

# Serpentine Gallery

## Teachers' Notes

### ***Thomas Demand***

6 June – 20 August 2006

*Thomas Demand* exhibition

**Supported by**  
**Wallpaper\***

**With kind assistance from**  
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## Introduction and Contents

These notes are designed to support teachers in the planning, execution and following up of a visit to the Serpentine Gallery. They are suitable for all age groups, but include specific activities that relate to **Key Stages 1, 2, 3, 4 and 5**. They are not intended as a definitive prescription, but as a collection of ideas and suggestions that we hope will be helpful. Feel free to adapt them to suit your needs, or use them to inspire discussion or practical work.

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## Planning a visit to the Serpentine Gallery

Serpentine Gallery  
Kensington Gardens  
London  
W2 3XA

Tel 020 7402 6075  
Fax 0207402 4103  
[www.serpentinegallery.org](http://www.serpentinegallery.org)

### Transport

Nearest tube stations are South Kensington (1.25 km walk), Knightsbridge (1.25 km walk) or Lancaster Gate (1 km walk)

Car parking is available near the Gallery (£1.50 per hour)

Bus routes 9, 10, 53, 94 and 148 stop near the Gallery

### Contact Details

**Sally Tallant**, Head of Education and Public Programmes  
**Rachel Moss**, Education Coordinator  
Serpentine Gallery  
Kensington Gardens  
London W2 3XA  
Tel 020 7298 1516  
Email [rachelm@serpentinegallery.org](mailto:rachelm@serpentinegallery.org)

### Education and Family Events

Education is at the core of the Serpentine Gallery's activities. Through workshops, events and projects, the Education Programme offers a range of innovative ways to engage with modern and contemporary art.

Education Projects in 2006 supported by

## Bloomberg

Please refer to the Serpentine Gallery Diary or [www.serpentinegallery.org](http://www.serpentinegallery.org) for information on events and activities taking place as part of the Education Programme during the *Thomas Demand* exhibition.

# Thomas Demand

## Background Information

This exhibition, the first major presentation of Thomas Demand's work in a public gallery in the UK, includes a selection of the seminal photographs for which he has achieved international acclaim over the last decade, as well as new works and a film.

Demand's starting point for the installation at the Serpentine was to emphasise the building's distinctive domestic scale through the use of wallpaper, which accentuates the background, and marks a departure from the usually neutral white spaces in the galleries. The wallpaper, designed by Demand, depicts dense ivy, based on one of his photographs, and relates to the ideas and designs of the Arts & Crafts Movement. It has been produced for this exhibition in collaboration with one of the few remaining companies that continue to employ a traditional block-printing technique.

The objects, rooms and other spaces shown in Demand's photographs look real at first glance, but turn out on closer inspection to be three-dimensional, life-sized sculptures, which are entirely constructed from coloured paper and cardboard, materials known for their universality and ready availability.

The major new work *Grotto*, 2006, in this gallery, is loosely based on a postcard of a popular tourist destination in Mallorca. This epic project is the most complex and largest piece the artist has undertaken to date. The subjects represented in Demand's works may seem commonplace and unremarkable, but often they relate to highly charged scenes of cultural or political significance, drawn from private photographs, the media, archives and other sources.

A new series entitled *Klause / Tavern*, 2006, focuses on a modest inn in a small German city, which was drawn to the public's attention as a result of continuous media reports of a crime that allegedly took place there. As with Demand's previous works, it is not the crime itself that the artist wishes to explore, but the attention it receives when images become part of the public's consciousness through their dissemination by the media.

In dialogue with the architect Rem Koolhaas, Thomas Demand has developed an element for the Serpentine Gallery Pavilion 2006, co-designed by Rem Koolhaas and Cecil Balmond, with Arup.

## Key themes

These notes on Thomas Demand have been broken down into the following themes:

- **Photography and truth**
- **Grotto**
- **Sensational stories**
- **Wallpaper**

## Key theme: Photography and truth

At first glance, Thomas Demand's photographs appear to be images of commonplace, everyday settings. Titles such as *Treppenhaus / Staircase*, 1995, *Studio*, 1997, and *Küche / Kitchen*, 2004, add to this reading. However, on closer inspection we begin to see that this is an illusion and that the photographs are in fact of intricately constructed objects, handmade from paper and cardboard. It is their strange perfection and flawless surfaces that provide the tell-tale signs, since there is no evidence of wear and tear. We also begin to see that 'the surfaces of every object and architectural structure possess a disquieting sameness',<sup>1</sup> as a result of being made from the same type of paper or card.

Working from photographs, often taken from the media, Demand carefully reconstructs the image into a life-sized sculpture, which, with the addition of carefully placed lighting to recreate the mood of the original image, he then photographs using a large-format camera. The resulting photographs are displayed, while the sculptures are destroyed.

