

Serpentine Gallery

Teachers' Notes

Glenn Brown

14 September – 7 November 2004

Supported by



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 and 2, 3 and 4** and **GCSE** and **A Level**. They are not a definitive prescription of work that has to be done, but a collection of ideas and suggestions we hope will be helpful. Feel free to adapt them to suit your needs, or use them to inspire discussion or practical work.

General contents:

- **Planning a visit to the Serpentine Gallery**
Details about how to get to the Gallery, who to contact, the way the Education Programme works, and what special events are planned
- **Glenn Brown: an introduction**
Information about the artist and the exhibition
- **Background details**
An explanation of how Brown works, the types of work he does, and the terminology he uses
- **Questions and points for discussion**
For use at the Gallery or in the classroom
- **Artistic links**
Other painters whose work relates Brown's
- **Classroom activities**
Practical classroom activities connected with the *Glenn Brown* exhibition
- **Curriculum map**
Tables referencing the Foundation Stage, National Curriculum 2000, QCA Schemes of Work for Art & Design, etc
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Bibliography of related reading
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Did you find these notes helpful? Please let us have your feedback.

PLANNING A VISIT TO THE SERPENTINE GALLERY

TRANSPORT

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

Tube South Kensington, Knightsbridge, or Lancaster
Gate stations

Buses 9, 10, 19, 12, 52, 94,148

CONTACT DETAILS

Sally Tallant, Head of Education and Public
Programmes

Rachel Moss, Education Co-ordinator
Serpentine Gallery
Kensington Gardens
London W2 3XA

T: 020 7298 1516 F: 020 7402 4103

E: rachelm@serpentinegallery.org

EDUCATION PROGRAMME

Among the regular events and activities run by the Education Department are:

Gallery Talks

Saturdays 3pm

Artists, writers and critics give public talks at 3pm every Saturday, with one talk every exhibition accompanied by a British Sign Language (BSL) Interpreter.

18 September **Dan Smith**, writer

25 September **Ian Hunt**, writer

2 October **David Lillington**, writer and curator

9 October **Paul O'Neill**, artist and curator

16 October **Cathy Haynes**, Artangel **BSL interpreted** 

23 October **Richard Dyer**, writer and critic

30 October **Emily Pethick**, curator

6 November **Lisa Le Feuvre**, curator

Lunch-time Discussions

Thursdays 1pm

Post-graduate students from London colleges and universities lead debates about the exhibition.

Education Private View and CD Launch

Thursday 7 October, 6.30 – 8.30pm

An opportunity to see the *Glenn Brown* exhibition and to celebrate the launch of the Serpentine's Mimeo CD with a live performance by the band. Staff on hand will explain how to participate in the Gallery's workshops and projects.

Workshops for Schools and Community Groups

Workshops led by three practicing artists aimed at Key Stages 1 & 2, 3 & 4, GCSE, AQA and adult groups – a visit to the Serpentine Gallery with a discussion and a practical activity relating to the current exhibition.

Science Fictions, 15/21 Course

25 – 29 October, 11am – 4pm

Free, but booking is essential as places are limited

A five-day course for students aged 15 to 21. Working with artists, students will participate in activities inspired by the *Glenn Brown* exhibition.

PLANNING A VISIT TO THE SERPENTINE GALLERY

FAMILY PROGRAMME

Family activities include trails and special events.

Glenn Brown Family Art Pack

£2.00 available from the Lobby Desk

Adults and children can explore the *Glenn Brown* exhibition together using a specially designed Serpentine Gallery Art Pack.

Scenic

Saturday 16 October 2004, 12pm – 5pm

Admission free

As part of *The Big Draw Day* and *Family Learning Week*, a team of artists will work with families to produce a large-scale drawing of Kensington Gardens. All ages welcome. Children must be accompanied by an adult.

Information:

Rachel Moss Tel 020 7298 1516

Email rachelm@serpentinegallery.org

PLANNING A VISIT TO THE SERPENTINE GALLERY

GLENN BROWN SPECIAL EVENTS

Sweatshop

Second-Hand Fantasy

Tuesday 28 September, 3 – 5pm

Sweatshops are informal factories for ideas and debate. This series of discussions invites writers, artists, curators and theorists to explore current research interests. During the *Glenn Brown* exhibition, Lisa Le Feuvre and Edgar Schmitz will be joined by invited speakers Barry Curtis, Director of Graduate Research and Postgraduate Studies at Middlesex University; Kodwo Eshun, self-professed 'concept engineer' known for his theories on electronic music and its interface with art, technology and machine culture; Adrian Rifkin, Academic Chair of Visual Culture at Middlesex University; and artist John Timberlake. The panel will explore ideas about science fiction, retro-futures and second-hand utopias.

**The Sackler Centre for Arts Education
at the Serpentine Gallery**

Admission free

Information: Sally Tallant Tel 020 7298 1514

Email sallyt@serpentinegallery.org

Artist Talk

**Glenn Brown in conversation
with Stephen Hepworth**

Tuesday 5 October, 7pm

To coincide with this exhibition, Glenn Brown will talk with Stephen Hepworth, Associate Curator, Bloomberg Space.

Goethe-Institut
50 Princes Gate
Exhibition Road
London SW7 2PH

Tickets: £5 (£3 concessions)

Tel 020 7402 6075

or from the Gallery Lobby Desk

Information: Sally Tallant Tel 020 7298 1514

Email sallyt@serpentinegallery.org

GLENN BROWN: AN INTRODUCTION

BACKGROUND TO THE EXHIBITION

'I fell head over heels in love with painting, all of it, for better or for worse.' Glenn Brown
(Alison M Gingeras, ed, *'Dear Painter, paint me...': Painting the Figure since late Picabia*, interview by Sabine Folie, Paris: Musée national d'art moderne, Centre Pompidou; Vienna: Kunsthalle Wien; and Frankfurt: Schirn Kunsthalle, 2002, p 87)

Glenn Brown has made a significant contribution to contemporary art internationally and particularly to the field of painting, through his synthesis of visual material, both historic and current, and his references to a wide range of sources from fine art and popular culture.

