings with Bacon's – what do you and your group see as similar? What is different?

Both artists have a certain flatness to their paintings, and whereas Doig's paintings may be immediately more attractive or likeable, there is an underlying eeriness or strangeness going on. Like Bacon, Doig paints from photographs, and also paints in a series of paintings or companion paintings.

The obvious difference between the two artists that one is painting the figure and the other landscape. In Doig's paintings there is often the 'absence' of the figure – or maybe a solitary figure in the background of the paintings.

Chantal Joffe (b 1969)

People think painting must be a lovely thing, but it's hard. If you are trying to be truthful then you expose yourself a lot. (Chantal Joffe)

Chantal Joffe's untitled painting of a little girl dominates the room. It immediately draws your attention to it – what is going on in the picture? It's a little unsettling and strange and the angles and perspective are slightly off. What is the child doing? Is it a realistic painting? How does this painting make you feel?

Joffe paints really big paintings with big bold brushstrokes. Again, like Bacon and Doig, she paints from



Chantal Joffe, Untitled, 2006

photographs – but uses family photos or pictures from magazines as her sources. She frequently paints women and children and often uses distortion in her work (in the painting on display, she has enlarged the child's eyes and head) that creates a slight feeling of unease.

Joffe has said that she is inspired by the photography of Diane Arbus. Are there any other artists that she reminds you of?

Rachel Whiteread (b 1963)

I've done the same thing over and over
(Whiteread)



Rachel Whiteread, Maquette for Trafalgar Square Plinth, 1999

Rachel Whiteread is a sculptor who investigates negative space, making people aware of 'things that have been left behind', and is perhaps most famous for her work *House* from 1993 which was a concrete cast of the inside of a Victorian terraced house.

The sculpture on display in the gallery is a maquette for *Monument* which was a sculpture made for the empty fourth plinth in Trafalgar Square in 2001. The finished sculpture was made of transparent resin and was a cast of the actual plinth, standing upside-down and 14ft high.

How important do you think the material is in this piece?

What do you think of the scale? The maquette is opaque, whereas as the finished sculpture was completely see-through. Do we get an understanding of the finished sculpture from this version? How do we look at this maquette in relation to the other pieces on display?

Investigating just a few of the artists on display and looking a little closer at their work is a great starting point. Try and get your group to remain open and questioning when they are looking at art and encourage them to make links with their own work and their own interests.

Share you and your groups opinions, thoughts, ideas and suggestions about the exhibition on twitter and tag us @MuseumCdf_Learn

We hope you enjoyed your visit and the learning resource!

Further reading

There are a great many art books available on Lucian Freud, Francis Bacon, Anthony Gormley, Peter Doig, Rachel Whiteread and many of the other artists featured in the exhibition.

You may also be interested in the following books which investigate more the themes of the exhibition.

The descent of Man by Grayson Perry

The art of Cruelty: a Reckoning by Maggie Nelson

Regarding the Pain of Others by Susan Sontag