A piano can be heard throughout the exhibition, coming from the soundtrack of the film *Recorder*, 2000. The film consists of a series of photographs of a studio tape recorder, referencing the early multi-track tape recorders made by Swiss manufacturer Studer and the Beach Boys unreleased 1967 album *Smile*. '...Synthetic sounds like constructed photographs, assert their own claim to authenticity'.<sup>2</sup>



*Küche / Kitchen*, 2004  
C-print / Diasec,  
133 x 165 cm  
Courtesy of 303 Gallery, New York  
© 2006 Thomas Demand

<sup>1</sup> *Thomas Demand, Phototrophy*. Essay by Ralph Rugoff. Kunsthaus Bregenz, and Munich: Schirmer/Mosel, 2004, p 6.

<sup>2</sup> Marcoci, Roxana. *Thomas Demand*. Essays by Jeffrey Eugenides and Roxana Marcoci. New York: Museum of Modern Art, 2005, p 25.

## Key theme: Grotto

*Grotte / Grotto*, 2006, is being shown for the first time at the Serpentine and is a rendition of a postcard image of a grotto, scaled up to a giant size. The scale and complexity of this work is greater than anything Demand has previously undertaken. It is also unusual for Demand because he has used a natural rather than a man-made setting as his starting point, and because he has reconstructed the grotto using computer-aided design. Thousands of layers of paper were cut out in order to recreate the cavernous Sala Romantica (Romantic Chamber) of the grotto. The interior complexity of *Grotto* is reminiscent of Kurt Schwitters' *Merzbau* (see [artistic links](#)).

The Cuevas de Campanet (Caves of Campanet) in Mallorca, were discovered in 1945 while workers were digging a well. The cave consists of several chambers that cover an area of over 300m. The Sala Romantica is the final, largest room in the series of chambers and is noted for its immense stalagmite columns.

While the definition of a grotto is a small, picturesque cave, especially an artificial one in a park or garden, the term can also refer to a type of vernacular (or local) architecture. Rooted in a distinctive folk-building tradition, these structures are made using traditional materials and forms, but informal architectural methods. Examples of grottoes can be found throughout the American Midwest, frequently taking the form of log cabins, barns and springhouses, and are usually constructed of concrete, studded with glass, stone, ceramics, and sometimes even whole objects. They often have a religious theme.



*Grotte / Grotto*, 2006  
C-Print / glass,  
250 x 550 cm  
Courtesy of Victoria Miro Gallery, London  
© 2006 Thomas Demand

## Key theme: Sensational stories

Many of Thomas Demand's photographs refer either to crime scenes or to places of significance. His series of photographs entitled *Klause / Tavern*, 2006, were conceived following an invitation from the Museum of Modern Art, Frankfurt, to create a series of works taking the German Expressionist Max Beckmann's lithographic cycle *Apocalypse*, 1941, as a starting point. *Klause / Tavern* makes reference to a crime that took place in a simple inn in a small German city in 2001 and received massive media attention. Due to the nature of the case, photographs of the people involved could not be published, so the actual building where the crimes took place became the image that was widely used in the media to represent the incident. Images both of the interiors of the house and the ivy-covered exterior became hugely significant in the German press. The photographs on display are, as Demand's earlier works, carefully built re-constructions of these original images.

Despite his interest in looking at crime scenes, it is not the nature of the crime itself that is of concern to Demand, but the subsequent public attention and hysteria created by the press. 'Through his representations he points at society's extensive demand on sensational stories, and the media's willingness and capability to exploit such paralysing events.'<sup>3</sup>

An earlier work *Küche / Kitchen*, 2004, is a good example of an ordinary-looking room that takes on a completely different reading when the viewer discovers more about the location. The photograph is a depiction of a kitchen filled with pots, pans and other utensils is taken from a press photograph of former Iraqi leader Saddam Hussein's hideaway, where he took refuge during the American invasion of Iraq in 2003.



*Klause / Tavern* 3, 2006  
C-print / Diasec,  
199 x 258 cm  
Courtesy of Victoria Miro Gallery, London  
© 2006 Thomas Demand

<sup>3</sup> *Thomas Demand*. Exhibition Leaflet. Berlin: Esther Schipper Gallery, 2006.

## Key theme: Wallpaper

Each of the four galleries has a different variation of the wallpaper, *Efeu / Ivy*, 2006, designed by Thomas Demand, whose pattern is the ivy on the outside of the building in one of the *Klause / Tavern*, 2006, photographs. The wallpaper is produced in four colour ways, which show the ivy at night, in bright sun, in winter and in normal light. Thus the background becomes as important as the pictures.

Demand has designed and produced the wallpaper in collaboration with a manufacturer that continues to print traditional designs by 19th-century craftsman William Morris. Other artists who have created wallpaper include Robert Gober, Abigail Lane, Sarah Lucas and Andy Warhol. The Victoria & Albert Museum holds some wallpaper by contemporary artists, along with a large collection of traditional wallpaper and original wood blocks.

Demand's exhibition coincides with the Serpentine Gallery Pavilion 2006, co-designed by Rem Koolhaas and Cecil Balmond, with Arup. It is the first year in which an exhibiting artist and the commissioned architects have collaborated to create links between the exhibition and the Pavilion.