Over the course of his career, Brown has made paintings inspired by widely diverse sources, including portraits by historical and modern masters such as Jean-Honoré Fragonard and Salvador Dalí, and the fantastical images of leading science-fiction artists. Brown subverts the source images that inspire him, transforming them into paintings that are both hauntingly familiar and, through his eyes, completely new. The iconic works he chooses – he refers to the 'chocolate boxy' Fragonard, the 'adolescent' appeal of Dalí, and the 'sensationalist' images of science fiction – produce bawdy canvases that inject humour and underline its role within 'high art'.

This exhibition is the first comprehensive survey of Brown's work. Short-listed for the Turner Prize in 2000, he has been included in a number of influential international exhibitions that focus on painting. This important mid-career presentation will feature work from 1991 to the present, highlighting his figurative and abstract paintings, his fantastical science-fiction-inspired imagery, his sculptures, and the relationships he draws between these main areas of interest.

These notes have been divided into three themes in Glenn Brown's work:

- **Portraits**
- **Science-Fiction Landscapes**
- **Sculpture**

GENERAL NOTES

Painting

According to Glenn Brown, 'my desire to paint with detail and dexterity is due to the fact it is seen as bad taste. To use skill and craftsmanship is vulgar to the art establishment'.

(David Freedberg, 'Against Cliché: Glenn Brown and the Possibilities of Painting', *Glenn Brown*, New York: Gagosian Gallery, 2004, p 12)

In recent years, painting has been seen as less popular than other art forms. As a reaction, Brown amalgamates in his work some of the numerous images from both high and low culture that surround us in today's society: those on billboards, television, cinema screens and the internet, as well as famous paintings reproduced on chocolate boxes and coffee mugs.

'What Brown aims to dispel is the Modernist myth of originality and the presumed genius of the individual artist.'

(*Vitamin P: New Perspectives in Painting*. Contributors: Tomas Bayrle et al. Intro by Barry Schwabsky, London: New York and London: Phaidon, 2002, p 50)

Titles

Brown's work is sometimes disturbing, and his titles can increase the sense of alienation as well as providing opportunities for viewers to create their own narratives. They too often relate to popular culture, referencing artists' names, titles of books, films, songs and albums, as well as specific song lyrics. However obscure the link between title and image may seem, the artist insists it is always there. 'I think there is a very strong connection, albeit an enigmatic one.'

Brown has also said of his titles, 'If a painting can't be as interesting as good pop music then it should give up... I am interested in the poetry of those few words, which have to work independently of the song'.

(David Musgrave. 'We'll Drink Through It All, This The Modern Age', interview with Glenn Brown. *Untitled*, no 19, Summer 1999, p 5)

He has also remarked, 'Joy Division's mournful yet euphoric rock music, which can still be danced to like disco, encapsulates every painting I ever wanted to make'.

(Alison M Gingeras, ed, '*Dear Painter, paint me...': Painting the Figure since late Picabia*, interview by Sabine Folie, Paris: Musée national d'art moderne, Centre Pompidou; Vienna: Kunsthalle Wien; and Frankfurt: Schirn Kunsthalle, 2002, p.89)

GLENN BROWN: AN INTRODUCTION

SELECTED BIOGRAPHY

General

- 1966 Born Northumberland, England
1985-88 B.A. Fine Art, Bath College of Higher Education, Bath, England
1990-92 M.A. Fine Art, Goldsmiths College, London
Lives and works in London

Selected Solo Exhibitions

- 1995 Karsten Schubert Gallery, London
1996 Queen's Hall Arts Centre, Hexham, England
1997 Galerie Ghislaine Hussenot, Paris
1998 Patrick Painter Inc, Los Angeles
1999 Jerwood Gallery, London
Patrick Painter Inc, Los Angeles
2000 Galerie Max Hetzler, Berlin
Domaine de Kerguehennec, Centre d'art contemporain, Bignan, France
2001 Patrick Painter Inc, Los Angeles
2002 Galerie Max Hetzler, Berlin
2004 Gagosian Gallery, New York

Selected Group Exhibitions

- 1989 *Christie's New Contemporaries*, Royal College of Art, London
BT New Contemporaries 1989, Institute of Contemporary Arts, London (touring)
1991 *Group Show*, Todd Gallery, London
1992 *How Did These Children Come To Be Like That*, Goldsmiths Gallery, London
And What Do You Represent?, Anthony Reynolds Gallery, London
1993 *Barclays Young Artist Award*, Serpentine Gallery, London
Painting Invitational, Barbara Gladstone Gallery, New York
1994 *Every Now and Then*, Rear Window at Richard Salmon Ltd, London
Here and Now, Serpentine Gallery, London
1995 *From Here*, Waddington Galleries and Karsten Schubert, London

- Brilliant! New Art from London*, Walker Art Center, Minneapolis, Minnesota (travelled to Contemporary Arts Museum, Houston)
- Young British Artists V*, Saatchi Gallery, London
- Obsession*, The Tannery, London
- 1996 *Ace*, Arts Council Collection new purchases, Hatton Gallery, Newcastle (touring)
- Strange Days*, The Agency, London
- The Jerwood Painting Prize*, Lethaby Galleries, Central Saint Martin's College, London
- About Vision, New British Painting in the 1990s*, Museum of Modern Art, Oxford (touring)
- 1997 *Belladonna*, Institute of Contemporary Arts, London
- Sensation*, Royal Academy of Art, London (travelled to Hamburger Bahnhof, Berlin, and Brooklyn Museum, New York)
- 1998 *New Work*, Patrick Painter Inc, Los Angeles
- 1999 *Holding Court*, Entwistle, London
- Examining Pictures: Exhibiting Paintings*, Whitechapel Art Gallery, London (travelled to The Museum of Contemporary Art, Chicago and UCLA Hammer Museum, Los Angeles)
- 2000 *Blue*, New Art Gallery, Walsall, England
- The Wreck of Hope*, The Nunnery Gallery, Bow, London
- British Art Show 5*, Scottish Gallery of Modern Art, Edinburgh (touring)
- Turner Prize 2000*, Tate Britain, London
- Salon*, Delfina Project Space, London
- 2001 *Azerty*, Centre Pompidou, Paris
- 2002 *From the Saatchi Gift*, Talbot Rice Gallery, Edinburgh
- 25th São Paulo Biennale, Iconografias Metropolitanas*, São Paulo, Brazil
- Landscape*, Saatchi Gallery, London
- (The World May Be) Fantastic, 2002 Biennale of Sydney*, Australia
- 'Dear Painter, paint me...': Painting the Figure since late Picabia*, Centre Pompidou, Paris; Kunsthalle Wien; Kunsthalle Frankfurt
- 2003 *Dreams and Conflicts: The Viewer's Dictatorship – Delays and Revolutions*, Padiglione Italia, 50th Biennale di Venezia, Italy
- Pittura/Paintings – from Rauschenberg to Murakami 1964-2003*, Museo Correr, Venice
- 2004 *Ice Hot: Recent Paintings from the Scharpff Collection*, Hamburger Kunsthalle, Staatsgalerie, Stuttgart

