

Serpentine Gallery

Teachers' Resources Anri Sala

1 October – 20 November 2011



Anri Sala
No Window No Cry (Galerie Chantal Crousel) 2011
Music box, glass, wooden window frame
Dimensions variable
Courtesy of the artist
© 2011 Anri Sala

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Introduction

These notes are designed to support your visit to the Anri Sala exhibition at the Serpentine Gallery. They include planning prior to your visit and suggestions for discussion and classroom activities. They are aimed for key stage 3 and 4 but include activities that can relate to all key stages, enabling you to develop them to suit your needs and inspire discussion and practical work.

Anri Sala - Biography

Anri Sala (born 1974, Tirana) is a leading contemporary artist whose early videos and films mined his personal experience to reflect on the social and political change taking place in his native Albania. Sala has attached a growing importance to sound, creating remarkable works in which he recasts sound's relationship to the image. Linked to this development is Sala's long-standing interest in performance, and particularly musical performance. A central premise of this exhibition is that most of the works presented at the Serpentine either use a live performance as their starting point or could lead to a performance in the future.

Themes, ideas and questions to explore

- 1. Translation**
- 2. Music and performance**
- 3. Pairing, orchestra, echo**

1. Translation



Anri Sala

Le Clash 2010

Film still

Courtesy of the artist; Galerie Chantal Crousel, Paris; Marian Goodman Gallery, New York; Hauser & Wirth, London, Zurich, Johnen Galerie, Berlin; and kurimanzutto, Mexico City
© 2011 Anri Sala

Discussions and activities

- When something is translated whether it is from one language to another, from musical score into sound, whether it is translated through a human or a machine, the meanings can be altered. Think about the contexts in which this process of translation can be a negative or a positive thing.
- Nominate one person in your group to choose a phrase or line of a song from the exhibition. Pass this phrase on choosing a different method of communication each time. (whispering, singing, changing language or accent, writing) Did the words change from their original meaning?
- Try to translate something visual into sound. Think about the colours and shapes that can create feelings.
- Make a list of all the ways that sound can be represented visually. Are there any in the exhibition that you did not know about before?
- Create images inspired from music then see if people can match these images from a selection of music.
- What do you think are the stories behind the titles?

Keywords

language – sound - re-phrasing – change – borders – cultural – speech – voice – decipher – meaning – distortion – enhance – interpretation – metamorphism – translation

2. Music and performance



Anri Sala
Long Sorrow
Film still

Courtesy of Galerie Chantal Crousel, Paris; Marian Goodman Gallery, New York; Hauser & Wirth, London, Zurich; Johnen Galerie, Berlin
© 2011 Anri Sala

Discussions and activities

- Can you list the different ways music is presented in the exhibition?
- Two of Anri Sala's films *Le Clash*, 2010 and *Tlatelolco Clash* 2011 feature the Clash song *Should I Stay or Should I Go*. How does the song sound different in the two films?
- In a group discuss how recordings of music can be changed to alter their sound. Think about tempo, rhythm, length, repetition and distortion. Can you change the meaning or feeling of a piece of music?
- In the work titled *3-2-1*, 2011 a jazz saxophonist performs a live improvisation in response to the film *Long Sorrow*, 2005. In your group discuss how the live Saxophone performance made you feel, did you or the other visitors in the gallery act differently whilst the live performance happened, if so why?
- The Saxophonist performs an improvisation in the gallery nine times a day. In a small group create your own improvisation or spontaneous composition in response to a work in the Exhibition. It could be a piece of music, a short play, a poem or monologue but you cannot plan it beforehand.
- Next you could all try to create an improvisation individually. Did you find this easier on your own or with a group?
- Anri Sala has used popular music in some of his works in the exhibition. Does being in the context of an art gallery change the way you experience music?

- Can you think of any other artists who use music in their work?

Keywords

sound – improvisation – composition – live – performance – solo – duet – orchestra – vibrations – concert – lyrics – distortion – soundtrack – score – breath – voice – recorded – tempo – rhythm – length – repetition – music



Anri Sala

Doldrum 2008

Altered Brady snare drum, loudspeaker parts, snare stand, drumsticks
 Courtesy of the artist and Marian Goodman Gallery, New York

3. Pairing, orchestra, echo

Discussions and activities

- Anri Sala is interested in how his works link together in the exhibition. Can you see evidence of any of the works in this exhibition affecting others to become part of a cycle?
- Do you think any of the pieces work together and is there a conflict between works or a harmony?
- Sala has said that some of the works in this exhibition have pairings or conversations between them. Twin each work in the exhibition with another. Write down the works' similarities and differences, explain why you have chosen to pair them together.
- Think about how pairing artworks, objects or even people can change them and give them new meanings or behaviours.

- Try to split the works in the exhibition into two categories, performance and recorded. Are there any works that could go into both categories, or neither? Explain your choices.
- Curate the exhibition, think about how you would position the pieces and why?

