



Dear
Portrait

Annwyl Bortread
Dear Portrait

19.07. –
06.10.2013

Artistaid Cyfranno /
Participating Artists

Nina Beier
Pierre Bismuth
Maurizio Cattelan
Tim Gardner
Loris Greaud
Ryan Gander
Gareth Griffith
Isabell Heimerdinger
Carsten Höller
Annette Kelm

David Lamelas
Jessica Longmore
Jerry McMillan
Elizabeth Peyton
Laura Reeves
Wilhelm Sasnal
Wolfgang Tillmans
Mungo Thomson
Ian Wallace
Franco Vaccari

Curadwyd gan / Curated by:

Adam Carr,
Curadur Rhaglen Celfyddydau Gweledol /
Visual Arts Programme Curator
MOSTYN

AMDANOM NI AC
OBSESIYNAU ERAILL

"If you put the pictures of two different faces side by side, your eye is struck by everything that makes one different from the other. But if you have two hundred and twenty-three faces side by side, you suddenly realize that it's all just one face in many variations and that no such thing as an individual ever existed." ¹

Alfredo Cramerotti
Cyfarwyddwr, MOSTYN

Cyhoeddwyd y geiriau uchod, sy'n perthyn i gymeriad Agnes yn y nofel *Immortality* gan Milan Kundera yn 1991; hynny yw, cyn i'r Rhyngrywd a'r llwyfannau cymdeithasol digidol cysylltiedig ddod yn boblogaidd. Trawyd Agnes gan yr wynebau hollbresennol mewn cynyrchiadau diwylliannol, ac i brofi'r pwynt cododd gylchgrawn ar wleidyddiaeth a diwylliant, a chyfrodd "ninety-two photographs showing nothing but a face; forty-one photographs of a face plus a figure; ninety faces in twenty-three group photographs and only eleven photographs in which people played a secondary role or were totally absent." ²

Sut felly mae ymdrin â'r syniad o bortreadu yn yr oes hon, o ystyried y ddeuliaeth ei fod yn hollbresennol a'r ystyr sydd ymhlwg yn y portreadau? Beth ddylem chwilio amdano mewn portread o wyneb, y "serial number of a human specimen", yn ôl cymeriad Agnes? Beth ydym ni eisiau ei wybod mewn gwirionedd wrth edrych naill ai ar bortread ffurfiol, traddodiadol neu gysyniadol?

Mae'r angen am gyswllt dynol trwy ffurf weledol i'w ganfod lawn cymaint mewn iaith glasurol ac estheteg ag yn allbynnau'r oes ddigidol. A oes gwell enghraifft o ystyr semantig 'facebook'? Yr wyneb dynol yw'r hyn a welwn ac a gynrychiolir amlaf, ond yr un pryd mae'n anodd dwyn i gof yr union elfennau gweledol sy'n creu'r argraff. Os meddylwn am yr wyneb a'i bortread, syniad sy'n dod i'r meddwl ydyw yn hytrach na dyluniad penodol.

Mae mwy i bortreadu nag edrych ar rywun arall neu arnom ni'n hunain, mae'n gyfrwng i ni gydnabod methiannau a hynodrwydd y bod dynol.

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¹ Milan Kundera, *Immortality*, (cyfieithwyd o'r Tsieceg gan Peter Kussi), 1991, London and Boston: Faber and Faber

—
² *Ibid*

ON US AND
OTHER OBSESSIONS

“If you put the pictures of two different faces side by side, your eye is struck by everything that makes one different from the other. But if you have two hundred and twenty-three faces side by side, you suddenly realize that it’s all just one face in many variations and that no such thing as an individual ever existed.”¹

Alfredo Cramerotti
Director, MOSTYN

The words above, belonging to the character Agnes in Milan Kundera’s novel *Immortality*, were published in 1991; that is, before the spread of the internet and relative digital social platforms. Agnes was struck by the ubiquity of the faces in cultural production, and to demonstrate the point she picked up a magazine devoted to politics and culture, and “counted ninety-two photographs showing nothing but a face; forty-one photographs of a face plus a figure; ninety faces in twenty-three group photographs and only eleven photographs in which people played a secondary role or were totally absent.”²

How to deal then with the idea of portraiture in this age, given its double standard of being ubiquitous and our invested meaning? What to extract from the portrait of a face, the “serial number of a human specimen”, according to the character Agnes? What do we really want to know when we engage with either a formal, traditional or conceptual portrait?

The need for human contact through a visual format is found as much in classical language and aesthetics as in the outputs of the digital age. Is there any other better example of the semantic meaning of ‘facebook’? The human face is what we see and represent more often, and none that is so inaccurately recollected. If we think about the face and its portrait, it is rather an idea that springs to mind rather than a precise piece of design.

To engage with portraiture is not simply to have a look at someone else or at ourselves, but foremost to recognize both the failures and peculiarities of being human.

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¹ Milan Kundera,
Immortality,
(trans. from the
Czech by Peter
Kussi), 1991,
London and Boston:
Faber and Faber

—
² *Ibid*

PORTREAD O'R ARTISTIAID, EU GWAITH
YN YR ARDDANGOSFA AC YMATEB Y RHAI
A GYNRYCHIOLIR YN Y GWAITH:

Gan Adam Carr,
 Curadur Rhaglen Celfyddydau Gweledol
 MOSTYN

Pan ymunais â MOSTYN dechreuais feddwl yn syth sut y gallwn wneud arddangosfeydd a fyddai'n berthnasol ac yn ddeniadol i gynulleidfa fawr o bob cenedlaeth - arddangosfeydd eang, poblogaidd a fyddai'n apelio'n syth. Wedi'r cyfan mae'r gwylwyr yn agwedd hollbwysig yn yr arddangosfeydd a ddatblygaf, a rhoddir llawer o ystyriaeth i'r berthynas a allai ddatblygu rhwng yr arddangosfa a'r gwylwyr. Er bod cymell y gwylwyr yn allweddol, felly hefyd yr ewylllys i newid disgwyliadau a barn a cheisio sicrhau arloesedd creadigol a beirniadol. Yn gryno, sicrhau cydbwysedd sensitif rhwng ymlynu at draddodiad a symud tuag at yr anghonfensiynol heb fyth golli sylw'r cyhoedd.

Mae mynd i'r afael â genres celf nodedig, glasurol a hanesyddol a phynciau mewn gwaith celf yn un o'r ffyrdd o greu perthynas yn syth gyda chynulleidfa. Beth a ddaw i'r meddwl wrth ystyried y syniad o gelf neu beth sy'n ei gynrychioli orau - heb os byddai portreadu'n uchel ar y rhestr. Mae hyn yn arbennig o wir o ystyried bod rhai o'r artistiaid a'r gweithiau celf mwyaf eiconig yn ymdrin â'r portread, sy'n perthyn yn daclus i gategori genre celf glasurol - statws y mae'r portread bellach yn sicr wedi ei hawlio. Eto i gyd, pan feddylwn ni am bortreadu fel dull sy'n fodd i ddarlunio a chofnodi lle neu amser, yna gellid dweud bod pob gwaith celf bron yn bortread.