*Efeu / Ivy*, 2006  
10 colour surface print on wallpaper  
© 2006 Thomas Demand / DACS

## Artist Quotes

'My sculptures are only imitations, dummies made up of things that carry enough symbols so as to be recognisable. I don't wish to be weighed down by objects.'

'Even if my objects look very true to reality, it's only the discrepancies that make them really interesting.'

'It was a murder quite out of this world, quite beyond the pale. The venue can't be held responsible; neither can the plant. But there is also no longer any reason for the plant.'

'Subjects seem commonplace and familiar, but often relate to scenes of cultural or political relevance, which have come to our attention through the mass media.'

'The photo that stands life-sized before me reflects what stood life-sized before the camera.'

'I simply want to know what I'm actually seeing, what I'm actually being shown, to see it from the inside, work it out again.'

'For me, it's about what happens in front of and behind the camera that requires my attention more than the camera itself.'

'To my mind, depicting reality is just as much a reality as that which is depicted. And then I attempt to a certain extent to privatise reality.'

'Things must be slowed down, and for me that involves making something with my hands.'

'You are standing in the midst of the thing that arose in your imagination and then it's all gone and the photo takes over.'

'You can walk around a sculpture as often as you like, and with photographs – mine are very large so that, as with the sculptures, you can also walk around them – you have a moment and my particular angle of vision.'

'The titles of my pictures always deliberately leave things open and undermine any anecdotal reading of them.'

'The grotto will kick off the exhibition since it represents the beginning of all dwellings. It also references Rem Koolhaas's temporary pavilion, which will be built in front of the gallery and acts as the antithesis to mine.'

'The Cyclops lived in a grotto and kept Odysseus captive there. The grotto is a home for bears and the first dwelling for human beings [...] It's a trope that of course stretches back a long way, but it still fires the imagination.'<sup>4</sup>

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<sup>4</sup> *Thomas Demand*. Interview by Alexander Kluge. London: Serpentine Gallery, 2006.

## Artistic Links

### William Morris (1834–96)

Artist and designer, the greatest single influence on the Arts and Crafts Movement and the single most successful textile designer and manufacturer of his day. He became interested in all aspects of textile technique, first as an amateur and eventually as a commercial manufacturer. Prodigiously and talented and tirelessly energetic, Morris exerted a huge and lasting influence on almost every area of the applied arts. As a partner in Morris, Marshall, Faulkner & Co. from 1871, and later as head of Morris & Co. from 1874–1896, his activities encompassed furniture, tiles, stained glass, tapestries, wallpapers and furnishing fabrics. His wallpapers – produced from 1864 – and his printed textiles – produced from 1873 – thoroughly revitalised these fields. Morris's early attempts to print his own wallpapers had proved unsuccessful, however, and he subcontracted this area of production to Jeffrey & Co., a manufacturer whose skills in block-printing were unparalleled and whose artistic sympathies were in line with his own. Morris drew inspiration from a variety of sources including European, Middle Eastern, and Asian pattern and Native English plants.<sup>5</sup>

Morris advised that “Whatever you have in your rooms, think first of the walls for they are that which makes your house and home...”<sup>6</sup>

### Max Beckmann (1884–1950)

German painter and graphic artist, one of the most powerful and individual of Expressionist artists. He was born in Leipzig, the son of a flour merchant, and studied at the Weimar Academy, 1900–3. At the beginning of his career Beckmann painted figure subjects in a conservative, more or less Impressionist style, with which he built up a successful career, but his experiences as a medical orderly in the First World War completely changed his outlook and style. The horrors he witnessed affected him so badly that he was discharged in 1915 after a nervous breakdown. Although he rarely depicted scenes from the war itself, his works became full of horrifying imagery, and his forms were expressively distorted in a manner that reflected the influence of German Gothic sculpture. His paintings were intended as depictions of lust, sadism, cruelty, etc, rather than illustrations of specific instances of those qualities at work; he ceased to regard painting as a purely aesthetic matter, and thought of it as a moral necessity. Apart from his allegorical figure compositions, he is best known for his portraits, particularly his numerous self-portraits, in which he charted his spiritual experiences.<sup>7</sup>

### Kurt Schwitters (1887–1948)

German painter, sculptor, maker of constructions, writer and typographer, a leading figure of the Dada movement who is best known for his invention of 'Merz'. Schwitters was born in Hanover and studied there at the School of Arts and Crafts, 1908–9, and then at Dresden Academy, 1909–14. In his early work he was influenced by Expressionism and Cubism, but after the First World War he became the chief representative of Dada in Hanover. In 1918 he began making collages from refuse such as bus tickets, cigarette wrappers and string, and in 1919 he invented Merz. The name was reached by chance: when fitting the word

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<sup>5</sup> Jackson, Lesley. *20th Century Pattern Design: Textile and Wallpaper Pioneers*. London: Octopus Publishing Group Ltd, 2004

<sup>6</sup> Saunders, Gill. 'How Wallpaper Left Home and Made an Exhibition of Itself.' *Apocalyptic Wallpaper*. Columbus: Wexner Center, 1997

