

Serpentine Gallery

Indian Highway

10 December 2008 – 22 February 2009

Teachers' Notes



N. S. Harsha, *Melting Wit* 2006
Acrylic on canvas
168 x 290 cm
© 2008 N. S. Harsha
Photograph Pavan K J

Sponsored by

Bloomberg

with additional support from



outset.

with additional in-kind support from

ARUP



These notes are designed to support your visit to the Serpentine Gallery, including planning prior to your visit and suggestions for discussion and activities back at school when you return. They include activities that can relate to all key stages, enabling you to develop them to suit your needs, inspire discussion and practical work.

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

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

Contents

Background information

- **Artists and exhibition**
- **The Indian Sub-continent**

Themes, ideas and questions to explore; These include useful cross-curricular links, classroom discussions, and activities

- **Landscapes, environments and borders**
- **Highways, journeys and movement**
- **Technology, citizenship, religion and culture**

Further reading and related links

Planning a visit to the Serpentine Gallery

Background information

This winter, the Serpentine Gallery presents *Indian Highway*, an exhibition and events programme that features India's most innovative artists and cultural practitioners and embraces art, architecture, film, literature, dance and music.

From 10 December 2008 to 22 February 2009, the galleries give visitors a snapshot of a vibrant generation of artists and includes a diverse range of work, from painting, photography and sculpture to online art and video. However the artists share common points of reference, in a particular an Indian society undergoing a huge period of transition. The title of the exhibition reflects this sense of movement, also referring to issues of migration and the links between rural and urban India, as well as the 'information super-highway' at the heart of the nation's economic boom.

Each manifestation of *Indian Highway* will include site-specific elements. A series of major new paintings has been created by one of India's most acclaimed living artist, M F Husain, who now lives in London and Dubai. The paintings are integrated into a structure around the exterior of the building, designed by architects Nikolaus Hirsch and Michel Müller. It is the first time that a structure has been constructed around the Serpentine building for the presentation of an artwork and represents the Gallery's commitment to extending boundaries. Hirsch and Müller have also designed a structure inside the Serpentine for the discrete 'show within a show' curated by Raqs Media Collective, which builds on their previous collaborations.

Indian Highway is conceived and organised with Astrup Fearnley Museum of Modern Art, Oslo, where an expanded version will be presented in spring 2009 followed by an extensive international tour. This collaboration between Serpentine Gallery and Astrup Fearnley Museum of Modern Art is the second chapter in a focus on the arts of three major cultural regions, China, India and the Middle East, reflecting a shift from Western to emerging global economies. It follows *China Power Station: Part I*, presented by the Serpentine at Battersea Power Station, London, in 2006 and in Oslo in 2007.

Artists:

Ayisha Abraham
Ravi Agarwal
Nikhil Chopra
Raqs Media Collective
Sheela Gowda
Sakshi Gupta
Shilpa Gupta
Subodh Gupta
N. S. Harsha
M. F. Husain
Jitish Kallat
Amar Kanwar
Bharti Kher
Bose Krishnamachari
Nalini Malani
Tejal Shah
Dayanita Singh
Kiran Subbaiah
Ashok Sukumaran & Shaina Anand

The Indian Sub-continent

The Indian sub-continent is a large area the size of Europe and today is divided into four countries: India, Pakistan, Bangladesh and Sri Lanka, in which there are a wide variety of cultures, languages and religions. India's *Independence Day* is celebrated on August 15 to commemorate its independence from the British rule and its birth as a sovereign nation on that day in 1947. The day is a national holiday in India. The Bangladesh Liberation War in 1971 was an armed conflict between West and East Pakistan and India that resulted in the establishment of the nation of Bangladesh. Two major religions of the Indian sub-continent are Islam and Hinduism.