Mae portread, wrth gwrs, yn cael ei ddiffinio gan amlaf fel llun sy'n cynnwys neu o leiaf yn cyfeirio at berson neu grŵp o bobl, a'r person neu'r bobl hynny sy'n ei nodweddu.

Yn sgil poblogrwydd y pwnc, a hefyd gan fod portreadu'n gyffredin yng ngwaith nifer fawr o artistiaid o'r gorffennol a heddiw, llwyfannwyd nifer o arddangosfeydd i'w gynrychioli a'i archwilio, ers sefydlu'r amgueddfa fel lle cyhoeddus, hyd at heddiw. Mae yna amgueddfeydd sy'n ymwneud yn benodol â chasglu a dangos portreadau. Yn yr Oriel Bortreadau Genedlaethol yn Llundain, yr oriel bortreadau genedlaethol gyntaf yn y byd, ceir un o'r casgliadau mwyaf o bortreadau hanesyddol bwysig ac mae'n denu niferoedd cyson, sydd ymysg yr uchaf ar gyfer unrhyw amgueddfa yn fyd-eang. Mae sawl rheswm pam fod portreadu'n apelio, ond efallai mai'r hyn sydd i gyfrif am ei apêl arbennig yw'r awydd dynol sylfaenol am adnabyddiaeth a chyneffindra.

Mae Annwyl Bortread yn arddangosfa sy'n cyflwyno gwaith ugain o artistiaid rhyngwladol sy'n gwneud defnydd o'r portread mewn gwahanol ffyrdd, ac yn gwahodd y sawl a gynrychiolir yn y lluniau i ymateb i'r gwaith. Trwy archwilio'r portread heddiw a chydabod y traddodiad sy'n perthyn iddo, mae'r arddangosfa'n ceisio pellhau rhag cymryd golwg syml ar bortreadu heddiw - oherwydd yr ymdriniaeth helaeth â'r pwnc eisoes.

Trwy baentio, cerflunio, darlunio a fideo mae Annwyl Bortread yn cynnwys enghreifftiau o 'bortread' sy'n ymlynu at safonau traddodiadol, yn ogystal â rhai sydd o bosibl yn ehangu'r diffiniad o'r hyn y gall portreadu fod.

Fel casgliad ac oriel o bortreadau, mae Annwyl Bortread, yn cynnwys nifer o ymgomiau rhwng artist ac unigolyn neu eu pwnc. Y cyfathrebu rhwng yr artistiaid, y gwaith celf a'r pwnc, ac yn ei dro, y gwylwyr, yw prif lais unrhyw bortread ac mae'n hollbwysig i Annwyl Bortread. Gwahodwyd yr unigolion a gynrychiolir ym mhob gwaith - hynny yw, y bobl yn y lluniau - i gyflwyno ysgrif mewn ymateb i'r gwaith a'r artist a'i creodd. Yn yr arddangosfa dangosir pob ysgrif ochr yn ochr â'r gwaith celf priodol, ac mae'n aml yn datgelu rhywbeth am y gwaith neu'r artist sydd ar y cyfan yn anhysbys - rhywbeth storïol, cyfarwydd, a sentimental, a phob amser yn bersonol. Mae hefyd yn bwysig ychwanegu yma er bod y testunau'n creu portread ychwanegol, portread o'r gwaith ei hun a'i awdur, maent hefyd yn gwyro oddi wrth y testun deongliadol arferol sy'n cyd-fynd â darn o waith mewn amgueddfa neu oriel. Yn hytrach, maent yn cael eu lleisio'n gyfan gwbl o bersbectif ac o safbwynt pwnc y gwaith, gan roi llais i'r gwaith celf ei hun.

Er mai bwriad Annwyl Bortread yw cyflwyno'r portread a'i amryw fynegiannau cyfoes, ac ehangu'r diffiniad ohono, mae hefyd yn fwriad i newid y canfyddiad a'r profiad o arddangosfeydd ar y cyfan. Gan daflu goleuni newydd ar y modd y'u ffurfir, y modd y'u cyflwynir a'r modd y cant eu gweld, eu derbyn a'u dehongli, mae Annwyl Bortread yn gyfle unigryw i gyflwyno gwaith celf ac i'r gynulleidfa sy'n ymweld â'r arddangosfa'n gyffredinol.

DEAR PORTRAIT:
A PORTRAIT OF A PORTRAIT
OF PORTRAITURE

By Adam Carr,
Visual Arts Programme Curator,
MOSTYN

When I joined MOSTYN I immediately started to consider how I could make exhibitions that would both be relevant and attractive to a large and cross-generational audience – exhibitions with a broad, instant and almost populist appeal. The viewer is, after all, a crucial aspect in the formation of the exhibitions I develop, and much consideration is paid to the relationship that might emerge between the exhibition and the viewer. Though while the coercing of the viewer is key so is the will to subvert expectation, to change opinion and to strive for both creative and critical innovation. In summary a delicate balance between playing into the hands of tradition and journeying toward the unconventional, without ever losing the attention or involvement of the public.

Tackling notorious, classic, and historical art genres and subjects of art-making is one of the ways of setting up an instant relationship with an audience. What one may think about when posed with the idea of art, or determining what best represents it, portraiture would without a doubt be right up there. This is especially true when given that some of the most iconic artists and artworks deal with the portrait, fitting neatly into the category of a classic art genre – a status that portraiture has, by now, well and truly achieved. Yet, if we think about portraiture as a method that enables the depiction and marking of a place or time, then almost every artwork could be coined a portrait.

A portrait is, of course, most commonly defined by the inclusion of, or at least a reference to, a person or group of people, through which it gains its own gravitas.



Due to the popularity of the subject, as well as its prevalence in the work of a wide range of artists past and present, a number of exhibitions have been staged both presenting and surveying it, right from the inception of the museum as a public place, through to the present day. There are museums solely dedicated to collecting and presenting portraits. The National Portrait Gallery in London, the first public portrait gallery in the world, houses one of the largest collections of historically important portraits and stands consistent in its attendance, one of the highest for any museum globally. The attraction to portraiture can be down to a variety of reasons, but it is perhaps humanity's basic desire to be confronted with recognition and familiarity that supplies the genre its special appeal.

Dear Portrait is an exhibition that brings together the work of twenty internationally active artists that deploy the use of the portrait in various ways, and invites their subjects to respond to the works involving them. Examining the portrait at the present time and acknowledging its tradition, the exhibition seeks to distance itself from being a straightforward survey of portraiture today – a pursuit that, by now, is well mined, perhaps even forlorn.

