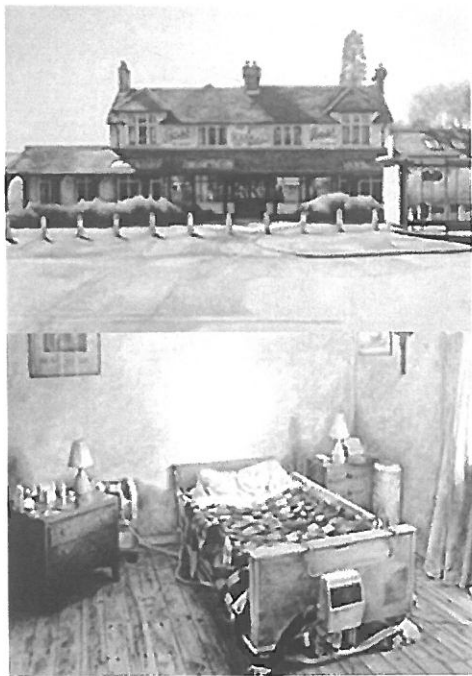


# VIEWPOINTS



*OLDE ENGLAND AND UNTITLED (THE BED)*  
- GEORGE SHAW

George Shaw (1966 - )

## Olde England & Untitled (The Bed),

Pencil on paper, 2007

Since childhood George has drawn the estate on which he grew up in Coventry.

The images of the housing estate have been shown to critical acclaim. Sitting outside this stream of landscape work George has continued to draw his parents on many occasions. The two very personal works here come from George's own collection, a usually unseen archive of his family. These drawings were completed shortly after his father's death and show the bed in which he died and the pub in which they would share drinks. If you look closely there is a reflection of George's father in the pub window; he did not realise he was drawing the reflection.

Kindly loaned by George Shaw

The picture shown here of the pub is one of my favourite pieces in this exhibition, when I first saw the picture I had to look at it a few times to be sure that it was actually a pencil drawing, the quality of the detail in this picture is excellent, you can clearly see the time, effort and skill that has been put into this picture by the artist. I love the way the artist has got even the smallest details into the picture, from the bushes looking almost real, to the view through the windows of the pub.

Very sad, it has the feel of an old person who died in the bed. The detail of drawing is amazing.

Intensity of feeling and detail.

DB 55

This painting relates to me the emptiness and hole left by his father's death. I understood the painting & its meaning without reading the description.

It makes me feel less optimistic about what we/I live for.

Black and white sketch, basic materials used yet has the effect of touching someone intimately.

The picture is silent, yet seems like it's telling a story.

Winona 20

This moved me because it is a 'simple' drawing but the room is utterly depicting a room after death, in households with all the equipment, medicines etc.- but nature has finally won and the pub visits are no more.

The drawings are almost haunting.

Mimicking a black and white photograph adds an aged effect to the beautiful drawings.

The imagery is intense and has a clear message, a reflection on the artist's healing process.

Just shows how important memories are.



# PENCIL ON PAPER

George Shaw

Makes me think of who was in it and  
where they are now.

Lauren

7

## PENCIL ON PAPER

George Shaw

It makes me feel how much stuff they  
have in their room, because my  
bedroom is full of toys and theirs isn't.

It will be quiet.

Spending time in my room.

Bring it out of the page.

I like the texture because it looks 3D.

George Shaw

I like it because it is inspiring children  
as well as adults. I call this shabby bed.

Harriet

Age 7

## UNTITLED (THE BED)

In the moment.

Because it takes me back to the same  
experience.

When my father died.

Drawn by the opportunity to  
empathise with the artist's experience  
of the feelings the picture conveys.

Rebecca

49

The artist is depicting an absence of a person, which is about the death of his father. It is charged with an emotion of sadness. The artist may have drawn these representations of memories to help him with the grieving process. It reminds me of a death in my family where my relative was hospitalised and died recently. So it has an emotional response to me of sadness.

Seperately each drawing evokes  
different feelings.

Yet together they have a powerful and  
unified sense to them, concerning  
great loss and love.

Simon 19

## The Bed, George Shaw

The picture depicted the end of life with such sadness and brought back memories of my own circumstances.

# VIEWPOINTS



*SCENE*



Unknown (1946 -)

## Scene

Pen and ink wash, 1953

This work, drawn by a seven year old at a school in London, comes from an archive specialising in work created by educators and young people. The archive acts as a documentary of the development of cultural education around the world and specialises in visual arts, music and language. With over one hundred collections you can trace the outcomes of the various approaches to teaching art.

But can art be taught? Or is creativity something we are born with?

BR 173 (166)

National Arts Education Archive at YSP

This work makes me think of aboriginal wall and cave paintings; it is a simplistic use of shape and colour. The piece takes on different forms depending on the distance from which you view it, the closer you get to the picture, the more the picture seems to morph into a child's painting, while when looked at from growing distance, the piece changes once again into an ancient cave drawing.

This reminds me of a time when I was considered a child. When life's problems were only trivial and our innocence remained intact. Before the harsh realities of life became apparent.

Natalie 23

Children have not been conditioned into the world and see it as it truly is, unlike most adults who lose this sense of mystery as they mature and start to rationalise their surroundings.

A piece of art made by a child captures their imagination, personality and character, encasing a story within the marks they imprint.

Within this drawing a sense of creativity is apparent, the use of vibrant colours and disorganised illustrations portray a sense of personal expression rather than a narrative drawn from memory.

This captures the imagination of the viewer leaving them with many unanswered questions, for me this drawing stood out; it may not have been drawn by what is traditionally

seen as an 'artist' but the narrative within caught my eye and started to reveal itself.

It provokes the question 'who is or is not an artist' and what defines that? Though art can be taught. To entice an audience with your mark making is an artist's skill, this skill is not something you can learn.