Image: http://news.bbc.co.uk/1/hi/world/south_asia/country_profiles/1154019.stm

Further Reading and weblinks:

Keay, John, *India: A History*, Grove Press 2001

Dalal, Roshen, *The Puffin History of India for Children 3000 BC to AD 1947, Vol. 1*, Puffin Books, 2002

Dalal, Roshen, *The Puffin History of India For Children - 1947 to the Present, Vol. 2*, Puffin Books, 2003

Sen, Amartya, *The Argumentative Indian: Writings on Indian History, Culture and Identity*, Picador 2006

Thayil, Jeet, *The Bloodaxe Book of Contemporary Indian Poets*, Bloodaxe Books 2008

Digby, Simon, *Wonder-tales of South Asia*, Oxford University Press, India, 2006

BBC Country Profile: India

http://news.bbc.co.uk/1/hi/world/south_asia/country_profiles/1154019.stm

Sarai: Sarai is a programme of the *Centre for the Study of Developing Societies*, (*CSDS*) one of India's leading research institutes with a commitment to critical and dissenting thought and a focus on critically expanding the horizons of the discourse on development, particularly with reference to South Asia.

<http://www.sarai.net>

Themes, ideas and questions to explore

Landscapes, environments and borders

Keywords:

Lost – found – geography – landscape – tradition – rural – urban – environment – history – import – export – places – home – mapping – kingdom – migration – barriers – borders – partition – independence – modern – climate – architecture – building – design

Cross-curricular links:

Art and Design – Geography – Media Studies – Creative and Media Diploma – ICT – History – Citizenship

Artists:

Ravi Agarwal

The photography of Ravi Agarwal combines social documentary, environmental activism and – more recently – self-exploration. The series *Immersion.Emergence – 24 Images*, 2007, examines New Dehli's Yamuna River in terms of 'personal ecology', recording the artist wrapped in a shroud by the riverbank. 'It is my relationship to the dirty, polluted, but holy river which is also the lifeline of the city of 15 million people.'



Ravi Agarwal
Debris I 2007
Archival inkjet print
50.8 × 76.2 cm
© 2008 Ravi Agarwal

Sheela Gowda

In her paintings, drawings, sculptures and installation works, Sheela Gowda incorporates materials from everyday life in India, from cow dung and ceremonial dye to metal tar-drums used by the country's road workers. Gowda's practice consciously blurs the lines between fine art and craft and opens up a metaphorical space that refers to both traditional and contemporary Indian society.

Sakshi Gupta

Sakshi Gupta (born 1979) is a sculptor and is concerned with the textural qualities of her medium. Gupta employs a variety of materials including discarded locks, gears, nuts and bolts, metal chips and nails. By manipulating and teasing the inherent materiality of her chosen medium her works successfully tie together the propositions of fragility, inflexibility and ephemeral lightness.



Sheela Gowda
Darkroom 2006
Tar drums, tar drum sheets, asphalt and mirrors
238.8 x 259.1 x 304.8 cm
Courtesy Shumita and Arani Bose Collection, New York
© 2008 Sheela Gowda



Sakshi Gupta
Landscape of Waking Memories 2007
Galvanised wire, mesh and chicken feathers
165.1 x 93.9 x 25.4 cm
Courtesy GALLERYYSKE, Bangalore

© 2008 Sakshi Gupta
Photograph Vinod Sebastian

Bose Krishnamachari

The works of Bose Krishnamachari (born 1963) range from multi-coloured abstractions and realistic figurative paintings to mixed-media installations, examining ideas including cultural history, memory and canonisation. His 40-foot long installation *Ghost/Transmemoir*, 2006, explores themes of impermanence in the city of Mumbai. It features 108 metal tiffin carriers that are mounted on scaffolding, containing LCD monitors that project interviews with a range of Mumbai residents, from street vendors to socialites.



Bose Krishnamachari
Ghost: Transmemoir (detail) 2006-08
108 used tiffins, LCD monitors, amplifiers, DVD players, headphones, cables, scaffolding and wood
dimensions variable
Courtesy the artist and Aicon Gallery, London
© 2008 Bose Krishnamachari
Photograph Hazan Raza

Jitish Kallat

Jitish Kallat (born 1974) works in a variety of media including painting, sculpture, photography and installation. His work reflects a deep involvement with Mumbai, the city of his birth and derives his visual language from the immediate urban environment. His subject matter has been described previously as 'the dirty, old, recycled and patched-together fabric of urban India'. Wider concerns include India's attempts to negotiate its entry into a globalised economy, addressing housing and transportation crises, city planning, caste and communal tensions, and government accountability.