Through painting, sculpture, drawing and video Dear Portrait includes instances where the 'portrait' falls in line with traditional standards, together with those that potentially expand the definition of what portraiture might be.

As a gathering and gallery of portraits, Dear Portrait contains a number of conversations between an artist and their subjects. It is this communication between the artist, artwork and subject, and in turn, the viewer, that is the primary voice of any portrait and vital to Dear Portrait. Individuals represented in each work – the people in the pictures, so to speak – have been invited to write a text in response to the work and the artist who produced it. Inside the exhibition each text is shown alongside the respective artwork, and serves to offer a deeper insight into the artwork and the artist, often revealing something that is largely unknown about both, something anecdotal, intimate and sentimental, and always addressed personally. It is also important to add here that while the texts generate an additional portrait, a portrayal of the work itself and its author, they deviate from the interpretation that typically accompanies a work on view in a museum or gallery. They are voiced instead entirely from the perspective and point of view of the work's subject, giving the artwork itself a chance to speak.

While the intention of Dear Portrait is to present the various expressions of the portrait today and enlarge on its definition, another is to meet a desire to alter the perception and experience of exhibitions as a whole. Shedding new light on how they take form, how they are presented and how they are viewed, received and interpreted, Dear Portrait shapes a unique encounter for the audience between themselves, the presentation of artwork and exhibition viewing in general.

PORTREAD O'R ARTISTIAID, EU
GWAITH YN YR ARDDANGOSFA AC YMATEB
Y RHAI AGYNYRCHIOLIR YN Y GWAITH:

A PORTRAIT OF THE ARTISTS,
THEIR WORKS IN THE EXHIBITION
AND THEIR RESPONDENTS:

NINA BEIER

Mae gwaith Nina Beier yn aml yn canolbwyntio ar ac yn cwestiynu agweddau sy'n hanfodol i unrhyw waith celf. Dyma rai o'r prif bethau y mae ei gwaith yn ymchwilio'n fanwl iddynt - agweddau ar gynhyrchu celf, yn cynnwys cadwraeth, arddangosfa a pherchnogaeth, yn ogystal ag ymchwilio i weithio gyda deunyddiau a gwrthrychau. Ar gyfer yr arddangosfa hon mae Beier yn dangos gwaith sy'n cynnwys dillad y sawl sydd wedi fframio'r gwaith ei hun. Fel yr holl waith yn yr arddangosfa hon, dangosir darn Beier ynghyd ag ymateb gan y sawl a gynrychiolir yn y llun, sef y fframiwr yn yr achos hwn. Mae'n cynnwys anfoneb am fframio'r llun, ynghyd â'r manylebau fframio.

Nina Beier's work frequently concentrates on and subverts aspects intrinsic to any work of art. Aspects of art production, including conservation, display and ownership, as well as how materials and objects perform, are some of the main issues that her work rigorously investigates. For this exhibition Beier is showing a work that contains the clothing of her framer, who framed the work itself. Like all of the works presented in this exhibition, Beier's piece is shown together with a response from its subject, in this case her framer, which contains the invoice for the framing of the work, along with the framing specifications.



Portrait, 2010

crys / shirt of Malte Seibt,

Fine Art Services, Berlin

52.2 x 41.2 cm

Trwy garedigrwydd yr artist a Oriel Laura Bartlett, Llundain /

Courtesy the artist and Laura Bartlett Gallery, London

PIERRE BISMUTH

Mae gwaith Pierre Bismuth yn chwarae ar godau normadol o edrych ar a dehongli delweddau a gwrthrychau yn bennaf o ddiwylliant poblogaidd, a hynny'n aml trwy ddefnyddio ei hiwmor arbennig ei hun. Mae'r cof hefyd yn chwarae rhan allweddol yn ei waith, ac mae hyn i'w weld yn fwyaf amlwg efallai yn ei gysyniad ar gyfer *Eternal Sunshine of the Spotless Mind*, ffilm y derbyniodd Oscar amdani. Yn yr arddangosfa hon cyflwynir cyfres o gardiau post o waith yr artist sy'n dangos ei ffrindiau wrth ymyl lleoedd pwysig. Mae pob unigolyn wedi ei osod yn fwriadol yn y pellter, i raddau dan gysgod y lleoedd hyn, gan wneud i'r gwylwyr edrych yn fanylach ar y llun. Mae pob unigolyn a ddangosir - yn cynnwys yr artist Jonathan Monk a gwraig Bismuth - wedi ymateb yn ysgrifenedig i'r gwaith.

The work of Pierre Bismuth upends the normative codes of looking at and reading images and objects, mostly from popular culture and often through the use his special brand of humour. Issues of memory also play a key role in his practice, and this is perhaps best evident in his concept for the film *Eternal Sunshine of the Spotless Mind*, for which he received an Oscar. This exhibition brings together a series of works by the artist that consists of postcards depicting his friends next to significant landmarks. Each person is deliberately placed in the distance and somewhat overshadowed by the landmarks themselves, making the viewer look deeper into the image. Each person depicted - including artist Jonathan Monk and Bismuth's wife - have responded to the work involving them through the written word.



Postcard—Sofia, Dessislava Dimova in front of the Hilton, August 2002

Cerdyn post / Postcard, 14.8 x 10.5 cm

Trwy garedigrwydd yr artist a Jan Mot, Brwsel
Courtesy the artist and Jan Mot, Brussels



Postcard—Paris, Jonathan Monk in the main quadrangle of the Royal Palace, June 1999

Cerdyn post / Postcard, 14.8 x 10.5 cm

Trwy garedigrwydd yr artist a Jan Mot, Brwsel
Courtesy the artist and Jan Mot, Brussels



Postcard—Postcard—Tervuren, Barbara Visser in front of the Royal Museum for Central Africa, September 1998

Cerdyn post / Postcard, 14.8 x 10.5 cm

Trwy garedigrwydd yr artist a Jan Mot, Brwsel
Courtesy the artist and Jan Mot, Brussels



Postcard—Coney Island—New York, Raimundas Malasauskas in front of the amusement park, August 2003

Cerdyn post / Postcard, 14.8 x 10.5 cm

Trwy garedigrwydd yr artist a Jan Mot, Brwsel
Courtesy the artist and Jan Mot, Brussels

MAURIZIO CATTELAN

Mae Maurizio Cattelan yn un o artistiaid mwyaf adnabyddus y cyfnod diweddar. Natur ei waith sydd i gyfrif yn bennaf am hynny, gan ei fod wedi creu rhai o'r lluniau mwyaf trawiadol mewn celf gyfoes gan wneud enw iddo'i hun fel artist pryfoclyd a chastiog. Er bod hyn yn wir yn gyffredinol, mae elfen llawer dyfnach a mwy gwleidyddol yn perthyn i'w waith nag y mae'r darlun hwn ohono yn ei awgrymu. Mae'n amlygu ochr mwy dwys i'w gymeriad wrth herio a myfyrio ar y cyflwr dynol. Mae gwaith Cattelan yn yr arddangosfa'n gopi cywir o waith yr artist Carsten Holler, a ddangosir hefyd yn yr arddangosfa. Ceir hefyd ei ymateb ysgrifenedig i waith Holler, gan gyfeirio at sail gysniadol ei ddyblygiad. Mae Cattelan yn ystyried ei waith fel "portread o Carsten Holler o'r tu ôl", nid yn unig o'r gwaith unigol hwn gan Holler, ond hefyd o'i holl waith, sy'n ymchwilio i gysyniad y dwbl.