<sup>7</sup> Chilvers, Ian. *Oxford Dictionary of 20<sup>th</sup>-Century Art*. Oxford: Oxford University Press, 1998

'Commerzbank' into a collage, Schwitters cut off some of the letters and used what was left. He called the collages *Merzbilden* (Merz pictures) and in about 1923 began to make a sculptural or architectural variant – the *Merzbau* (Merz building) – in his house in Hanover (it was destroyed by bombing in 1943 but has been reconstructed in the Sprengel Museum, Hanover). His third and final Merzbau, was in an old barn in Langdale, in the Lake District, on which he began working with financial aid from the Museum of Modern Art, New York. It was unfinished at his death and is now in the Hatton Gallery, Newcastle upon Tyne.<sup>8</sup>

### **Contemporary Photographers**

These other artists could be studied as part of a scheme of work on contemporary photography:

#### **Jeff Wall (b.1946)**

The work of Canadian artist Jeff Wall has established photography at the forefront of contemporary art. He deploys state-of-the-art film and computer technology while invoking the composition, scale and subject matter of such painters as Velázquez, Goya and Manet. His giant transparencies are mounted on light boxes to combine the seductive glow of a cinema screen with the physical presence of minimalist sculpture. Wall's carefully composed *mise-en-scènes* depict everyday social relations; they explore the heart of darkness that beats behind the glowing, media-saturated façade of the late twentieth century. All of these elements – traditional figurative painting, cinema, Minimalism, Conceptual art, documentary photography – are consciously evoked and explored in Wall's work.<sup>9</sup>

#### **Cindy Sherman (b.1954)**

Cindy Sherman is one of the most influential artists of the twentieth century. Since the mid-1970s, she has been taking photographs of herself, combining the roles of director, photographer and leading actress to create provocative and intriguing images in both black and white and colour. Never interested in making self-portraits, the artist has adopted a variety of personas and disguises, which explore and expose well-defined images and stereotypes of women in Western society throughout the ages. Sherman first became known in the late 1970s for her series *Untitled Film Stills*, black-and-white photographs in which she mimicked the characters and settings of imaginary 1950s and 60s Hollywood B-movies. This was followed by her 1980s work in colour making reference to fashion photography, television, horror movies and pornography. In 1989–90 her history portraits played off old-master paintings, re-interpreting issues of gender and status.<sup>10</sup>

#### **Andreas Gursky (b.1955)**

Andreas Gursky came to prominence in the late 1980s. Gursky's large colour photographs vividly encapsulate our world of high-tech industry, global markets, easy travel and slick commerce. His subjects include international stock exchanges, vast hotels and apartment buildings, sporting championships and parliaments, and midnight raves attended by casts of thousands. In the 1990s, as he turned to contemporary themes and his photographs grew in scale, he rapidly achieved a signature style of saturated colour, commanding symmetry, and bold design, in which every tiny detail responds to the compelling order of the whole. At the same time, his highly inventive work has drawn nourishment from an

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<sup>8</sup> *ibid*

<sup>9</sup> De Duve, Thierry. *Jeff Wall*. London: Phaidon Press Ltd, 2003

<sup>10</sup> *Cindy Sherman*. Exhibition leaflet. London: Serpentine Gallery, 2003

improbable diversity of imagery and techniques, from the seductions of commercial photography and the tricks of digital manipulation to the steady eye of documentary photography.<sup>11</sup>

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<sup>11</sup> Galassi, Peter. *Andreas Gursky*. New York: The Museum of Modern Art, 2001

## Key Words

The following table of key words can be used in the classroom in the lesson objectives, and as a word bank either to generate discussion or to aid analysis and written work about the artist.

### Suggested Activities

#### Primary

Using a writing frame, ask the students to write a descriptive piece about one of Demand's artworks with some of the words below to help. The words may need to be edited to differentiate for KS1 and KS2 pupils; those in the paler font are suggested for use with primary pupils.

#### Secondary

Ask students to select a word from the theme/context column and then to research Demand's artwork to find images that could relate to their specific word. They should then write a short analysis of the artwork using the original theme/context as a starting point and the key words in the other columns to describe the visual qualities, mood, media and processes used in the artwork.

Theme / Context	Concepts / Visual Language	Mood / Feelings	Media/ Processes
Architectural	Bright	Artifice	Collage
Construction	Colour	Banal	Construction
Environment	Complimentary	Betrayal	Cut Outs
Impersonal	Composition	Calm	Drawing
Personal	Flat	Controlled	Layers
Plants	Form	Disquieting	Lighting
Reconstruction	Geometric	Eerie	Multiples
Representational	Layered	Everyday	Photography
Shadows	Ordered	Illusion	Printmaking
Simplification	Scale	Lifeless	Sculpture
Structural	Shape	Nothing	
Surroundings		Orderly	
		Peaceful	
		Quiet	
		Repetitive	
		Self-contained	
		Serene	
		Strange	
		Trickery	
		Uncanny	
		Uniformity	
		Weird	

## Questions and Discussion Topics

### Key Stage 1 and 2

Do you think the photographs are of real rooms/places?