Jitish Kallat
Cenotaph (A Deed of Transfer) 2007
20 Lenticular prints
Each 44.5 x 66 cm
Courtesy Haunch of Venison, Zurich
© 2008 Jitish Kallat

Dayanita Singh

Dayanita Singh (born 1961) is best known for her photographic portraits of India's urban middle and upper-class families. These images of people working, celebrating or resting show Indian life without embellishment. Her latest work such as *Blue Scenery Series*, 2006-08, has concentrated on depictions of places. The dissemination of her photography as mass-produced or disposable objects such as wallpaper, books, calendars and postcards is a driving force of her recent practice.



Dayanita Singh, *Untitled from the Blue Book* 2008

C-print

45.7 x 45.7 cm

Courtesy the artist and Frith Street Gallery, London

© 2008 Dayanita Singh

Discussions

- Many artists find inspiration in their immediate landscape and environments. What are the main human and physical features of India? How are these features described in the artist's work?
- Artists convey experiences of modern life and refer to the urban environment in a variety of ways. How do the artists in this exhibition refer to urban or rural places?
- What do the different images, materials and objects remind you of in the artist's work?
- What makes them familiar and what makes them strange?
- Which artworks in the exhibition do you consider to be traditional and why?
- Which artworks in the exhibition do you consider to be modern and why?
- Which artworks include traces of domestic environments and personal spaces?
- Which artwork best describes the idea of home and why do you think this is?

Practical Activities

- Investigate contrasting rural and urban environments in India. Use ICT to access information about similarities and differences between two cities. Use the internet to collect information about and images of India. How do the images describe different places? Ask students to reflect on how their ideas about India have changed and developed.

Highways, journeys and movement

Keywords:

Highway – journey – roads – souvenir – kingdom – navigation – movement – transformation – transition – spaces – mapping – margin – migration – economy – geography – trading – the sea – passport – transport – network

Cross-curricular links:

Art and Design – Geography – Media Studies – Creative and Media Diploma – ICT – History – Citizenship – Modern Foreign Languages

Artists:

Ayisha Abraham

Bangalore-based artist Ayisha Abraham creates experimental films that examine narratives of identity, memory and history, representing their inherent complexities by intercutting often dislocated images and sounds. Abraham's recent work *One Way*, 2007, profiled the life of a Nepali immigrant working as a security guard in her home city, the busy hub of India's high-tech trade.



Ayisha Abraham, still from *One Way* 2007

DVD

15 minutes

© 2008 Ayisha Abraham

Nikhil Chopra

Nikhil Chopra is a performance artist who inhabits characters, in the artist's words, at the 'boundaries between theatre, performance, live art, painting, photography and sculpture'. He created his first character, Sir Raja, in 2002, a stereotype of the Indian prince during the country's colonial era. This lavishly-dressed alter ego has appeared both in performances – including *Sir Raja II*, 2003, in an abandoned Ohio warehouse – and a series of photographs.



Untitled (detail) from the series *Yog Raj Chitrakar: Memory Drawing II* 2008
Digital photograph
114 x 81 cm

Courtesy Chatterjee and Lal, Mumbai
© 2008 Nikhil Chopra
Photograph Shivani Gupta

Subodh Gupta

Subodh Gupta elevates the status of found objects from everyday items to artworks, using the products of rural India such as cow dung, milk buckets, kitchen utensils, scooters, guns and gulal powder as materials in order to examine Indian society. He works across a full range of media as an artist: sculpture, painting, installation, photography, video and performance.



Subodh Gupta
Untitled (detail) 2007-08
Motor, wire, old utensils, aluminium and
stainless steel, 700 × 210 × 76 cm
Courtesy Jack Shainman Gallery, New York
© 2008 Subodh Gupta

N.S. Harsha

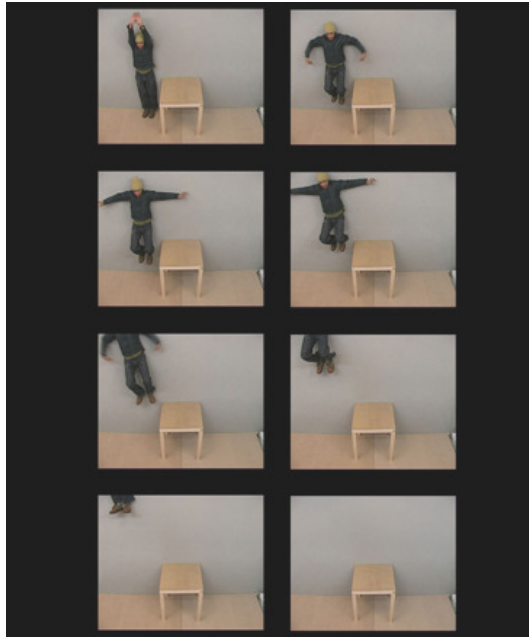
N.S. Harsha creates political commentary within the framework of Indian miniature painting. His intricately detailed canvases often depict a multitude of figures all animated in unison, sometimes by something incongruous or comically strange, and combine details of everyday Indian life with images from world news events. Harsha's practice also includes large-scale painting works and community projects.