BACKGROUND INFORMATION

PORTRAITS

A portrait is defined as the likeness of a person created by a painter or photographer, especially one that shows the subject's face. Glenn Brown is well known for his 'portraits', in which he breaks down the conventions of portraiture. Many of these works are based on images originally painted by other people. Because of this, Brown's versions are not really portraits, but for simplicity we will refer to them here by this term.

The portrait artists he has drawn from include Frank Auerbach, Jean-Honoré Fragonard, Salvador Dalí, Karel Appel, Willem de Kooning, Rembrandt, Sir Edwin Landseer, Pierre-Auguste Renoir, Georg Baselitz, Henri Fantin-Latour and Anthony van Dyck. The portraits that inspire him are chosen for the beauty or ugliness of the printed reproductions he has to work from, not necessarily because he especially values the original works, which he has sometimes never seen. Reproductions, he claims, show variations in colour and tone, flatten the surface so the brushstrokes are invisible, and give little indication of size or scale; it is these inaccuracies that inspire him to transform the pictures into entirely new works. The images, not the people, become his subject matter.

'Most works are made from two elements: an original painting, which acts as a skeleton, and a second painting, which acts as a colour model or skin.'

(Alison M Gingeras, ed, *'Dear Painter, paint me...': Painting the Figure since late Picabia*, interview by Sabine Folie, Paris: Musée national d'art moderne, Centre Pompidou; Vienna: Kunsthalle Wien; and Frankfurt: Schirn Kunsthalle, 2002, p 89)

Brown frequently merges multiple sources within a single work, metamorphosing, rotating, reversing, mutating, elongating, deforming, manipulating, cropping, retouching, altering or subverting them until they are unrecognizable. The colours may become heightened so that figures seem sick and death-like, subtle details may be added, backgrounds may be darkened and parts may be replaced.

'The absent surfaces of his painting are present, they haunt me...'

(*Glenn Brown*. Essay by Phil King. Interview with Marcelo Spinelli. Hexham: Queen's Hall Arts Centre, London: Karsten Schubert, 1996, p 14)

Frank Auerbach's *Head of J.Y.M.*, 1973, was the inspiration for a range of works by Brown. The first one, *Atom Age Vampire*, 1991, painted when Brown was still studying at Goldsmiths College, is the most similar to the original source. Its title comes from a 1960s Italian film directed by Anton Giulio Majano, in which a patient who has been disfigured in a car crash becomes more beautiful, while the doctor treating her becomes more hideous. In *Little Death*, 2000, the colours have become shades of blue, a background has been added, and the figure has been moved towards the centre of the painting. The title of another homage, *The Real Thing*, 2000, refers to lyrics from the Eurythmics song *The Walk*: 'All I want is the real thing (nothing but the real thing)'. In spite of Brown's obvious sympathy with Auerbach's portrait, their personal styles are very different: whereas Auerbach's paintings are covered in thick impasto daubs of paint, Brown's surfaces are flat, slick, uniform, glassy and smooth – a kind of *trompe-l'oeil* in the illusion they give of photographic reality. At the same time, his apparently swirling lines represent exaggerated brushstrokes. His surfaces make a clear distinction between the real world and the world of painting yet, ironically, the surface quality is completely lost when the works are reproduced.

Brown has also been inspired by the paintings of Salvador Dalí, an artist whose work is particularly suitable for Brown's referencing since it is largely known through poster reproductions. *Oscillate Wildly*, 1999, takes Dalí's response to the Spanish Civil War, *Autumn Cannibalism*, 1936, as a starting point. (*Autumn Cannibalism*, 1936, by Salvador Dalí. By kind permission of the Gala-Salvador Dalí Foundation, Spain. All rights reserved DACS 2004.) Brown changes the image to black and white, reverses it laterally and elongates it into wide-screen proportions, recalling Dalí's dream sequence in Alfred Hitchcock's 1945 film *Spellbound*. In addition, Brown's image has exactly the same proportions as perhaps the most famous of all Spanish Civil War paintings: Pablo Picasso's *Guernica*, 1937 (while being only one quarter of its size). These references make it possible to see Brown's painting as more of a political and historical work than Dalí's original. The title comes from a Smith's instrumental track written by Morrissey and Johnny Marr in 1985; *Oscillate Wildly* is a play on Oscar Wilde, one of Morrissey's heroes,

In his studio, Brown usually works on several paintings at one time, labouring over them for many months. The precise way he does this is deliberately concealed by his technique, but he has explained that he uses fine brushes worked over meticulously prepared wooden panels, finished with a protective layer of varnish. To see how his paintings look when they are inverted, he uses a mirror. Working mainly at night, he revels in horror, gothic effect and the subversive.