Maurizio Cattelan is one of the most well known artists of recent history. His fame has mostly been down to the nature of his work, which has created some of the most arresting images in contemporary art and has had him labeled as a provocateur and prankster. Though while much of this is true, his work also harnesses much deeper and political content than those labels might suggest, revealing himself as a tragic poet of our time, who looks very much at, and challenges, the human condition. Cattelan's work in the exhibition is an identical copy of work by the artist Carsten Holler, which is also shown in the exhibition. It is accompanied by his written response to Holler's work, providing an account of the conceptual underpinnings of his duplicate. Cattelan thinks of his work as a "portrait of Carsten Holler from behind", though not only of this single work by Holler, but also of his entire practice, which readily investigates the concept of the double.



Moi-Même-Soi-Même, (Myself, Oneself), 1997
 print du a gwyn / b/w print, plexiglas
 Diamedr / Diameter, 31½ inch.
 Casgliad Gensollen, Marseille /
 Collection Gensollen, Marseille

TIM GARDNER

Mae nifer o weithiau Tim Gardner yn ymwneud â phortreadu. Ar yr olwg gyntaf maent yn edrych fel ffotograffau, ond o edrych yn fanylach sylwn fod y bobl yn ei waith wedi eu darlunio'n ofalus a manwl mewn pastel a dyfrlliw. Ffrindiau yw'r rhan fwyaf o'r bobl sydd yn ei luniau. Portread o'i frawd Tobi sydd yn y llun yn yr arddangosfa hon ac mae ei ymateb i'r llun yn manylu ar y foment a'r amser y tynnwyd y ffotograff gwreiddiol ar gyfer cynhyrchu'r gwaith.

Much of Tim Gardner's works deal with portraiture. At first glance they appear to be photographs, but closer inspection reveals the tight and precise rendering of his subjects in pastels and watercolours. The majority of the people depicted in his work are his friends. His work in this exhibition is a portrait of his brother, Tobi, whose reply to the picture details the moment and time in which the original photograph was captured for the work's production.



Tobi at Whistler, 2011
 pastel ar bapur / pastel on paper
 111.8 x 134.6 cm (framed)
 Trwy garedigrwydd yr artist, Stuart
 Shave/Celf Fodern, Llundain ac Oriol 303, Efrog Newydd /
 Courtesy the artist, Stuart Shave/Modern Art, London and
 303 Gallery, New York

LORIS GRÉAUD

Mae Loris Gréaud yn aml yn cydweithio â phobl eraill sy'n helpu i roi ffurf i'w gasgliad o weithiau sy'n archwilio'r syniad o gydweithio. Mae teimlad epig, o flaen yr oes, yn nodweddu ei waith gan eu bod yn aml yn defnyddio technolegau newydd, ond hefyd yn cyfleu cysyniadaeth gynnar trwy gwestiynu'r gwrthrych celf a'r ffordd y maent yn torri tir newydd. Yn yr arddangosfa hon, mae Gréaud yn cyflwyno darn y mae wedi cydweithio arno gyda Lee Renaldo, sy'n fwy adnabyddus fel aelod o'r band eiconig Sonic Youth. Yn ei ymateb ysgrifenedig mae Renaldo wedi manylu ar y broses yn arwain i fyny at y gwaith.

Loris Gréaud often collaborates with other people who help give form to his constellations of works that have much to do with the idea of collaboration itself. An epic, almost futuristic feel punctuates his works as they often embrace new technologies, but they also speak the language of early conceptualism in their questioning of the art object and the manner in which they break new ground. In this exhibition, Gréaud is presenting a collaborative piece with Lee Renaldo, best known for being part of the iconic band Sonic Youth. Renaldo has given a detailed account of the process leading up to the work through his written response.



Think Loud, 2009

Ar dibond / Diasec on, 185 x 120 cm

Trwy garedigrwydd yr artist, Lee Ranaldo, Yvon Lambert, Paris ac The Pace Gallery, Efrog Newydd / Courtesy the artist, Lee Ranaldo, Yvon Lambert, Paris and The Pace Gallery, New York

RYAN GANDER

Mae gwaith Ryan Gander yn cyflwyno naratifau sy'n ymddangos yn anghyflawn. Mae ei waith yn gwahodd ymateb y gwylwyr, gan bwysleisio proses o ddeall neu ddehongli yn hytrach na dod i un casgliad. Gan weithio trwy wahanol gyfryngau a thechnegau, mae ei waith yn aml yn cyfuno ffiglen a realiti, ac mae ei ddarnau yn yr arddangosfa hon yn enghraifft o'r dull hwn. Ceir dau ffotograff o ddau o bobl sydd wedi ymddangos yn ei waith cynnar a diweddar, er na wyddom a ydynt yn bodoli ai peidio. Mae'r ymateb iddynt yn cwestiynu hyn ymhellach.

The work of Ryan Gander presents seemingly fractured narratives. His works give play to the viewer, in which the process of understanding or deciphering is emphasised rather than arriving at a single conclusion. Working through an array of mediums and techniques, his work often collides fiction with reality, and his pieces in this exhibition exemplify this very approach. Both works are photographs of two people who have also appeared in both his early and later works, though it remains unseen as to whether they exist or not, and the responding texts give this condition a further platform.



Portrait of Spencer Anthony Somewhere Between 1970 – 1973, 2003
a black and white photographic portrait of Spencer Anthony taken sometime between 1970 and 1973.

Trwy garedigrwydd yr artist / Courtesy the artist



Portrait of Mary Aurory 1972, 2003
a black and white photographic portrait of Mary Aurory taken sometime between 1970 and 1973.