N. S. Harsha, *Development* 2003
Acrylic on canvas and etched bronze on wood
Two panels: 24.1 x 60.3 cm
© 2008 N. S. Harsha

Kiran Subbaiah

Formally trained as a sculptor, Kiran Subbaiah (born 1971) works in a range of media, including assemblage, video and internet art. A common approach of his practice is the subverting the form and function of objects, through which he questions the relationship between use and value, highlighting contradictions inherent in everyday life. Irony, deadpan humour and a crude aesthetic provide Subbaiah with simple binaries - functional/defunct, action/reaction and cause/effect to tease out his ideas and observations.



Kiran Subbaiah
Flight Rehearsals 2003
DVD
4:40 minutes
© 2008 Kiran Subbaiah

Discussions

- We live in a world of information technology where the value of 'moment' is all important. Artists today play with this idea using information but they also draw on our more traditional interest in storytelling. Which artists in the exhibition use movement to communicate their ideas or tell a story?
- Can you find examples of works that seem to dwell on nostalgia for past times?
- Can you find examples of works that focus on more futuristic concepts of reality?
- Do any of the artists make links to the relationship between Britain and India or refer to the British Empire?
- In what ways have these artists transformed or changed the gallery spaces? How do you feel in these transformed spaces?
- Can you find connections between different works in the exhibition?
- Does art have to be beautiful? Can you find an example in the exhibition of what you think is beautiful?
- Some artists deliberately chose to exhibit their work beyond the gallery. Where else can you find art work? Why do you think artists chose different locations to inside a gallery to exhibit their work?
- Which artworks in the exhibition best describe migration and the movement of people in India?

Activities

- Investigate trade and industry between India and Britain and consider the impact on both countries. How have trade patterns changed? Create an artwork that describes your ideas.

- Some artists in the exhibition take everyday objects and transformed them into artworks. Use found objects to transform into your own artwork describing your own journeys and places in London. Describe your reason for choosing your objects and the process of transformation. Where would you display your artwork and why?

Technology, citizenship, religion and culture

Keywords:

Local – international – global – language – home – identity – the everyday – communication – culture – heritage – *Information Super-highway* – maps – extension – economy – religion – belief – enterprise – invention – citizenship – digital media – independence – civilization – empire

Cross-curricular links:

Art and Design – Geography – Media Studies – ICT – History – Citizenship – Design Technology – Religious Studies – Modern Foreign Languages

Artists:

Raqs Media Collective

Raqs Media Collective was formed in 1992 by a group of three media practitioners – Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta. Their multi-disciplinary, hybridized practice takes myriad forms, including installations, archives, databases, digital art, curation and criticism. As part of *Indian Highway*, Raqs Media Collective has invited the following artists to form an 'exhibition within and exhibition'.

Includes work by:

Debkamal Ganguly

Ruchir Joshi

Kavita Pai & Hansa Thapliyal

M. R. Rajan

Raqs Media Collective

Priya Sen

Surabhi Sharma

Vipin Vijay



Still from *Hawa Mahal*
© 2008 Vipin Vijay

Shilpa Gupta

Shilpa Gupta is an interdisciplinary artist best known for her work in digital media, including online art projects and video projections. Gupta often invites the participation of viewers in her work, using interactive technology to examine themes such as consumer culture, desire, militarism and human rights abuse.

Blessedbandwidth.net, 2003, commissioned by Tate Online, explored religion, with users offered the opportunity to be blessed over the internet.



