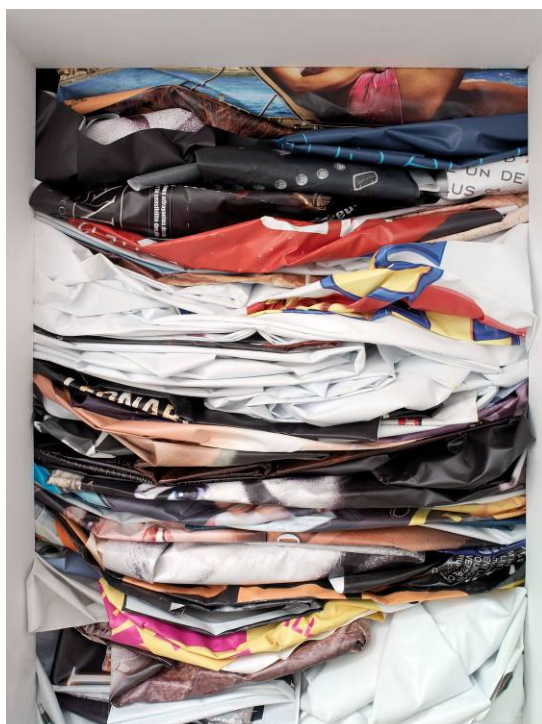


Serpentine Gallery

Teachers' Resources

Klara Lidén

7 October – 7 November 2010



Klara Lidén
Toujours Être Ailleurs (Always To Be Elsewhere), 2010
(detail)

Photograph: Arno Gisinger

Exhibition co-produced with

MODERNA MUSEET

Supported by the Klara Lidén Exhibition Circle

Mr and Mrs Gregorio Napoleone

Galerie Neu

Reena Spaulings Fine Art

And those who wish to remain anonymous

With kind assistance



And additional support



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Background information

The Serpentine Gallery stages the first major UK exhibition by Swedish artist Klara Lidén. The exhibition, which is co-produced by the Serpentine Gallery and Moderna Museet, Sweden, includes a series of films showing the artist performing actions in both public and domestic spaces. The films are presented with newly commissioned architectural structures created by Lidén to respond to the context of the Serpentine Gallery.

Lidén's varied body of work includes building a house from discarded materials on the banks of the River Spree in Berlin, constructing paintings made from the accumulated layers of billboard posters, setting up an alternative free postal system in Stockholm and filming herself performing a wild dance amongst commuters on a train.

Lidén's films, which capture the actions she undertakes in public, urban spaces, show her challenging the intended functions of the materials and spaces around her. Her psychologically laden performances are often subtly or overtly violent and played out in rough, unidentified landscapes, demonstrating the artist's subversive responses to our social spaces and conventions.

Before turning to contemporary art Lidén studied architecture, an interest reflected in her investigations of public and private space. She has described her built structures as also 'un-building, re-cycling or improvising new uses for what's already been set up'. Her public actions raise 'the question of re-appropriating privatised, urban space with the body, its ways of moving and the temporalities it engages'. Recalling a long history of performance art and conceptual work, Lidén reveals the hidden aggression and potential rebellion that rests under the surface of our cities and their inhabitants.

Klara Lidén

Born in Stockholm, Sweden in 1979 and lives and works in Berlin. She studied at the School of Architecture, Royal Institute of Technology, Stockholm from 2000 – 2004, University of Art, Berlin in 2003 and The University College of Arts Crafts and Design, Konstfack, Stockholm from 2004-2007.

Solo exhibitions include *Toujours Être Ailleurs (Always To Be Elsewhere)*, Jeu De Paume, Paris and *Klara Lidén*, Reena Spaulings Fine Art, New York in 2010, *NEVER COME BACK*, Kunsthalle Fridericianum, Kassel and *Projects 89*, Museum of Modern Art, New York in 2009, *Klara Lidén*, Hayward Gallery, London and *Unheimlich Manöver*, Moderna Museet, Stockholm in 2007

1. Public and private space



Klara Lidén
Unheimlich Manöver, 2007
Installation view
Moderna Museet, Stockholm
Installation of everything in the artist's apartment
Dimensions variable
Photograph Juan Luis Sánchez
Image courtesy of Moderna Museet, Stockholm

In the installation *Unheimlich Manöver* 2007, Klara Lidén has emptied the 30 square metres of her flat in central Stockholm of all its furniture, cooking utensils, as well as her personal things. In German 'unheimlich' means 'what is out of place, that which is not at home'. In their new context, Lidén's possessions acquired an almost impersonal, universal quality; it felt as if they could belong to anyone.

Please note *Ohyra*, 2007 contains explicit language

Keywords

Possessions - Interventions - Block - Public - Private - Diary - Prevent - Discovering - Frustration - Anger - Rules - Voyeurism - CCTV - Internet - Re-thinking - Re-inventing - Space - Physical - Psychological



Klara Lidén
Toujours Être Ailleurs (Always To Be Elsewhere) 2010
Photograph: Gautier de Blonde

Toujours Être Ailleurs (Always To Be Elsewhere) is a work that prevents the public to access one of the galleries. Lidén has completely filled the space with billboard posters, folded and stacked on top of one another.

Discussions and activities

- Create a list of public spaces and private spaces. Are there spaces which can be both?
- Discuss how Lidén plays with the issues of public and private space. Think about psychological and physical space.
- Create human barriers and signs. How do people react?
- Look at the slides in *Toujours Être Ailleurs (Always To Be Elsewhere)* 2010 and discuss the stories.
- Ask your group to open their bags and lay out their possessions. Think about what possessions can tell you about someone.