Trwy garedigrwydd yr artist / Courtesy the artist

GARETH GRIFFITH

Mae gwaith Gareth Griffith wedi ei nodweddu gan ddefnydd o wrthrychau y daethpwyd o hyd iddynt sydd â hanes penodol yn perthyn iddynt, ac sy'n aml yn gysylltiedig â'i hanes ei hun. Ar gyfer yr arddangosfa hon mae Griffith yn cyflwyno gwaith sy'n cynnwys blwch pren. Er ei fod yn ymddangos fel gwrthrych y mae wedi dod o hyd iddo, neu hyd yn oed waith minimal pur wedi'i ddifrodi, mae stori bersonol iawn yn perthyn iddo: roedd yn arfer ei ddefnyddio fel blwch i'r ddau fab hynaf sefyll arno i wyllo gemau yng Nghlwb Pêl-droed Lerpwl. Mae'r ddau'n ymateb i'r gwaith a'r hanes hwn, yn ogystal â'u perthynas â'u tad.

Gareth Griffith's work is typified by his use of found objects that contain specific histories, most often linked to that of his own. For this exhibition Griffith is presenting a work that comprises a wooden box, which while having the appearance of a found object, or even a damaged work of pure minimalism, contains a very personal story: It was formerly used as a stand for his two older sons to watch games at Liverpool Football Club. They both respond to the work and this history, as well as their relationship to their father.



Step Box, circa 1970s – 75-6

Crêt cwrw pren, paent, sticer gwrth niwclear /
wooden beer crate, paint, anti nuclear sticker
30 x 46 x 23 cm

Trwy garedigrwydd yr artist / Courtesy the artist

ISABELL HEIMERDINGER

Mae gan Isabell Heimerdinger ddiddordeb arbennig yn y modd y gwneir ffilmiau, ac mewn trosi'r modd y'u cynhyrchir, eu technegau a'u ffactorau penodol i'r celfyddydau gweledol. Mae goleuo, y set ar y llwyfan, yn ogystal â'r naratif a'r stori, yn elfennau allweddol o wneud ffilmiau y mae ei gwaith yn ymchwilio iddynt, a hefyd y rôl y mae actorion yn ei chwarae a'r rolau y maent yn eu cyfleu, yn arbennig y ffin rhwng dilysrwydd ac efelychu, beth sy'n artiffisial a beth sy'n wir. Yn ei gwaith yn yr arddangosfa hon ceir portread o Mr Xu, dinesydd o Tsieina sy'n byw yn Beijing. Yn rhan gyntaf y ffilm gwelwn Xu gyda'u deulu go iawn, yn ymarfer ei linellau ar gyfer ail ran y ffilm, sy'n cael ei sgriptio a'i ffilmio'n gyfan gwbl ar y set. Ond fe'n gadewir yn meddwl, pa ran oedd yn wir a pha ran nad oedd yn wir?

Isabell Heimerdinger is particularly interested in the construction of films, and the translation of their production, techniques and defining factors into the visual arts. Lighting and stage-set, as well as narrative and story, are key elements of the making of films that her works explore. They also readily explore the role that actors play and the roles they assume, focusing particularly on the borders between authenticity and simulation, and the artificial and the real. Her work for this exhibition is a portrayal of Mr Xu, a Chinese citizen living in Beijing. In the first part of the film we see Xu with his real family, rehearsing his lines for the second part of the film, which is entirely scripted and filmed on a set. But we are left thinking, which part is real and which part is not?



Mr. Xu, 2013

ffilm HD fer / HD-short film, 15:37 mund / min

Trwy garedigrwydd yr artist a Mehdi Chouakri, Berlin /
Courtesy the artist and Mehdi Chouakri, Berlin

CARSTEN HOLLER

Mae Carsten Holler yn adnabyddus am waith sy'n herio canfyddiad a gwybyddiaeth y gwyliwr. Mae ei waith yn yr arddangosfa hon yn dangos dyn yn edrych ar ddrych, ond mewn ffordd sy'n gwneud i ni feddwl beth yw gwir hunaniaeth y gŵr hwn. Mae gwaith Maurizio Cattelan yn yr arddangosfa hon yn ddyblygiad o'r gwaith hwn, sy'n ymestyn ymhellach yr ymdeimlad o adlewyrchu a dyblu.

Carsten Holler is known for works that meddle with the viewer's perception and cognition. His work in this exhibition shows a man looking into a mirror, but it is composed in a way where we are left to speculate over the subject's true identity. Maurizio Cattelan's work in this exhibition is an identical duplicate of this work, which furthers its sense of mirroring and doubling.



Moi-Même-Soi-Même, (Myself, Oneself), 1997

print du a gwyn / b/w print, plexiglas

Diamedr / Diameter, 31½ inch.

Casgliad Gensollen, Marseille / Collection Gensollen, Marseille

ANNETTE KELM

Gan weithio o fewn a gyda chyfrwng ffotograffiaeth, mae lluniau Annette Kelm yn cyfleu cydbwysedd gofalus rhwng edrychiad y bobl yn ei ffotograffau, gan fod ei lluniau'n amlygu manylder, eglurder a byrhoedledd, a'u goblygiadau cysyniadol, gan gwestiynu natur wrthrychol a goddrychol y lluniau a'u cynrychiolaeth yn gyffredinol. Yn ei gwaith yn yr arddangosfa hon gwelir ei ffrind Anna Voswinckel – mae ei ffrindiau'n aml yn rhan o'i gwaith – sydd wedi ymateb i'r eiliad y tynnwyd y llun, ynghyd â throsolwg o waith Kelm o'i phersbectif ei hun.

Working both in, and with, the medium of photography, Annette Kelm's images mine a delicate balance between the appearance of the subjects she photographs, for her images revel in detail, clarity and the fleeting, and their conceptual implications, questioning both the objectivity and subjectivity of images, as well as their representation in general. Her work in this exhibition features her friend Anna Voswinckel – her friends being a frequent subject in her practice – who has responded to the moment in which the work was taken, along with an overview of Kelm's work from her own perspective.

*Anna #2*

c-print, mewn 2 ran / in 2 parts

42 x 52 cm / 60.3 x 69.8 cm

Trwy garedigrwydd yr artist a Johann Konig, Berlin /

Courtesy the artist and Johann Konig, Berlin

DAVID LAMELAS

Mae David Lamelas yn un o brif gefnogwyr Celf Gysyniadol. Mae ei ffilmiau a'i osodiadau cynnar yn chwarae rhan bwysig yn natblygiad gwaith celf, y profiad ohono a'r ffordd yr ymdrinnir ag amser a gofod. Mae'r gwaith a ddangosir yn yr arddangosfa hon yn rhan o gyfres o ffotograffau o'i ffrindiau a dynnwyd gan ffotograffydd ffrasiwn, gan gymysgu ffrasiwn a glamor â'r personol. Gan fod y ffotograffau'n cynnwys nifer o bobl o fyd celf Llundain, gellir eu dehongli nid yn unig fel portreadau o bobl unigol ond hefyd o fyd celf Llundain pan y'u tynnwyd ar ddechrau'r 70au. Mae'r ffotograff yn yr arddangosfa hon yn bortread o Lynda Morris, curadur a fu'n cydweithio'n aml â Lamelas, a chwaraeodd rôl allweddol i ddod â gwaith nifer o artistiaid cysyniadol i'r DU am y tro cyntaf. Mae ei hymateb i'r gwaith yn rhoi ei barn ei hun am y stori hon.