Shilpa Gupta, *Untitled* 2004-05
Interactive video projection and sound
6-8 metres
© 2008 Shilpa Gupta

M. F. Husain

Painter M.F. Husain is India's most respected living artist. Born in 1915, Husain was a founding member of the avant-garde Progressive Artist Group in Mumbai in 1947 and helped form a new modernist vocabulary of Indian art following the country's independence. He continues to produce colourful and provocative canvases, incorporating themes from Indian religion and history.

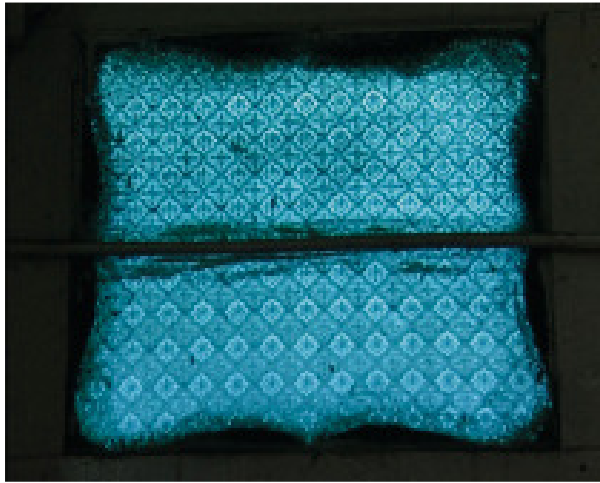


M.F. Husain
A panel of wild horses, chasing each other 1996
Acrylic on canvas
144.7 x 365.7 cm
Courtesy Yogesh Mehta
© 2008 M.F. Husain

Amar Kanwar

Amar Kanwar's poetic films explore the political, social, economic and ecological

conditions of the Indian subcontinent. Interwoven throughout are investigations of family relations, sectarian violence, gender and sexuality, philosophical and religious questions, and the processes of globalisation. His recent multi-channel video installation *The Lightning Testimonies*, 2007, reflects upon a history of conflict in the Indian subcontinent through experiences of sexual violence.



Amar Kanwar, still from *Lightning Testimonies* 2007
Video installation
32: 31 minutes
Courtesy the artist and Galerie Marian Goodman, Paris
© 2008 Amar Kanwar

Nalini Malani

Nalini Malani's practice encompasses painting, drawing, installation, shadow play and video art. The artist layers up a range of sources from different histories and cultures, including her personal experiences, stories of those marginalized in society and episodes from literature or myth, from Lewis Carroll's *Alice in Wonderland* to the Hindu epic *Bhagavata Purana*.



Nalini Malani, *Appeasing Radha* 2006
Acrylic and enamel reverse painting on acrylic sheet
185 x 366 cm
Courtesy Galerie Lelong, Paris
© 2008 Nalini Malani

Tejal Shah

Tejal Shah, born 1979 and the youngest artist in the exhibition, works in video, photography and performance video artist. Her work is concerned with issues of gender, sexuality, class and politics, such as the video *I Love My India*, 2003, which focuses on the genocide against the Muslim minority in Gujarat, and *What Are You?*, 2006, about the hijra (transgender) community.



Tejal Shah, *I Love My India* 2003

Video

10 minutes

© 2008 Tejal Shah

Ashok Sukumaran and Shaina Anand

Ashok Sukumaran (born 1974) and Shaina Anand (born 1975), an architect and a filmmaker are the co-founders of CAMP, a collaborative venture linking independent artistic and media projects across the city of Mumbai. CAMP is a continuously changing acronym, thereby stretching the remit of its activities. Together, the artists examine the diffuse construction of the private and the public realm shaping the human habitat and the interaction between individuals on a personal and a political level.



Ashok Sukumaran, *Changes of State* 2005

Installation

Dimensions variable

© 2008 Ashok Sukumaran

Bharti Kher

Working across sculpture, photograph and painting, Bharti Kher (born 1969) explores issues of personal identity, social roles and Indian traditions but also, from a broader perspective, 21st-century issues around genetics, evolution, technology and ecology. Kher uses the bindi as a central motif in her work to connect disparate ideas. The bindi transcends its mass-produced diminutiveness and becomes a powerful stylistic and symbolic device, creating visual richness and allowing a multiplicity of meanings.