Shannon.

For me this drawing stood out; it may not have been by what is traditionally seen as an 'artist' but the narrative within caught my eye and started to reveal itself. It provokes the question 'who is or is not an artist' and what defines that? Though art can be taught, to entice an audience with your mark-making is an artist's skill. This skill is not something you can learn.

Shannon

This piece interests me because I am an arts educator and like to see the examples of children's creativity.

I believe everyone is born with the potential to be creative and this will be fulfilled if a child is allowed to explore their imagination in their own way.

Sadly, many imaginative and creative actions are ignored and discouraged as children grow up!

There is a joyous freedom in this painting!

Creative freedom in the execution and freedom of imagination.

It is also refreshingly free of adult cynicism and earnest hipster pretensions.

This makes me smile, and I'm becoming curmudgeonly in old age so that says something!



# VIEWPOINTS



*SIR PETER EURE*

Unknown

## Sir Peter Eure

Oil on board, 1593

This painting is of the MP for Lincoln from 1581-89 Sir Peter Eure. Born in Belton in Axholme, he was knighted at Charterhouse 11/5/1603 and died in Washingborough. The portrait is one of the oldest oil paintings in the collection. He is dressed ornately with highly embroidered garments and a white lace collar. His clothing signifies his status and wealth.

LCNUG: 1927/38

Presented by the Right Hon Viscount Rothermere, 1927

It is my least favourite piece in the room.

I don't like the dark colours used and he looks quite miserable and very stern.

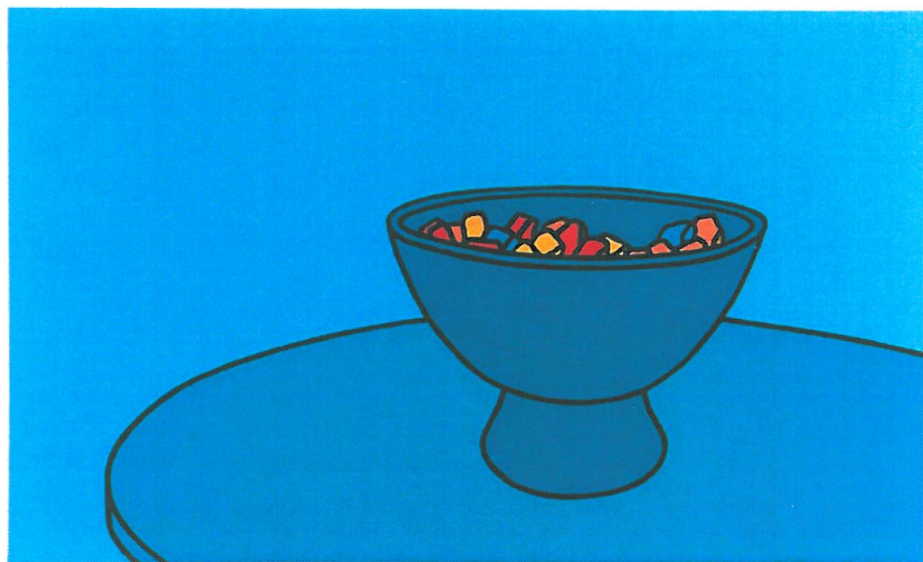
I can however appreciate the talent of the painter but it just doesn't catch my eye.

Jess 26

Apart from the head it reminds me of  
Charles the 1<sup>st</sup>

Abigail      9

# VIEWPOINTS



*SWEET BOWL* - PATRICK CAULFIELD

Patrick Caulfield (1936 - 2005)

## Sweet bowl

Screenprint, 1967

Patrick's work has always been interested in the representation of interiors and objects. The pairing down of this to the simplest recognisable forms pose questions around what we believe to be reality and what is artificial. The images are often dramatic due to the lack of human figures. The sweet bowl we recognise instantly but its position alone in the image resting on a table in a void of blue seems uneasy. Are we invited to take a sweet or are they a prop for a play that may never be performed? Patrick's work demonstrates that even the seemingly simplest way of representing an object can create new meanings.

Ac1901

Arts Council Collection, Southbank Centre, London

I look at it and see the word 'fake'  
stare back at me. It confuses me  
because I didn't have this response to  
the other abstract pieces. But then I  
look further, I see childlike colours. I  
see a bowl, molded by imagination to  
fit a wished creation. I see an  
unrealistic situation with missing  
details and forgotten aspects whether  
this is on purpose by the person or  
accidental is up to interpretation.

I see a childhood, any childhood. I see  
unknown lies about a perfect growing  
up. I see blocked out issues by blinding  
dreams.

The simplicity of the design and the three shades of blue mixed with the brightness of the sweets sparks questions of what is the purpose of the sweet bowl.

I like how it makes me think more about such a common object.

Kate 19



I quite like the simplicity of this work.  
I want to know what is in the bowl,  
perhaps Dolly Mixtures!

I usually prefer more historic art but I  
admire how an artist can use such  
simple forms and create something so  
striking.

“Read” the artwork, say NO! NO!  
NO! to the “linguistic turn”.

It's like the sweets are pieces of happiness, they 're so bright and colourful to the blue, which gives connotations of sadness and depression.

The sweets look so tempting but at the same time so far away and slightly like they're forbidden

Hungry vibrant slurp m and ms and  
randoms sweet love

Patrick 9

This is exciting and looks 3D

Emmeline 6

This picture makes me feel hungry; as  
sweets are my favourite thing to eat.

Blue is my favourite colour.

Sweet bowl

I liked it because of the colours of the sweets and it makes me feel hungry.

Reminds me of my mums cooking

If it was real I would love to taste the sweets

Christopher Cox

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