'Like a vampire, Brown sucks blood from the myriad sources of inspiration feeding his imagination.'
(Alison M Gingeras, ed, *'Dear Painter, paint me...': Painting the Figure since late Picabia*, interview by Sabine Folie, Paris: Musée national d'art moderne, Centre Pompidou; Vienna: Kunsthalle Wien; and Frankfurt: Schirn Kunsthalle, 2002, p 86)

Alison Gingeras refers to the source paintings' original sitters as '...dead souls whose images populate the canvases of great painters'.

(*Glenn Brown*, London: Serpentine Gallery, 2004, p 13)

There is no single meaning in Brown's work, and no fixed spatial viewpoint; his audiences find themselves moving forwards and backwards several times in search of the best position. The fact that his subjects and sources are so diverse offers intellectual and artistic entry points to a wide range of people including art historians, science-fiction readers and Joy Division fans, but Brown does not expect anyone in his audience to identify and understand all his references. 'To grasp most of them, you'd have to be well versed in the history of painting, 1980s British popular music, and 1950s and 1960s science-fiction novels, among other things. You could say that, in order to trace them all, you'd have to be Glenn Brown himself.' (Pablo Lafuente. 'Glenn Brown: Classic Contemporary'. *Flash Art*, vol 37, May-June 2004, pp 102)

According to Glenn Brown, 'I think all the paintings are self-portraits'.

(*Glenn Brown*. Text by Terry R Myers, Frederic Paul, interview with Stephen Hepworth, Bignan: Domaine de Kerguehennec, 2000, p 66)

Some references in Brown's other portraits

- *Love Never Dies*, 1993 – the source image is a small section from Karel Appel's *People, Birds and Sun*, 1954 (coll. Tate Gallery, London); the title refers to the film *Dracula – Love Never Dies*, 1992, starring Gary Oldman and Winona Ryder, and directed by Francis Ford Coppola.
- *I Lost My Heart to a Starship Trooper*, 1996 – the identity of the artist who painted the original image, *A Boy in a Fanciful Costume*, 1633, is under debate – it's either Rembrandt or one of his followers. Brown's title is taken directly from Sarah Brightman's 1978 hit single, but its more subtle references to outer space are fully intended.
- *Discotheque*, 1997– the image is Jean-Honoré Fragonard's *Young Child Standing on the Windowsill* c1775. Brown's version focuses on the child's head and torso by omitting the legs and the female figure in the background.
- *Anaesthesia* 2001– the image is based on Sir Edwin Landseer's *Dignity and Impudence*, 1839; in Brown's reworking, the kennel, floor and chain have been removed and the colour palette changed to putrid greens. Brown's title, which suggests a painless state usually achieved with drugs, was inspired by the lyrics of a 1979 Joy Division song, *Colony*: 'A cry for help – a hint of anaesthesia'.
- *Joseph Beuys*, 2001 – once again, the image is *A Boy in a Fanciful Costume*, but this time the background has been lightened, blue has been added and there are more illusionistic brushstrokes on the face; the title refers to the 20th-century artist Joseph Beuys.
- *On Hearing of the Death of My Mother* 2002 – the image is Pierre-Auguste Renoir's *Bouquet of Roses* c1909-13. Brown has created a new palette dominated by blue, and added many more brushstrokes.
- *The Angel of Mons*, 2003 – the image is Henri Fantin-Latour's *Roses in a Bowl*, 1883; the original has been rotated, and the background darkened. The title refers to the myth that a group of First World War soldiers saw angels in the clouds who saved them from being killed. The story was published in a newspaper article of the time.
- *Sex*, 2004 – the image is Anthony van Dyck's *Portrait of Cornelius van der Geest* c1620. In Brown's painting, the head floating in black space has been elongated and painted blue. Also added were cataracts on the eyes, and a red clown-like nose.
- *Death Disco*, 2004 – the image is Rembrandt's *Flora*, 1634. The original figure has been elongated, removing any signs of pregnancy, the background has become bright yellow in reference to Vincent van Gogh, and the eyes have become bloodshot. Brushstrokes were added liberally, and the sitter's shepherdess crook was removed. *Death Disco* is the title of a 1979 song by Public Image Ltd.

QUESTIONS AND POINTS FOR DISCUSSION

PORTRAITS

- Do the pupils recognize any of the images or titles from art history or popular culture that have inspired Brown? Does it matter if they don't? Do they view the works differently once they know their background? Brown does not expect his viewers to spot all his references; he believes that people will create a dialogue with his work in different ways and hopes they will discover unexpected links within each painting.
- Discuss Brown's statement about titling, 'If a painting can't be as interesting as good pop music then it should give up... I am interested in the poetry of those few words, which have to work independently of the song'.
- Look at the surfaces of his paintings. Discuss his smooth, flattened surfaces that appear to be covered with thick impasto oil paint. How do you think the paintings would change if they had the textured surface of oil paint?
- Discuss the types of images pupils see around them everyday – on television, posters, and the internet and in advertising. These are potential inspiration for Brown's work.
- Discuss whether the pupils see more paintings as originals in art galleries, or as reproductions in books and posters. How are the works different when they are reproduced? Brown works from reproductions in books and on postcards rather than original paintings.
- Brown uses both fine art and popular culture as sources. Discuss whether one is more important than the other.
- Choose one of Brown's works and give it your own title, without looking at the label. Compare your title with the artist's.
- Frank Auerbach's *Head of J.Y.M.*, 1973, inspired Brown to create three works. Compare them: *Atom Age Vampire* 1991, *Little Death* 2000 and *The Real Thing* 2000. How are they different from each other?

BACKGROUND INFORMATION

SCIENCE-FICTION LANDSCAPES

As well as his portraits, Brown creates large-scale landscape paintings inspired by science-fiction illustration. He enlarges his source images until they are so overpowering, they suggest outer space. The original artworks are widely reproduced, often as book jackets or illustrations. Brown's science-fiction paintings contain lunar landscapes, fantasy cities and meteorites zooming through space. Early in his career, Brown painted from photographs of the moon's surface, focusing on the topography of the craters and likening it to the surface of Frank Auerbach's paintings. Science-fiction images are not seen as 'high art' or even as real paintings, but they appeal to a wide audience. Brown is particularly drawn to the qualities he perceives in such 'vulgar' works, revelling in clichés, kitsch and the fantastical.