Look carefully at the objects and furniture in the photographs – is there something unusual about them?

How do you think Thomas Demand has made the images? What materials do you think he might have used?

What is missing from the photographs that you would normally expect to see? Think about photographs you might take.

Which is your favourite photograph and why?

### Key stage 3 and 4

What is your initial impression of the photographs? Do they seem unsettling in any way? Why might this be?

Why do you think Demand uses crime scenes as a starting point for his photographs? How does this affect the way we look at the images?

Did your initial impression of the photographs change once you found out how they have been made?

Once the 'sets' have been photographed, Demand destroys the structures. Why do you think he does this?

Which artists do you think may have influenced him? (use **artistic links** to help)

How might you describe the mood of the photographs? (use **key words** to help)

### Key Stage 5

Many of Demand's photographs are historically loaded, either addressing political issues or referencing crime scenes. How do the photographs in this exhibition relate to either of these concepts?

Demand has said of his work 'I'm combining a painter's and sculptor's concerns in a third medium photography.'<sup>12</sup> What do you think he means by this statement?

How does the piece *Grotto*, 2006, differ from Demand's other photographs? Why do you think he has decided to make this piece of work?

In what ways does Demand's work share similarities with his contemporaries? How do his methods vary? (Use **artistic links** to help)

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<sup>12</sup> *Thomas Demand*. Exhibition leaflet. London: Victoria Miro Gallery, 2005

## Activities

The following activities have been designed to use in the classroom. The worksheets can be photocopied and used both in the gallery and in the classroom.

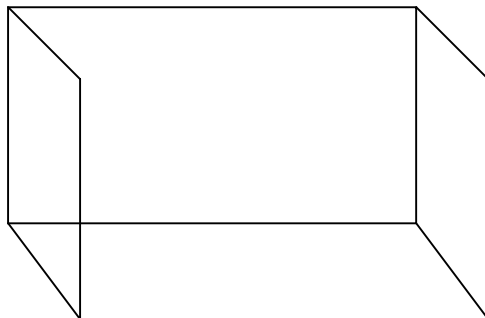
### Create a mini set

You will need the following materials: architectural or interior design magazines, shoe boxes or similar, paper, cardboard, collage materials, old wallpaper or wrapping paper, scissors and glue.

- Look through magazines and books to find as many images as possible of the interiors of rooms. Use these images to think about what type of set you would like to make. Take into consideration the type of spaces Thomas Demand recreates in his photographs.



- Find an old shoe box or cardboard box and cut out the top and one side so you are left with a mini stage-type space as shown below:

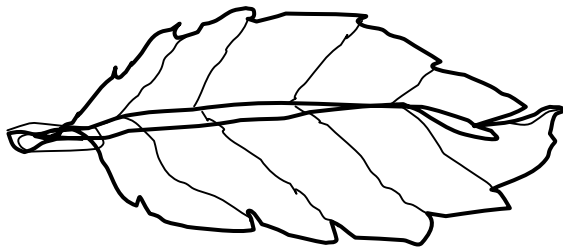


- Using old wallpaper, wrapping paper or magazines cover the inside of the box to create a patterned backdrop for your set, or you may decide that you would like to keep the walls quite plain.
- Use paper, card, old boxes and collage materials to create a mini set to go inside your box. Use the images you selected initially to help you create the furniture and objects in your interior.
- When you have completed your set, take a photograph to document the reconstruction. Try taking close-up photos too, so that you are not able to see the exterior of the box. This will help create the illusion of a real space and will also confuse the viewer's perception of the scale of your model.

## Paper flowers

You will need the following materials: coloured paper, wire or pipe-cleaners, scissors, tracing paper or greaseproof paper.

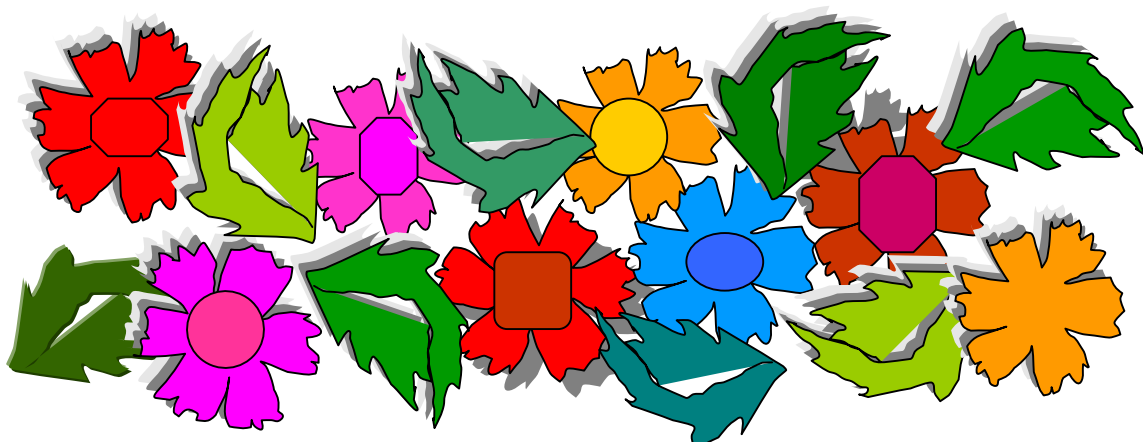
- Use images of flowers and leaves as a starting point for this activity – you can either look through magazines or books or perhaps study the textile designs by William Morris. If you would prefer to work from a primary source, you could bring in some fresh flowers for the students to work from.
- Get the students to do some observational drawings from the images you have gathered. Make sure they use the whole page. Apply colour pencil or paint to create a bold and colourful pattern.
- Using tracing paper or greaseproof paper draw the outline only of the flower or leaf pattern and then transfer directly onto coloured paper. For a shorter activity you could draw flower shapes directly onto coloured paper and miss out the observational drawing task.