David Lamelas is one of Conceptual Art's leading proponents. His early films and installations are an important development in the construction and experience of artwork and their particular treatment of time and space. The work shown in this exhibition is part of a series of photographs of his friends taken by a fashion photographer, mixing together fashion and glamour with the personal. As the photographs feature many people from the London art world, they stand as portraits of the individual people but also of the London art scene around the time in which they taken, the early 70s. The photograph in this exhibition is a portrait of Lynda Morris, a curator and frequent collaborator of Lamelas, who played a pinnacle role in bringing the work of a number of conceptual artists to the UK for the first time. Her text, responding to the work, offers her own view of this story.



Portrait of Lynda Morris, London Friends, 1974

print arian gelatin ar bapur barytes /

silver gelatine print on barite paper

20 x 20 cm heb ei fframio / unframed

38,5 x 32,7 wedi ei fframio / cm framed

Trwy garedigrwydd yr artist a Sprüth Magers Berlin Llundain /

Courtesy the artist and Sprüth Magers Berlin London

JESSICA LONGMORE

Mae holl waith Jessica Longmore bron wedi ei wneud yn stiwdios artistiaid eraill. Mae ganddi ddiddordeb yn y weithred greadigol, sut mae gwaith yn datblygu o'r stiwdio, ble bynnag a phryd bynnag y bo hynny. Mae'n cael mynediad i'r lleoedd hyn, sy'n aml yn bersonol, ac yn creu cydosodiadau gyda gwrthrychau sydd yno. Mae'n tynnu ffotograff ohonynt, ac mae'r cynnyrch yn bortread o arferion unigol artistiaid eraill a'r lleoedd y maent yn gweithio ynddynt, a'r amser a dreuliodd ynddynt.

Almost all of Jessica Longmore's work has been made in other artist's studios. She is interested in the creative act, how work evolves from the studio, wherever and whatever that might be. She gains access to these, often-personal, domains and makes assemblages with objects that exist there. Photographing the resulting interventions, the documentation functions as both portraits of the other artists' individual practices and the places that they work, as well as her own time spent in them.



Day 40, Studio of Lubaina Himid, Preston, UK 09.11.11, 2011
 Print digidol / digital print, 15 x 11.25 cm
 Trwy garedigrwydd yr artist / Courtesy the artist

JERRY MCMILLAN

Mae Jerry McMillan wedi cynhyrchu gwaith ers dechrau'r 1960au. Mae'n adnabyddus am ei ffotograffau du a gwyn sy'n gofnod o'r gymuned gelf gyfoes gynnar yn Ne Califfornia. Mae ei ffotograffau o'r artist Ed Ruscha o'r cyfnod hwn yn dra eiconig. Mae'r arddangosfa hon yn cyflwyno un ohonynt, ac mae Ed Ruscha wedi ymateb yn ysgrifenedig iddo. Mae ei ymateb yn rhoi cipolwg newydd newydd ar un o luniau enwocaf celf gyfoes.

Jerry McMillan has produced work since the early 1960s. He is known for his black and white photographs that have documented the early contemporary art community in Southern California. His photographs of the artist Ed Ruscha from this period are nothing short than iconic. This exhibition presents one of them, which Ed Ruscha has responded to through the written word. His text reveals new insights into one of contemporary art's most famous images.



Ed Ruscha with six of his books on his head, 1970
recent gelatin silver print, 35.5 x 30 cm
Casgliad Teulu Monk, Berlin / Monk Family Collection, Berlin

ELIZABETH PEYTON

Mae Elizabeth Peyton yn un o baentwyr mwyaf adnabyddus ei chenhedlaeth. Mae ei lluniau'n enwog am eu harddull gweledol arbennig, yn ogystal â'u graddfa agos sy'n cyfleu agosatrwydd ei pherthynas â'r bobl hyn, sy'n aml yn cynnwys ei ffrindiau o'r byd celf a cherddorion enwog. Gan dalu teyrnged i'r bobl hyn, mae ei lluniau wedi eu paentio mewn ffordd sy'n adleisio ei pherthynas â hwy, gyda gallu arbennig i gyfleu ysbryd clodforus a phersonol yr un pryd. Yn yr arddangsofa hon ceir paentiad o'r artist Olafur Eliasson. Mae Eliasson wedi ymateb i'r gwaith gan gyfeirio at ei harferion gweithio, sydd, fel gwaith Peyton ei hun, yn bersonol a barddonol.

Elizabeth Peyton is one of most well known painters of her generation. Her works are noted for their particular visual style, as well as their intimate, jewel-like scale that draw a parallel to her relationship with the subjects she paints, which regularly feature her friends from the world of art and famous musicians. Paying homage to those figures, her paintings are executed in such a way that they also echo her relationship to, and fascination of, her subjects, having a special ability to appear celebratory, yet dearly intimate and personal. Her painting of the artist Olafur Eliasson is featured in this exhibition. Eliasson has responded to the work with an account of her working practice, which like Peyton's work itself, is both personal and poetic.



Olafur, 2010

30.5 x 23 cm, Olew ar fwrdd wedi'i orchuddio â lliain /
oil on linen covered board

Trwy gareidigrwydd yr artist a Galería Elvira Gonzalez, Madrid /
Courtesy of artist and Galería Elvira Gonzalez, Madrid

Laura Reeves

Mae gwaith Laura Reeves yn defnyddio ac yn ymdrin yn bennaf â deunydd y mae wedi dod o hyd iddo. Gallai fod yn rhywbeth sy'n perthyn i'w theulu, neu'n rhywbeth y mae wedi dod o hyd iddo mewn siop elusen neu mewn lleoedd lle y mae wedi ei gwahodd i wneud arddangosfa. Gan weithio fel ditectif, mae Reeves yn ymchwilio i'r deunydd er mwyn darganfod o ble mae'n dod, beth yw ei ystyr a'i bwmpas, gan arwain yn aml at ganfyddiadau eraill - mae'n ailddefnyddio'r wybodaeth ar gyfer cyflwyno gwaith neu'n ei ddefnyddio fel man cychwyn ar gyfer gweithiau eraill. Mae gan y dull hwn o weithio, ac yn arbennig hunaniaeth weledol ei gwaith, gysylltiad cryf â gwaith cysyniadaeth gynnar, rhywbeth y mae ganddi ddiddordeb mawr ynddo. Yn yr arddangosfa hon cyflwynir nifer o ffotograffau a dynnwyd gan ei thad wrth feicio o amgylch y DU. Mae pob llun yn dangos ei feic mewn lleoedd y bu ynddynt, ac mae'n ymddangos fel math o waith cysyniadol ar hap neu 'a ddarganfuwyd'. Fel cyfanwaith maent yn creu portread o'i ddiddordeb yn ogystal â'i daith o amgylch y DU. Mae ei ymateb i'r gwaith yn ychwanegu at y lluniau ac yn ffordd o edrych yn ôl.