In *Exercise One (for Ian Curtis)* 1995 Copied from *Diary of a Spaceperson* by Chris Foss, Dragon's World Ltd, 1990, pages 18-19, Brown has transformed the original science-fiction illustration, changing the colour palette to shades of blue, and removing the large space machine. The title refers firstly to Joy Division's song *Exercise One*, secondly to the band's lead singer Ian Curtis, who killed himself in 1980 when he was 23, and thirdly to the science-fiction illustrator. Another work referring to this illustrator is *Böcklin's Tomb* 1998 Copied from *Diary of a Spaceperson* by Chris Foss, Dragon's World Ltd, 1990, pages 62-63. This time, the image that inspired Brown is also from *Diary of a Spaceperson*; here, it has been laterally reversed and transformed using a blue palette. In Brown's hands, it becomes morbid and disturbing; a dystopian image of social dereliction. The title refers to the Swiss Symbolist Painter Arnold Böcklin who painted *The Isle of the Dead*, 1880, and had an interest in flying machines. Unusually, there is no source image for *Dark Angel (for Ian Curtis)* after Chris Foss, 2002 – again, the title refers to the science-fiction illustrator, to Joy Division's lead singer, and to the television series *Dark Angel*.

The Loves of Shepherds, 2000 (after *Doublestar* by Tony Roberts), refers to the book jacket illustration for the 1974 science-fiction novel *Doublestar*, while *The Tragic Conversion of Salvador Dalí (after John Martin)*, 1998, was inspired by John Martin's *The Great Day of His Wrath*, 1851-53. In Brown's version, the image has been distorted and a cityscape added. The title refers to Dalí's conversion to Catholicism, which Brown, being an atheist, perceived as tragic, as well as to the English romantic painter whose image was his source.

Brown has stated, 'I have exceptions to the word appropriation ... it's much maligned and misunderstood. It's a term that seems to only express a certain conceptual framework, and obliterates any painterly or aesthetic understanding involved'. (Glenn Brown. Text by Terry R Myers and Frederic Paul, interview with Stephen Hepworth, Bignan: Domaine de Kerguehennec, 2000, p 65)

In the late 1970s and the 1980s, artists such as Sherrie Levine, David Salle and Richard Prince used appropriation, a process of taking original source material and transforming it into something new in another context; in the 1990s Douglas Gordon and Pierre Huygue both used appropriation in their film and video work. Many artists have looked towards art history without acknowledging this aspect of their practice as overtly as Brown does. Appropriation, or sampling, also exists in the music world, where the development of digital technologies has opened up a range of new possibilities. Brown calls his sampling 'freeform painting', and sees it as a form of visual critique.

Glenn Brown has stated, 'I want to make work that has popular sentiment but involves deconstruction of images'. (Glenn Brown. Text by Terry R Myers and Frederic Paul, interview with Stephen Hepworth, Bignan: Domaine de Kerguehennec, 2000, p 67)

Brown imagines his paintings displayed together in an imaginary museum so that endless connections can be drawn between the different pieces. He also thinks about exhibitions in terms of the space station in the television series *Babylon Five*; in a setting like this, narratives could be created between the portraits, sculptures and large-scale landscapes, and the figures could be seen as ambassadors from floating cities on different planets, coming together in the gallery space.

For his early exhibitions, Brown painted the gallery walls in bold (and, in this context, surprisingly traditional) colours like deep red and green; for his 1995 Karsten Schubert show, however, he wanted the whole gallery, including the floor, to be white so the paintings looked like windows on an unreal world. This choice referenced the 1972 science-fiction film *Solaris*, directed by Andrei Tarkovsky, in that Brown wanted his audience to feel similarly trapped with their own memories. The surroundings of the Serpentine Gallery tread a neutral path between these extremes; the walls are white, while the floors are covered with dark grey/green tiles.

QUESTIONS AND POINTS FOR DISCUSSION

SCIENCE-FICTION LANDSCAPES

- Compare the science-fiction paintings with the portraits. What are the similarities (e.g. media, use of source images, smooth surfaces)? What are the differences (e.g. subject matter, scale)?
- Discuss the idea that the moon's cratered surface is similar to Glenn Brown's sculptures.
- Compare his work to sampling in music.
- How easy do you find it to enter Brown's science-fiction worlds? Are there any elements in the works that act as barriers to keep you at a distance?
- Discuss Brown's work in reference to science-fiction films.
- Brown has worked closely with the Chief Curator at the Serpentine Gallery. Think about the way the art works have been displayed in this exhibition. Are the different types of work segregated or shown altogether? Has a particular environment been created?

BACKGROUND INFORMATION

SCULPTURE

'All the sculptures are figurative, even though the whole thing often ends up turned upside down – the subject gets lost.' (David Musgrave. 'We'll Drink Through It All, This The Modern Age', interview with Glenn Brown. *Untitled*, no 19, Summer 1999, p 5)

Brown's sculptures continue his exploration of the relationship between portraiture, figuration and abstraction. He prefers to see them as paintings, not sculptures, as they are created from thick layers of oil paint applied to armatures of wire and plaster. Whereas the paintings have smooth surfaces, the sculptures are deeply textured, like moon craters, celebrating the materiality of paint. To accentuate this, Brown exaggerates the natural shadows with painted areas of light and dark.

Glenn Brown has said, 'I enjoy these figures, putting them together like Dr Frankenstein from coloured globs of oil paint'. (*Glenn Brown*. Text by Terry R Myers and Frederic Paul, interview with Stephen Hepworth, Bignan: Domaine de Kerguehennec, 2000, p 68)

The sculptures are amorphous heads with hybrid multiple faces and arms. Since internal metal structures hold them together, the paint itself appears to be dripping and defying gravity. These heads are comic and clownish, being both ugly and beautiful. They also recall Picasso's early sculptures and Jackson Pollock's sculptural experiments. Brown's figures were originally placed on gallery floors as if they were severed heads. They were difficult to see like this, though, and very vulnerable to damage, so now they are displayed at conventional height, in glass cases called vitrines that turn them into arefacts by acting as three-dimensional frames.