- Carefully cut out the leaf/flower shapes from the coloured paper and then weave wire or pipe cleaners through the paper shapes. You can then start shaping your flowers or leaves to make them look more three-dimensional.



- Display all the students' work together on a wall or on the ceiling to create a creeper effect like the ivy-covered wall from which Thomas Demand took his inspiration. Weaving the flowers and leaves through an old piece of trellising would be even more effective.



## Wallpaper design using Photoshop

You will need a colour scanner and Photoshop or similar software for this activity. Other materials you will need include paper, pencils and colour media.

- Ask students to bring in an everyday object that you would find in the home. This could be something like a teapot, an iron or a hairbrush. Alternatively, they could bring in an image of their chosen object.
- On A4 paper ask the students to do a detailed drawing of their object, carefully observing any surface pattern, detail or marks. Apply colour with paint, pencil, pastels or any other colour media.
- Add a solid colour to the background to ensure there is no white space left on the drawing unless intended.



- Scan the image and import into Photoshop or similar software.
- Reduce your image down to approx 3 x 4 cm. Ensure that you keep the resolution the same.
- Create a blank canvas the size of an A4 sheet of paper, approximately 21 x 29 cm; again, this should be the same resolution as your drawing.
- Click back on your scanned image and 'select all', and then copy the image.
- Click on to your blank canvas and paste in your drawing. Continue pasting in your drawing, moving the images around the canvas to create a repeat pattern.



## Extension Activities

- Try using different filters and effects in Photoshop to change the colour of your wallpaper design. Perhaps you could invert the colour as shown below.



- Try cropping a section of your drawing when you have scanned it, to create a more abstract wallpaper pattern. Then try repeating the pattern, rotating the image, distorting the image and playing around with the colour to create different repeats and patterns.

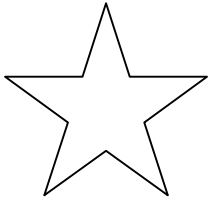


- Consider how you can use the 'wallpaper' you have created. It could be used to cover objects, boxes, stationary or walls.

## Wallpaper pattern using Word

You will need Microsoft Word or similar for this activity.

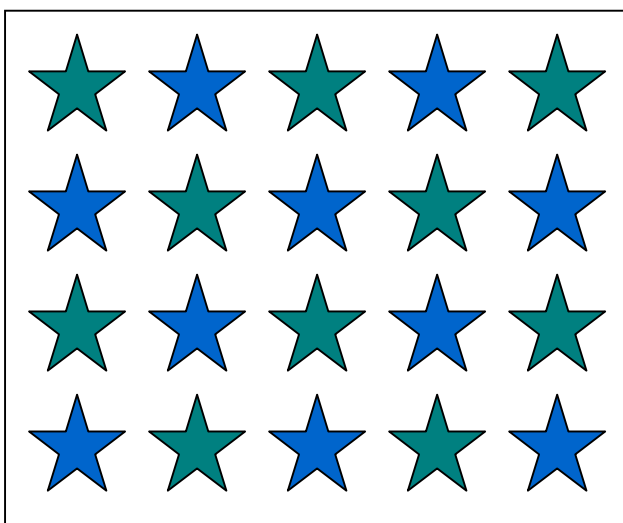
- Start a new A4 document in Word.
- Go to the *AutoShapes* function, which can be found under *Picture* in the *Insert* dropdown.
- Select an interesting shape from the menu such as a star.



- Click on the star to select the shape and then copy and paste the shape to repeat the image.



- You can then try adding colour by selecting the shape and using the fill option to add colour to the shapes.



- Alternatively you could print out the wallpaper without any colour fill and colour it in yourself using pencils, paints or collage.