Laura Reeves' work mostly deals with and uses found material. This could be something from her family, or something she has found in a charity shop or in places where she has been invited to do an exhibition. Working like a detective, Reeves investigates the material to discover its origin, meaning and purpose, often leading to other findings – all of which she repurposes for presentation, or uses it as a starting point for other works. This approach, and particularly her work's visual identity, has a strong tie with the work of early conceptualism in which she has a keen interest. This exhibition brings together a number of photographs that her father took while cycling around the UK. Each image depicts his bicycle in places that he visited, and appears as a kind of 'found' or accidental work of conceptualism. Together they act as portrait of his hobby as well as his tour around the UK. His text replying to the work both supplements the images and offers a way of looking back through them.



Dad's Bicycle, 2013

Wyth o ffotograffau wedi eu fframio / eight framed photographs
10 x 15 cm each

Trwy garedigrwydd yr artist / Courtesy the artist

WILHELM SASNAL

Mae Wilhelm Sasnal yn un o'r artistiaid enwocaf sy'n gweithio yn Nwyrain Ewrop heddiw. Mae ei baentiadau'n cymysgu ac yn cyfuno - Pop, Ffotorealaeth, Elfennau Haniaethol a Minimal, gan ddyfeisio arddull cwbl newydd o baentio, sydd ag estheteg arbennig a chysylltiad cryf â man geni Sasnal. Mae wedi'i ddylanwadu'n eang gan hanes celf ac mae ei ddeunydd ffynhonnell a'r unigolion yn ei luniau hefyd yn amrywiol iawn, o waith artistiaid eraill i bropaganda'r 20fed Ganrif i'w deulu ei hun. Yn yr arddangosfa cyflwynir paentiad o'i fab, Kacper. Mae ymateb ei fab yn rhoi cipolwg o gefndir y paentiad, yn ogystal â rhoi ei farn ei hun am waith ei dad yn gyffredinol.

Wilhelm Sasnal is one of the most celebrated artists from Eastern Europe working today. His paintings mingle together – and conflate – Pop, Photorealism, Abstraction and Minimalism, while also inventing an entirely new language of painting, one which has a particular aesthetic that has a strong connection to Sasnal's place of birth. As with his influence from art history, his source material and subjects are also far ranging, from the work of other artists to 20th Century propaganda to his own family. A painting of his son, Kacper, is presented in this exhibition. His son's text in the exhibition offers an insight into the back-story of the painting, as well as his own view of his father's work in general.



Kacper, 2012

40 x 35 cm

Olew ar gynfas / oil on canvas

Trwy garedigrwydd yr artist a Hauser & Wirth, Llundain /
Courtesy the artist and Hauser & Wirth, London

WOLFGANG TILLMANS

Daeth Wolfgang Tillmans yn adnabyddus am ei ffotograffau a ymddangosodd mewn nifer o gylchgronau ffasiwn ar ddiwedd yr 80au, ond mae bellach wedi dod yn un o'r artistiaid gweledol pwysicaf sy'n gweithio heddiw. Mae ei weithiau'n cynnwys ei ffrindiau a'i edmygedd tuag at enwogion, ond hefyd lluniau o fywyd llonydd a thirluniau, ac mae'n troi fwyfwy at ffotograffiaeth fel cyfrwng penodol. Ar y naill law, maent yn amlygu harddwch a haenau o ymdeimlad atyniadol, ac ar y llaw arall, materion gwleidyddol fel digartrefedd, hiliaeth a hunaniaeth. Mae ei ffordd o gyflwyno a threfnu ei waith ar gyfer arddangosfeydd yn unigryw gan eu bod wedi cyflwyno nodwedd arddangos newydd, sydd yn barodocsaid yn ymddangos yn ddidaro ond eto i gyd yn cael ei hedmygu. Yn yr arddangosfa hon ceir ffotograff o'i ffrind y Dywysoges Julia, ac mae ei hymateb i'r llun yn cyfeirio'n annwyl at ei pherthynas â Tillmans ac yn adrodd hanes y llun ei hun.

Known initially for his photographs that graced a number of fashion magazines in the late 80s, Wolfgang Tillmans has become one of the most important visual artists working today. His works embrace his friends and his admiration for celebrities, but also still-lives and landscapes, and increasingly, photography as a medium itself. On the one hand they relish in beauty and layers of seduction, and on the other political issues such as homelessness, racism and identity. His way of presenting and arranging his works for exhibitions is unique in that they have introduced a new display feature, which paradoxically appears casual, yet highly considered. His work in this exhibition is a photograph of his friend Princess Julia, who, through a written response to the piece, offers a dear account of her relationship to Tillmans and a story of the image itself.



Princess Julia Berlin, 2011

print teip-c / c-type print, 40.6 x 30.5 cm

Trwy garedigrwydd yr artist a Maureen Paley, Llundain /
Courtesy the artist and Maureen Paley, London

Trwy garedigrwydd Princess Julia Collection, yr artist
a Maureen Paley, Llundain / Courtesy Princess Julia collection,
the artist & Maureen Paley, London.

MUNGO THOMSON

Mae gwaith amrywiol Mungo Thomson wedi ei nodweddu gan ymwybyddiaeth amlwg o agweddau ac arferion bywyd bob dydd, yn arbennig y rhai y gellid ystyried fel rhai ymylol, na roddir lawer o sylw iddynt, y tu allan i'r ffrâm ganfyddiadol gyffredin neu faes cyfalafol ymylol neu ddiweddar. Mae ei brosiectau'n ymdrin â'r distawrwydd, yr oedi, y gwyradau a'r gwacter sy'n llunio 'gofod negyddol' ein naratif diwylliannol cyffredin a hefyd ein diwylliant poblogaidd. Mae ei waith yn yr arddangosfa hon yn bortread ac yn deyrnged i'r artist John Baldessari, un o artistiaid pwysicaf celf gysyniadol ac un o'r artistiaid pwysicaf sy'n gweithio heddiw, a arferai fod yn diwtor i Thomson. Ceir paentiad cartwnaidd o Baldessari ar bêl ping-pong, ac mae Baldessari wedi ymateb gan roi ei farn am y gwaith a chyfeirio at ei berthynas â Thomson.