Cross-curricular links

Drama- Geography – Art and Design – Creative and Media Diploma – Design and Technology – Political studies – Sociology - Photography

2. Performance



Klara Lidén
Der Mythos des Fortschritts (Moonwalk), 2008 (stills)
DVD (colour, sound)
3:30 min
Image courtesy of Reena Spaulings Fine Art, New York

Using a move famously performed by singer Michael Jackson in the 1980s, Lidén moonwalks backwards in slow motion through a city at night, performing an ironic interpretation of the work's title, *The Myth of Progress*.

Keywords

Uncomfortable – Anger – Play- Yves Klein- Frustration- Irony- Popular culture – Seurat – Film - Social behavior – Isolation - Alternative - Free – Time – Improve - Perform - Backwards - Forwards – Passing- Travel – Systems- Politics- Trust – Gender- Organisations

Discussions and activities

- How do people react to performances?
- As a group stage a tableau looking at issues of public space. Use a window as a frame and allocate different roles for the students, such as director, actors, audience and observers. These can be photographed or filmed.
- In *Kasta Macka (New York, Frankfurt, Zurich)*, 2009 Lidén plays with ideas of repetition and obsession, why do you think she has chosen to make 3 films in different cities?
- Look at *Bodies of Society*, 2006 do you think the music contrasts with the film?
- Enter the room to watch the film *550*, 2004 Think about acceptable social behavior in public and private spaces. Why do you think Lidén chose to show the work in this way?

Cross-curricular links

Music- Drama - Geography – Art and Design – Creative and Media Diploma – Design and Technology – Political studies – Sociology – Photography –History - Anthropology

3. Readymade



Klara Lidén
Untitled (Poster Paintings) series 2007-10
Found poster, blank poster paper, wheat paste
Photograph: Farzad Owrang
Image Courtesy of Reena Spaulings Fine Art, New York

Removing a layered section of billboard posters from a city wall, Lidén creates a contemporary archaeological 'dig', revealing a slice of the history and culture of that place. She then pastes an empty white poster over the block of paper, blanking out the specifics of time and location.

Keywords

Installation – Re-appropriation- Re-use – Found objects- Re-working – Re-cycling – Marcel Duchamp – Trace – Psychology – Changing- Everyday – Openness – Manipulating- Imagination – Escape- Immediate – Abstract – Object- Disguise



Klara Lidén
Teenage Room, 2009
Installation view Danish Pavilion,
Venice Biennale 2009
Mixed media
Dimensions variable
Image courtesy of Reena Spaulings Fine Art, New York

Curated by artists Elmgreen & Dragset, the Nordic and Danish Pavilions at the 53rd Venice Biennale were re-imagined as the houses of art collectors, loaded with the history of the previous tenants. The exhibition focused on the psychology of collecting and the practice of expressing oneself through physical objects. Lidén was commissioned to create the bedroom of the teenager of the family. An axe on a heavy rope formed a counterweight hanging from the back of the door, slamming it shut. A small hatch was left open at the back of the room, the owner of the bedroom having escaped the confines of the family home. This work has been recreated in the gallery space with a view out to the park.

Discussions and activities

- Deface newspapers to alter the meanings of the headlines and images. Look at how propaganda is used to give particular political messages.
- Look at how Lidén has made work with everyday objects such as *BBOXBOX*, 2009. Make your own sculptures with familiar materials. Place them in different locations and combinations to give them new meanings.
- Does the location of the piece *LATER* 2010, affect the ways in which people perceive *Teenage Room*, 2009?

Cross-curricular links

Design technology – Art and Design – Political studies- Sociology – History- Geography – Creative and media diploma

Related links

www.serpentinegallery.org

www.reenaspaulings.com

www.southbankcentre.co.uk/venues/hayward-gallery

www.moma.org/

www.modernamuseet.se/

Relevant Artists to look at that explore similar themes as Klara Lidén

Monika Sosnowska– Serpentine Gallery Teachers' resources available

Rirkrit Tiravanija– Serpentine Gallery Teachers' resources available

Gustav Metzger – Serpentine Gallery Teachers' resources available

Bruce Nauman

Martha Rosler

Valie Export

Mike Nelson

Fischli and Weiss

Michael Landy

Marcel Duchamp

Santiago Sierra

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.

- Please note *Ohyra*, 2007 contains explicit language
- To view the artwork *550*, 2004 please be advised that there is an un-stepped access route that Gallery staff can assist with if you have access needs.

During your Visit:

- The artworks in the *Klara Lidén* exhibition are extremely fragile. Please take extra care to follow the Gallery Guidelines at all times:
No running
No touching
No leaning against walls or plinths
No shouting
No photography
- Teachers/group leaders and accompanying adults are responsible for their group's behaviour whilst at the Serpentine Gallery.
- 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 *Klara Lidén* exhibition.

The *Klara Lidén* Teachers' Notes are also available to download free at www.serpentinegallery.org along with Teachers' Notes for the previous exhibitions:

Anish Kapoor, 28 September 2010 – 13 March 2011
Jean Nouvel Serpentine Gallery Pavilion 2010, 10 July – 17 October
Wolfgang Tillmans 26 June – 19 September
Nairy Baghramian and Phyllida Barlow, 8 May- 13 June
Richard Hamilton: Modern Moral Matters, 3 March 2010 – 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