Three Wise Virgins, 2004, makes reference to the Virgin Mary and to the bible story of the wise virgins taking oil for their lamps to watch for the coming of Christ. Here, the three figures are merged into one being, clownlike and devilish, with red noses and horns and an open red mouth that make them look as if they are mocking Christ.

Two of Brown's sculptures are linked to science fiction. One of them, *We No Longer Wish to Cling to the Life of the Body*, 1999, gets its title from the last words of Marshall Applewhite, an American cult leader who committed suicide with his followers in the belief that they would enter a spaceship destined for another planet. The shape of the sculpture is reminiscent of Jeff Koons' sculptures of dogs. The other science-fiction work, *The Andromeda Strain*, 2000, was titled after the 1971 science-fiction film directed by Robert Wise and written by Michael Crichton, where a group of scientists investigate a deadly new alien virus before it can spread.

Also in this exhibition are *Petrushka*, 2000-02, whose title refers to Stravinsky's 1911 ballet about a harlequin puppet; and *The Shepherdess*, 2000, which takes its colour palette from a painting by Jean-Honoré Fragonard. This sculpture relates to Brown's painting *The Loves of Shepherds (after 'Doublestar' by Tony Roberts)*, 2000.

QUESTIONS AND POINTS FOR DISCUSSION

SCULPTURE

- Discuss the idea that Glenn Brown sees his sculptures as paintings.
- Compare his sculptures with his science-fiction and portrait paintings. What are the similarities? (e.g. media, use of sources) What are the differences? (e.g. textured surfaces, three-dimensional form, style of display)
- The sculptures were originally displayed unprotected on the floor. How do you think putting them in vitrines changes the way people see them?
- In what ways do you think Brown's sculptures are hybrid, amorphous and like creations of Dr. Frankenstein?
- Discuss the sculptures in terms of their black humour and clownishness.

LINKS TO OTHER ARTISTS

The list of artists that have influenced Glenn Brown is almost endless. Set out below are some of those who have played a key role in the development of his style.

- **Arcimboldo, Giuseppe (1527 – 1593)** In common with other renaissance artists, Arcimboldo was not content simply with imitating nature in his art, and he is best known for his series of portrait heads based on the four seasons: spring is made up of flowers, summer and autumn of seasonal fruits, and winter of leaves and branches. In his work, he combined fantasy with imagination and emotion to establish new ways of enhancing his perception of his subjects. Arcimboldo's heads have been particularly inspirational for Brown.
- **Fragonard, Jean-Honoré (1732 – 1806)** French painter of scenes that depict the frivolity and gallantry of the Rococo spirit. His erotic subjects feature witty characterizations created with delicate colouring and spontaneous brushstrokes. Brown has used Fragonard's work as a starting point for several of his own paintings including *A Boy as Pierrot*, c1785 (*The End of the 20th Century*, 1996) and *Young Child Standing on the Windowsill*, c1775 (*Discotheque*, 1997).
- **Martin, John (1789 – 1854)** Known principally for his religious subjects and fantastical compositions, this English painter also produced vast landscapes and cityscapes. Engravings were often made from his paintings. Martin's most famous works include *The Great Day of His Wrath*, 1851-53, which inspired Brown's *The Tragic Conversion of Salvador Dalí (after John Martin)*, 1998.
- **Dalí, Salvador (1904 – 1989)** Spanish painter known for expressing the unsettling experience of dreams in his paintings, sculptures and films, which initially found favour with the Surrealists. Always provocative, his work was filled with references to sex and violence. A number of Dalí's paintings have inspired Brown, including the Spaniard's response to the Spanish Civil War, *Autumn Cannibalism*, 1936, which is the starting point for Brown's *Oscillate Wildly*, 1999.
- **Auerbach, Frank (born 1931)** German-born painter who uses thick, rich oil paint caked onto the surface of his canvases. Auerbach moved to England to escape the Nazis. Taught by Bomberg, he is associated with the School of London, a close circle of figurative painters who worked with domestic or local subjects. Auerbach's work, especially *Head of J.Y.M.*, 1973, has been the inspiration for a number of Brown's portraits. The source works are covered in thick impasto daubs of paint, in strong contrast with Brown's surfaces, which are flat and smooth. Brown's sculptures are also influenced by this artist's work.

- **Baselitz, Georg (born 1938)** A German artist who, in 1969, started painting his colourful, energetic images upside down, challenging the conventional way an audience looks at paintings. He uses his whole body to create the works and the paint drips down the canvases. Brown is inspired by a number of Baselitz's paintings including *Man in the Moon – Franz Pforr*, 1965, which he used as inspiration for his latest work, shown for the first time at the Serpentine Gallery.
- **Foss, Chris (born 1946)** A leading science-fiction illustrator whose career took off after working on his first book cover illustration for Constable Ltd. in 1969, following the purchase of a spray gun in the previous year. Early in his career he illustrated a variety of themes including dramatic war scenes. However, he is most well known for his science-fiction landscapes featuring space ships and cities in outer space. In 1975 he was hired to do the initial drawings for the first attempt to make a film of Frank Herbert's bestseller *Dune*, which was unfortunately never realised. Brown has been inspired by Foss' illustrations, particularly those featured in *Diary of a Spaceperson* by Chris Foss, published by Dragon's World Ltd, 1990.
- **Koons, Jeff (born 1955)** The name of this artist is synonymous with all that is sublime and ridiculous in art. His work is typically oversized, tacky sculpture inspired by mass-produced consumer commodities, advertising, and popular culture, especially the element that can best be described as kitsch. In the gallery setting, they become important artefacts of 20th-century consumer culture. Brown has said that Koons' use of the products of popular culture has inspired him greatly.
- **Currin, John (born 1962)** An American painter whose career began at a time when painting was increasingly seen as problematic and even obsolete. His knowledge of art history as well as contemporary culture is evident in his work. Throughout his career, Currin's figures have constantly morphed, and include grotesque clichés of fashion and fantasy. Comparisons are often made between Brown and Currin in terms of portraiture, and both are interested in amalgamating sources of high and low culture.