Keywords

conversation – curation – orchestra – group – differences – similarities – pairings - dialogue – space – echo- context – repetition - cycles

Cross-curricular links

Drama and Theatre studies - Music studies - Art and Design – Creative and Media Diploma – Design Technology – Architecture – Sociology – Anthropology – Global Studies – Political studies – History – English Literature and Language – Philosophy

Further Resources and links

Books

Anri Sala, ed. Marie Fraser, Edi Rama, MACM, Montreal, 2011 ISBN: 9782551250257

Michelangelo Pistoletto
Pozzo (Well) 1965
 Cardboard, canvases and broken frames

Anri Sala, Phaidon Contemporary Artists Series, mark Godfrey, Hans Ulrich Obrist, Liam Gillick Phaidon 2006 ISBN: 9780714845272

Fondazione Pistoletto, Biella
 Phaidon, London
 © 2011 Michelangelo Pistoletto

Anri Sala, Title Suspended, MMK, 2011, ISBN: 9783897703674

Anri Sala, A Thousand Windows, Verlag der Buchhandlung Walter Koenig, 2003, ISBN: 9783883757032

Anri Sala, Why the Lion Roars, Verlag der Buchhandlung Walter Koenig, 2011, ISBN: 9783865607799

Artists to research

Philippe Parreno

Douglas Gordon

John Cage

Bruce Nauman

Fiona Tan

Planning a Visit to the Serpentine Gallery

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Transport

The nearest tube stations are South Kensington (1.25 km walk), Knightsbridge (1.25 km walk) or Lancaster Gate (1 km walk)
Bus routes 9, 10, 52, 452, 94 and 148 stop near the Gallery

Group Visit Guidelines

To make your visit as enjoyable as possible, please read the following:

Before your Visit:

- Adult supervision of students under 16 is required at all times, including in the shop. An adult student ratio of 1:5 for under 5's, 1:10 for 5 - 11 year olds, 1:15 for 11 - 16 year olds and 1:20 for 16 - 18 year olds is required.
- We recommend a preliminary planning visit, as for some exhibitions there may be works that you consider unsuitable for your group.

During your Visit:

- Teachers/group leaders and accompanying adults are responsible for their group's behaviour whilst at the Serpentine Gallery.
- Please make sure your group is aware of the following Gallery guidelines:
 - No running
 - No touching
 - No leaning against walls or plinths
 - No shouting
 - No photography
- Many contemporary artworks are fragile and damage easily. Please make sure that your group understands that this is why they are not allowed to touch the art.
- Lecturing: If your group is larger than 30 please split them into smaller groups in the exhibition space and do not lecture in rooms where talks are already in progress.
- Drawing: If you would like to do some drawing please check with the gallery what materials you will be able to use in the exhibition

Education and Family Events

Education is at the core of the Serpentine Gallery's activities. Through practical, artist led workshops and discussion, talks, events and projects the Education Programme offers a diverse range of innovative ways to engage with modern and contemporary art and architecture for all ages.

Please refer to the Serpentine Gallery Bulletin or www.serpentinegallery.org for information on events and activities taking place as part of the Education Programme during the Anri Sala exhibition.

Our entire Teachers' Notes are also available to download free at www.serpentinegallery.org:

Michelangelo Pistoletto, The Mirror of Judgement, 12 July – 17 September 2011
Peter Zumthor, Serpentine Gallery Pavilion 2011, 1 July-16 October 2011
Mark Lecky, 19 May-26 June 2011
Nancy Spero, 3 March-2 May 2011
Marcus Coates, 3 March-2 May 2011
Philippe Parreno, 25 November 2010-13 February 2011
Klara Lidén, 7 October-7 November 2010
Anish Kapoor, 28 September-13 March 2011
Jean Nouvel Serpentine Gallery Pavilion 2010, 10 July-17 October 2010
Wolfgang Tillmans 26 June-19 September 2010
Nairy Baghramian and Phyllida Barlow, 8 May-13 June 2010
Richard Hamilton: Modern Moral Matters, 3 March-25 April 2010
Design Real, 26 November 2009-7 February 2010
Gustav Metzger: Decades 1959-2009, 29 September-8 November 2009
Jeff Koons: Popeye Series, 2 July-13 September 2009
Luke Fowler, 7 May-14 June 2009
Rebecca Warren, 10 March-19 April 2009
Indian Highway, 10 December 2008-22 February 2009
Gerhard Richter, 23 September-23 November 2008
Richard Prince, 26 June-7 September 2008
Maria Lassnig, 25 April-8 June 2008
Derek Jarman, 23 February-13 April 2008
Anthony McCall, 30 November 2007-3 February 2008
Matthew Barney, 20 September-11 November 2007
Hreinn Fridfinnsson, 17 July-2 September 2007
Paul Chan, 15 May-1 July 2007
Allora & Calzadilla, 17-29 April 2007
Karen Kilimnik, 20 February-9 April 2007
In the darkest hour there may be light, works from Damien Hirst's murderme collection, 25 November 2006-28 January 2007
Runa Islam, 25 October-5 November 2006
China Power Station: Part 1, 8 October-5 November 2006
Uncertain States of America, 9 September-15 October 2006
Thomas Demand, 6 June-20 August 2006
Ellsworth Kelly, 18 March-21 May 2006
Elmgreen & Dragset, 26 January-26 February 2006
Ilya and Emilia Kabakov, 19 October 2005-8 January 2006
Oliver Payne & Nick Relph, 6 September-2 October 2005
Rirkrit Tiravanija, 5 July-21 August 2005
Andreas Slominski, 26 April-12 June 2005
Tomoko Takahashi, 22 February-10 April 2005
Monika Sosnowska, 5 December 2004-16 January 2005
Glenn Brown, 14 September-7 November 2004
Gabriel Orozco, 1 July-30 August 2004
Cy Twombly, 17 April-13 June 2004
State of Play, 3 February-28 March 2004
Hiroshi Sugimoto, 18 November 2003-18 January 2004
John Currin, 9 September-2 November 2003
Cindy Sherman, 3 June-25 August 2003
Takahashi Murakami, 12 November 2002-26 January 2003
Kutlug Ataman, 11 February-9 March 2003