Bharti Kher
Virus 2008
Bindi wall-work
300 cm diameter
© 2008 Bharti Kher
Photograph by Mike Bruce

Discussions

- Can you find references to the media, commercial world, design, manufacturing and architecture in the exhibition?
- What everyday objects and images that are symbolic of India appear in the exhibition?
- How do artists in this exhibition refer to information technology and the digital age?
- Can you find examples of works that seem to dwell on nostalgia for past times?
- Can you find examples of works that focus on more futuristic concepts of reality?
- Which artworks in the exhibition do you consider to be spiritual?
- What are the key subjects and ideas of the painters in this exhibition? How does their work relate to the history of painting, Indian culture and beliefs?
- Some artists in the exhibition explore the idea of truth and reality. They play with the 'truth' about life in India and invite the viewer to question what we understand about the world and ourselves. How do artists in this exhibition challenge our sense of what we know, see, hear or understand to be the real life?

- Which artworks have an emotional impact and why?

Activities

- What aspects of contemporary popular culture do you think will be remembered and romanticised in the future? Which things do you think will be lost or forgotten? Explain your choices. Make an artwork to communicate your ideas.
- As a group, create a digital archive of artwork, events, ideas and memories about your local community.
- Using local libraries, television, newspapers and the internet what events are taking place in present day India? Which artists' work in the exhibition best reflects some of these events?

Further reading and related links

Madden, Kathleen (Ed), *Indian Highway*, Serpentine Gallery and Koenig Books 2008

Sinha, Gayatri (Ed), *Indian Art: An overview*. Rupa & Co 2003

Dalmia, Yashodhara (Ed), *Contemporary Indian Art: Other Realities* Marg Publications 2002

James, Josef (Ed), *Contemporary Indian Sculpture: The Madras Metaphor*. Oxford University Press 1993

Panikkar, Shivaji K (Ed), *Twentieth-century Indian sculpture*. Marg Publications 2000

Sinha, Gayatri (Ed) *Art and Visual Culture in India 1857 – 2007*, Marg Publications, Bodhi Art and National Culture Fund 2008

Balaram, Singanapali. *Thinking Design*. Ahmedabad: National Institute of Design, 1998

Chakrabarti, Siva Kumar & Nag, *The Shantiniketan Murals*. Calcutta: Seagull Books 1995

Jain, Jyotindra, *Other Masters, Five Contemporary Folk and Tribal Artists of India*, New Delhi, 1998

Mitter, P, *Art and Nationalism in Colonial India 1850-1922*, Cambridge, 1994

Mukherjee, R., *Art of Bengal, a defined vision 1955-1975*, Cima Publications, Kolkata, 2002.

Amin Jaffer and Anna Jackson, eds, *Encounters: the Meeting of Asia and Europe 1500-1800*. V&A Publications 2004

Rosemary Crill, *Indian Embroidery*, V&A Publications 1999

Rosemary Crill, *Indian Ikat Textiles*, V&A Publications 1998

Sinha, Gayatri (Ed) *Art and Visual Culture in India 1857 – 2007*, Marg Publications, Bodhi Art and National Culture Fund 2008

Web links:

Serpentine Gallery www.serpentinegallery.org

National Gallery of Modern Art, Mumbai www.ngmaindia.gov.in

National Gallery of Modern Art, Dehli www.ngmaindia.gov.in

Dehli Film Archive www.dehlifilmarchive.org

CAMP (Critical Art and Media Practices) www.camputer.org

Art Resources and Teaching (ART) www.artscapeindia.org

Indian Art News, E-magazine www.indianartnews.com

Art India, visual arts magazine with a focus on contemporary art

www.artindiamag.com

Madras Craft Foundation www.dakshinachitra.net

The Bhavan Centre, Institute for Indian Art and Culture www.bhavan.net

High Commission of India www.hcilondon.in/index.php

The Nehru Centre www.nehrucentre.org.uk

Asia House www.asiahouse.org

BBC Country Profile: India

http://news.bbc.co.uk/1/hi/world/south_asia/country_profiles/1154019.stm

Planning a Visit to the Serpentine Gallery

Contact Details

Eleanor Farrington, Education Organiser
Serpentine Gallery
Kensington Gardens
London W2 3XA
Tel 020 7298 1516
Email eleonorf@serpentinegallery.org

Tel 020 7402 6075

Fax 0207402 4103

www.serpentinegallery.org

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 *Indian Highway* exhibition.