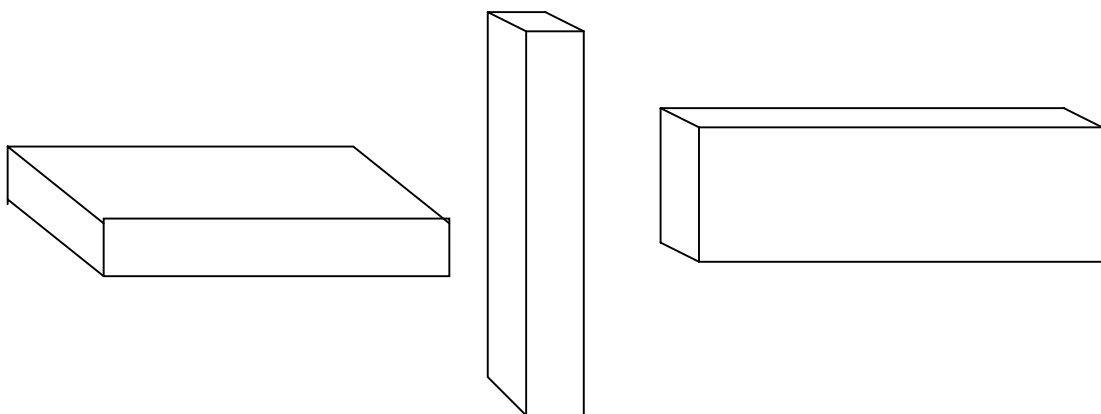
## Paper furniture

You will need the following materials: images of furniture from catalogues, magazines or the internet, paper, card, glue sticks, tape, papier-maché paste, newspaper and a variety of colour media.

- Use a series of images of furniture as a starting point. These could include chairs, tables or desks.

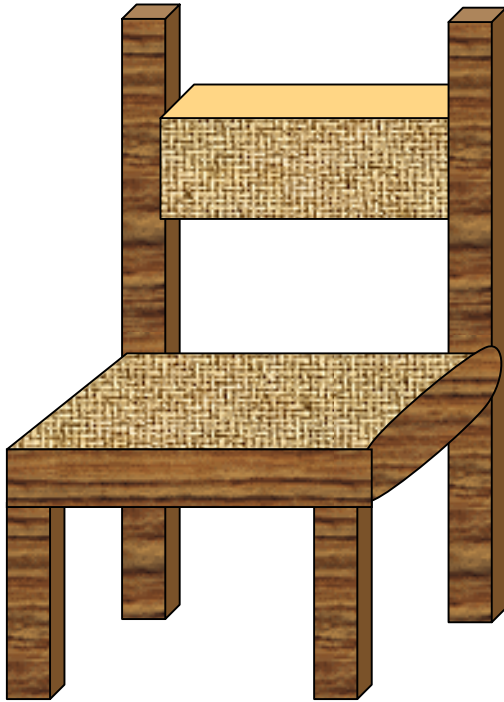


- Ask the students to select a piece of furniture that they would like to recreate. Try to ensure that they pick a wide range of objects between them so that there is a variety of types of furniture. The students will be trying to recreate their chosen object in three dimensions, so you may need to suggest that they choose their objects accordingly (i.e. more able students could try to recreate more complex structures). You will need to decide at this point whether you would like the students to recreate the objects as life-size sculptures like Thomas Demand does, or whether you will scale them down (this may depend on the resources you have available).
- Before the students begin constructing their objects, ask them to draw out nets for the piece of furniture they are going to make. It may help to think of the objects as several geometric shapes rather than as one whole object. For example, a chair could be made from the following shapes:



- Once the nets have been drawn out onto card students can start to cut out and construct their objects using glue or tape.
- When they have constructed the basic shape of their piece of furniture, they could cover it with a layer of papier-maché before painting and decorating their sculpture to finish it. Alternatively, they could work directly onto the

card sculpture with collage, wallpaper, fabric, magazines or paint to make their pieces of furniture look as realistic as possible.

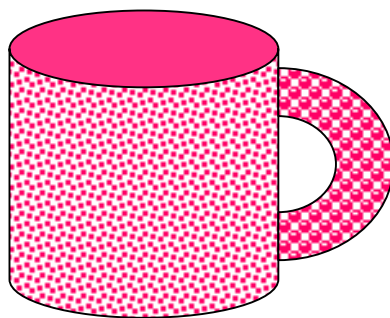


- Once the students have finished, the models should be displayed together as an installation and photographed to document it.

## Natural versus man-made

For this activity you will need some images of William Morris patterns, lots of old man-made objects, paper, colour media, PVA glue and a scanner and printer if you have access to them.

- The main objective of this activity is to turn a mundane, man-made object into a desirable and attractive decorative object.
- Start off by showing students an image of the Thomas Demand /vy wallpaper and images of William Morris' textile and wallpaper prints. Discuss the decorative qualities of their work and the inspiration they have taken from nature.
- Collect lots of old man-made domestic objects such as kettles, mugs, crockery, irons, hammers etc. You could ask the students to bring in an item from home or buy something from a charity shop. They must ensure it is something that is no longer in use, since they will not be able to reuse it after the project.
- Ask the students to develop their own decorative print inspired by natural forms and pattern – you may wish to provide imagery or primary sources to help them develop their designs. They should apply bold colour to their patterns, using a colour medium to complete their design.
- They can then apply the pattern to their object in one of the following ways:
  1. Scan the design and then print off several sheets of the pattern. These can be pasted directly onto the object using PVA glue. Ensure that they paste the paper down smoothly onto the surface of their object. They will need to cut the paper into quite small pieces to wrap around some of the more detailed parts of their object. Paint a layer of PVA over the top to finish – this will give a shiny surface.
  2. Paint a layer of emulsion over the object. When the emulsion is dry, the students can carefully copy their design onto their object in pencil. They can then fill in the pattern using acrylic or other paints. Again, paint a layer of PVA over the top to give a shiny surface.
- The finished objects could then be displayed in a cabinet or on shelves.