CLASSROOM ACTIVITIES

PORTRAITS

Cross-curricular links: music (creating and responding), ICT (exploring tools) and English (vocabulary, drama)

- Choose a title or line from a favourite song and depict the way you feel about it. Listen to the song as you are creating your drawing or painting.
- Take an image as a starting point for your own painting. As a type of visual Chinese whispers pass your resulting art work onto someone else to use as a source to create their own work. Continue this with more pupils and then study the process of change through the series of paintings as a whole class.
- Choose an image for the whole class to work on as an original source and compare the resulting art works. A series of rules could be added to this activity, to impose limitations.
- Create your own self-portrait using non-figurative images, such as flowers. This makes reference to Glenn Brown seeing his paintings as self-portraits and to an artist, who has influenced him, such as Giuseppe Arcimboldo.
- How many different words can you find to describe the ways that Brown changes his source images? (e.g. elongated, mutated, metamorphosed, rotated, deformed, manipulated, cropped, retouched and subverted.)
- Imagine two of the 'portraits' meeting. What would they say to each other? Take this further into a drama activity.
- Explore painting as a medium, from thick daubs of oil paint to creating an illusionistic smooth painting.
- Choose a 'portrait' by Brown and discuss how it differs from the images that inspired him. Look for common elements in his work e.g. the elongated figures and the use of a blue palette.

CLASSROOM ACTIVITIES

SCIENCE-FICTION LANDSCAPES

Cross-curricular links: English (creative writing)

- Choose one of Brown's science-fiction landscapes to create a narrative, which includes characters from his 'portraits' and sculptures.
- Choose an image from a book cover as a starting point for your own work.
- Use your own environment as a source to create a large collaborative science-fiction painting adding in characters and space machinery.
- Create your own musical arrangement in response to one of the science-fiction paintings.
- Design, make and evaluate a spaceship for one of the science-fiction landscapes.

CLASSROOM ACTIVITIES

SCULPTURE

Cross-curricular link: physical education (dance)

- Explore oil paint as a medium for creating sculptures and discuss the pros and cons of the material. Try adding a metal armature or some other structure to hold the paint up.
- Try using other materials to create hybrid figurative shapes, such as plaster and glitter.
- Try displaying your sculptures in different ways (e.g. on the floor or in vitrines)
- Choose a sculpture and make it's shape with your body. How would you move around?

CURRICULUM MAP

The table below shows relevant links to the Foundation Stage for 3 – 5 year olds. Four of the six areas of learning are relevant to this exhibition.

Area of Learning	THEME/FOCUS
Personal, social and emotional development	<p>Emotional well being, knowing who you are and where you fit in and feeling good about yourself. Developing respect for others, social competence and a positive disposition to learn.</p> <ul style="list-style-type: none"> • Working alone and in a large group (<i>e.g. large collaborative science-fiction landscapes</i>) • Establishing relationships with other practitioners (<i>e.g. gallery staff and artists</i>)
Communication, language and literacy	<p>Learning to listen and speak emerges out of non-verbal communication. The ability to communicate gives children the capacity to participate more fully in their society. Children learn best when activities engage many senses.</p> <ul style="list-style-type: none"> • Opportunities for children to communicate thoughts, ideas and feelings (<i>e.g. discussion looking at Brown's work</i>) • Using communication, language and literacy in every part of the curriculum
Physical development	<p>Young children's physical development is inseparable from all other aspects of development because they learn through being active and interactive. They use all their senses to learn about the world around them.</p> <ul style="list-style-type: none"> • Offering a range of stimuli for movement (<i>e.g. make the shape of one of Brown's sculptures with your body and create movements for it</i>)
Creative development	<p>Being creative enables children to make connections between one area of learning and another and so extend their understanding. This area of learning includes art.</p> <ul style="list-style-type: none"> • Opportunities to work alongside artists and other creative adults (<i>e.g. on a gallery visit</i>) • A wide range of activities that children can respond to by using many senses (<i>e.g. large scale painting activities; physical movements</i>) • Resources from a variety of cultures to stimulate different ways of thinking (<i>e.g. Brown's work is created using a range of source imagery</i>) • Children having time to explore and experiment with ideas, materials and activities (<i>e.g. painting and creating sculpture in response to Brown's work</i>)

CURRICULUM MAP

The table below shows relevant links to the National Curriculum (Key Stages 1 & 2). Cross-curricular opportunities include English, Design and Technology, ICT, Music and Physical Education.

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 1 & 2
Art & Design	<ul style="list-style-type: none"> • Record from first-hand observation, experience and imagination • Ask and answer questions about the starting points for their work • Investigating and making art, craft and design including representing their ideas and feelings through a range of materials and processes • Knowledge of visual and tactile elements including colour, line, tone, shape, form and space • Materials and processes used in art and design • Investigating art/design in a variety of genres/styles • Exploring a range of starting points for practical work • Working on their own and collaborating with others on larger work • Using a range of materials and processes • Investigating different kinds of art, craft and design 	1a 1b 2 a, b and c 4a 4b 4c 5a 5b 5c 5d
English	En1: Speaking & Listening <ul style="list-style-type: none"> • Group discussion and interaction • Drama – use language and actions to explore and convey characters (<i>e.g. taking the people from Brown’s ‘portraits’ as a starting point</i>) • Opportunities for pupils to listen to adults giving detailed explanations and presentation at the Gallery • Sharing ideas and experiences En3: Writing <ul style="list-style-type: none"> • Use of vocabulary (<i>e.g. elongated, mutated, deformed</i>) • Purposes for writing: to communicate to others; to organise and explain information (<i>e.g. write about one of Brown’s art works or write a review of the exhibition</i>); to create imaginary worlds (<i>e.g. using characters and science-fiction landscapes from Brown’s paintings</i>) 	3a, b, c, d and e 4a 9b 10b 1a 9a, b and d