Mungo Thomson's diverse practice is marked by an acute awareness of the aspects and rituals of daily life, particularly those that could be considered peripheral, overlooked, outside the common perceptual frame or tangential to late capitalist purview. His projects take as their subject the silences, pauses, digressions and voids that form the "negative space" of our commonly-held cultural narrative but also popular culture. His work in this exhibition is both a portrait and homage to the artist John Baldessari, one of conceptual art's most important figures and one of the most significant artists working today, who was previously Thomson's tutor. A cartoon like painting of Baldessari on a ping-pong ball, Baldessari has responded to what he thinks of the work and his relationship to Thomson in his text shown in the exhibition.



Antenna Baldessari, 2002

ategolyn car a addaswyd / custom car accessory
2" DIA

Trwy garedigrwydd yr artist / Courtesy the artist

IAN WALLACE

Er iddo gael ei eni yn Lloegr, mae Ian Wallace wedi bod yn ffigwr o bwys ers amser yn y byd celf yn Vancouver, fel artist ac fel athro. Yn ei ffotograffau cynnar defnyddiodd dull anghonfensiynol o weithio ar y pryd gan ei fod yn cyfuno dulliau cysyniadol o greu celf ag arddulliau a dulliau paentio. Arweiniodd hyn at y term 'ffotogysyniadaeth' a fu'n ysbrydoliaeth yn ddiweddarach i nifer o artistiaid pwysig o Vancouver. Mae ei waith yn yr arddangosfa hon, a ddangosir am y tro cyntaf yma, yn ailedrych ar waith cynharach o 1984 dan y teitl 'Portrait Gallery'. Gwnaed y gwaith hwn yn Rhufain pan aeth Wallace i weld nifer o benddelwau Rhufeinig o'r Ganrif Iaf CC yn Galleria Corsini gan eu cofnodi fel pe baent yn bobl go iawn. Mae'r gwaith newydd yn cynnwys copi wedi ei chwyddo o'r papur cyffwrdd a ddefnyddiwyd ar gyfer y gwaith gwreiddiol, gyda lluniau eraill na ddewiswyd. Fe'i hysbrydolwyd gan y gerdd 'L' gan Catullus, mae'r ymateb sydd gyda'r gwaith wedi ei ysgrifennu o bersbectif dychmygol, fel pe bai'r penddelwau Rhufeinig yn bobl go iawn, ond nid yw'n glir pwy yw'r siaradwr na'r pwnc.

Although born in England, Ian Wallace has been a long important figure in the Vancouver art scene, both as an artist and a teacher. His early work introduced a then unconventional approach to photography in that it married conceptual approaches to art-making with styles and tropes of painting. It gave rise to the term 'photoconceptualism' which later inspired a number of important artists from Vancouver. His work in this exhibition, shown for the first time here, revisits an earlier work of his from 1984 titled 'Portrait Gallery'. This work was made in Rome when Wallace visited a corridor of Roman busts from the 1st Century BC at the Galleria Corsini, and they were documented as though they were real people. The new work consists of an enlargement of the contact sheet used for the original work, with other images that were not selected. Inspired by the poem 'L' by Catullus, the text accompanying the work is written from the perspective as though the Roman busts are real people, but it remains unclear who the speaker or subject is.



Mi Amice, 2013

Printiau chwistrell inc, 3 rhan / inkjet prints, 3 parts
1 print: 150 x 102 cm

2 brint / prints: 91 x 46 cm

Krisdy Shindler, cynhyrchu delwedd / image production

Ian Lockey, cyfieithiad Lladin / latin translation

Grant Simmons, argraffu chwistrell inc / inkjet printing

Trwy garedigrwydd yr artist a Hauser & Wirth, Llundain /

Courtesy the artist and Hauser & Wirth, London.

FRANCO VACCARI

Ers y 1960au, mae Franco Vaccari wedi bod yn gweithio ar ymarfer sy'n gysyniadol, barddonol ac yn un o'r cyntaf mewn traddodiad hir lle mae'r gwylwyr yn allweddol. Mae ei dull penodol o weithio'n creu amodau ar gyfer digwyddiad heb ddweud beth fydd y canlyniadau. Ar ôl cymryd rhan yn arddangosfa biennale Fenis yn 1973, a oedd yn cynnwys blwch tynnu lluniau a chyfraniad y gynulleidfa, defnyddiodd Vaccari nifer o fannau cyhoeddus o amgylch yr Eidal, gyda chaniatâd llywodraeth y wlad. Roedd y cyhoedd yn cael defnyddio'r blychau tynnu lluniau am ddim, a gofynnwyd iddynt anfon eu stribedi lluniau ato. Mae'r arddangosfa hon yn cyflwyno un o'r stribedi a dderbyniodd Vaccari. Caiff ei ddangos ochr yn ochr â llythyr sydd wedi'i ysgrifennu gan yr unigolyn yn y llun.

Since the 1960s, Franco Vaccari has been working on a practice that is conceptual, poetic, and one of the first in a long tradition in which the viewer is key. His distinctive approach to art-making sets up the conditions of an event to occur without dictating the results. After his participation in the 1973 Venice Biennale, which involved a photobooth and the audience's participation, Vaccari utilised a number in public places around Italy, on permission of the Italian government. The public was invited to use the photoboosths free of charge and mail their photo-strip to him. This exhibition presents one of the submissions that Vaccari received. It is shown alongside a letter written by the person in the photo.



Photomatic d'Italia, 1973-74

Dau sribed ffotograffau a thestun wedi'i ysgrifennu â llaw ar bapur / two photostrips and hand-written text on paper
21 x 14.8 cm and 20.2 x 4 cm

Trwy garedigrwydd yr artist a P420, Bologna
Courtesy the artist and P420, Bologna /

– Artists text: Adam Carr, Curadur Rhaglen Celfyddydau Gweledol /
Visual Arts Programme Curator



**Cynhyrchwyd y cyhoeddiad hwn
i gyd-fynd a'r arddangosfa /
This publication has been produced
to accompany the exhibition:**

Annwyl Bortread
Dear Portrait

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Rhaglen Celfyddydau Gweledol, MOSTYN
Curated by: Adam Carr, Visual Arts
Programme Curator, MOSTYN

Artisiaid / Artists:

Nina Beier, Pierre Bismuth, Maurizio
Cattelan, Tim Gardner, Loris Gréaud,
Ryan Gander, Gareth Griffith, Isabell
Heimerdinger, Carsten Holler, Annette
Kelm, David Lamelas, Jessica Longmore,
Jerry McMillan, Elizabeth Peyton,
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Franco Vaccari

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o'r cyhoeddiad hwn yn gyfan nac yn
rhannol mewn unrhyw ffurf heb ganiatâd
ysgrifenedig ymlaen llaw gan
y cyhoeddwr. /
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