Take this worksheet around the gallery with you and see how many of the questions you can answer. First, spend some time walking around the gallery, looking closely at the artworks, before you try and answer the questions. Please note that you are only allowed to use pencils in the gallery space.

1. What type of places does Thomas Demand like to photograph?
2. Look at the wallpaper that covers the gallery walls – is it what you would usually expect to see on the inside of a room? Why is it unusual?
3. Which is your favourite photograph?  
Describe its appearance (use the word bank below to help you).
4. Describe how Demand makes the photographs.  
(You may want to ask one of the gallery assistants or your teacher to help you.)
5. Choose one photograph in the gallery and list as many different things as you can see in the picture.
6. What is missing from the pictures that you often expect to see in photographs (think about the photographs that you might take on holiday or at home)?
7. Do you think Demand is a clever artist? Explain your reason in the space below.
8. On the reverse of the sheet do a sketch of one of the photographs or of a section of the wallpaper.

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**Word Bank**

Everyday	Still	House	Plain
Home	Lifeless	Office	Bright
Kitchen	Colourful	Peaceful	Unusual
Bathroom	Strange	Chaotic	Quiet
Ordinary	Weird	Calm	Domestic

Take this worksheet around the gallery with you and then answer the questions below. First, spend some time walking around the gallery, looking closely at the artworks before you try and answer the questions.

Please note that you are only allowed to use pencils in the gallery space.

1. What type of spaces does Thomas Demand take photographs of?
  
2. Why do you think there are no people in his photographs?
  
3. What effect does the wallpaper have on the gallery space? How does it make you feel to be surrounded by it?
  
4. See if you can find out how Thomas Demand's photographs have been constructed. Describe his process in the space below.
  
5. Does it change the way you look at the photographs when you discover how they have been made?
  
6. Some of Thomas Demand's photographs refer to crime scenes or political events. Can you find a photograph in the gallery that is an example of either of these? Write the name of the artwork and describe the event it is based on.
  
7. Has your opinion of Thomas Demand's work changed since you have found out more about his work? How has it changed?
  
8. How does the piece *Grotto*, 2006, differ from the other photographs in the exhibition?
  
9. Can you think of any other artists or photographers whose work is similar to Thomas Demand's?

## Further Reading

### Selected Books and Catalogues

- 1998 Chilvers, Ian. *Oxford Dictionary of 20th-Century Art*. Oxford: Oxford University Press.
- 2001 Galassi, Peter. *Andreas Gursky*. New York: The Museum of Modern Art.
- 2003 De Duve, Thierry. *Jeff Wall*. London: Phaidon Press Ltd.
- 2004 Jackson, Lesley. *20th Century Pattern Design: Textile and Wallpaper Pioneers*. London: Octopus Publishing Group Ltd.
- Thomas Demand, Phototrophy*. Essays by Julia Franck, Ralph Rugoff and Eckhard Schneider. Kunsthaus Bregenz, and Munich: Schirmer/Mosel.
- 2005 Marcoci, Roxana. *Thomas Demand*. Essays by Jeffrey Eugenides and Roxana Marcoci. New York: Museum of Modern Art, 2005, p 25.
- 2006 *Thomas Demand*. Essay by Beatriz Colomina and interview by Alexander Kluge. London: Serpentine Gallery.

### Selected articles and reviews

- 1997 Saunders, Gill. 'How Wallpaper Left Home and Made an Exhibition of Itself.' *Apocalyptic Wallpaper*. Columbus: Wexner Center.
- 2003 *Cindy Sherman*. Exhibition leaflet. London: Serpentine Gallery.
- 2005 *Thomas Demand*. Exhibition leaflet. London: Victoria Miro Gallery.
- 2006 *Thomas Demand*. Exhibition Leaflet. Berlin: Esther Schipper Gallery.

## Evaluation

We are currently reviewing our Teachers' Notes and would appreciate your feedback. Please complete the following questionnaire and send it to Rachel Moss, Education Coordinator, Serpentine Gallery, Kensington Gardens, London W2 3XA or [rachelm@serpentinegallery.org](mailto:rachelm@serpentinegallery.org)

- Is the information about contacting and getting to the gallery clear?
- How useful is the information about the artist, including the key themes? Is it easy to understand and to use directly with your students?
- Are the links to other artists informative?
- Are the keywords and discussion topics useful?
- Are the activities that have been devised for use in the classroom and in the gallery appropriate and easy to follow, including the worksheets?
- Which part of the notes have you found most useful?
- Which part of the notes have you found least useful?
- What would you change about the notes?
- Any other comments

The *Thomas Demand Teachers' Notes* are by Imogen Luddy.