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 1 & 2
Design and Technology	Design, make and evaluate a spaceship for one of Brown's landscapes <ul style="list-style-type: none"> • Develop, plan and communicate ideas • Work with tools, equipment and materials to make a quality product • Evaluate processes and products 	1a, b, c and d 2a, b, c, d, e and f 3a, b, c
ICT	<ul style="list-style-type: none"> • Gather information from a variety of sources (<i>e.g. as inspiration to create an art work, like Brown does in his own practice</i>) • Explore a variety of ICT tools (<i>e.g. changing colours or distorting an image like Brown does</i>) 	1a 5a
Music	<ul style="list-style-type: none"> • Create and develop musical ideas – composing skills (<i>e.g. choose one of Brown's science-fiction paintings as a stimulus for creating music</i>) • Responding to a range of musical and non-musical starting points (<i>e.g. listen to a song or piece of music, paint the way you feel about it and title your painting after the song – songs feature in Glenn Brown's titles</i>) 	2a, b 5b
Physical Education	<ul style="list-style-type: none"> • Use movement imaginatively, responding to stimuli (<i>e.g. make the shape of one of Brown's sculptures with your body and create movements for it</i>) 	6a

CURRICULUM MAP

Related QCA Schemes of Work for Art and Design, Key stages 1 & 2:

- **Unit 1A Self-portrait**
Children make a self-portrait to communicate ideas about themselves.
(Brown has said, "I think all the paintings are self-portraits.")
- **Unit 1C What is sculpture?**
Children develop their understanding of shape, form, texture and sensory qualities of materials. They learn about the work of sculptors and about different kinds of sculpture.
(Brown's sculptures are created using paint and displayed in vitrines.)
- **Unit 3A Portraying relationships**
Children investigate how paintings that include figures communicate ideas about relationships.
(Brown's paintings often contain figures, usually solitary. The relationship between his figures can be explored as a starting point for an art work).
- **Unit 4A Viewpoints**
Children explore how to convey the atmosphere and story of a dream. They explore different viewpoints in the school environment as a setting for their dream. They invent a number of characters and develop a narrative to describe their dream.
(Brown's characters, in his portrait paintings, and his science-fiction landscapes could belong to dream settings.)
- **Unit 6C A sense of place**
Children explore the rural and/or urban landscape as a starting point for two-dimensional work. They consider the ideas methods and approaches of artists who have responded to landscape in different ways. *(Brown's science-fiction paintings contain lunar landscapes, fantasy cities and meteorites zooming about in space.)*
- **General Unit: Visiting a museum, gallery or site**
Children visit the *Glenn Brown* exhibition at the Serpentine Gallery.

CURRICULUM MAP

The table below shows relevant links to the National Curriculum (Key Stages 3). Cross-curricular opportunities include English, ICT and Music.

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 3
Art & Design	<ul style="list-style-type: none"> • Recording and analysing first-hand observations (<i>in the Gallery</i>) • Discussing and questioning exhibits to help them develop ideas for independent work (<i>Students should be encouraged to discuss exhibits in groups or with tutors</i>) • Investigating, combining and manipulating materials, taking into account purpose and audience • Applying and extending experience of a range of materials and processes including drawing, refining control of tools and techniques • Experiment with different methods and approaches • Visual and tactile qualities of materials and processes • Exploring a range of starting points for practical work including themselves, their experiences, objects and the environments (<i>Brown uses reproductions of images from a wide range of sources from fine art to popular culture.</i>) • Working on their own and collaborating with others on different scales (<i>e.g. creating a large collaborative science-fiction landscape</i>) • Using arrange of materials and processes, including ICT (<i>e.g. to distort images by stretching, changing colours, rotating</i>) • Investigating art, craft and design from a range of historical, social and cultural contexts (<i>e.g. gallery visits</i>) 	1a 1b 2a 2b 2c 4a 5a 5b 5c 5d

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 3
English	<p>En1: Speaking and listening</p> <ul style="list-style-type: none"> • Use images to enhance communication (<i>discussing images in the Gallery</i>) • Concentrate on and recall the main features of a talk (<i>gallery talk</i>) • Ask questions and give relevant and helpful comments (<i>gallery talk</i>) • Group discussion and interaction: taking different views into account and modifying their own views in light of what has been said; sifting, summarising and using most important points • Listening to live talks and presentations (<i>gallery talk</i>) • Group discussion: explore, hypothesise, debate and analyse <p>En3: Writing</p> <ul style="list-style-type: none"> • Writing to analyse, review and comment; form their own views taking into account evidence and opinions (<i>students could be encouraged to write reviews or critiques of the exhibition</i>) • To imagine, explore and entertain (<i>e.g. using characters and science-fiction landscapes from Brown's paintings as a stimulus</i>) • To analyse, review and comment (<i>reviewing art work</i>) 	<p>1d</p> <p>2a 2f 3b and c</p> <p>9a 10a</p> <p>1m</p> <p>9a</p> <p>9d</p>
ICT	<ul style="list-style-type: none"> • To collect information using refined search methods to collate valid material (<i>e.g. using a search tool, collect imagery and articles on the artist; source images as inspiration to create an art work, like Brown does</i>) 	<p>1b</p>

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 3
ICT (continued)	<ul style="list-style-type: none"> • Working with others to explore a variety of information sources and ICT tools in a variety of contexts (<i>e.g. changing colours or distorting an image like Brown does</i>) 	5b
Music	<ul style="list-style-type: none"> • Create and develop musical ideas – composing skills (<i>e.g. choose one of Brown’s science-fiction paintings as a stimulus for creating music; make up your own music piece sampling sections from other songs and music – Brown samples images, like DJs sample music.</i>) • Responding to a range of musical and non-musical starting points (<i>e.g. listen to a song or piece of music, paint the way you feel about it – songs feature in Glenn Brown’s titles</i>) 	2a and b 5b

CURRICULUM MAP

Related QCA Schemes of Work for Art and Design, Key Stage 3:

- **Unit 7A Self-image**

Pupils explore their personal identity as a starting point. They have the opportunity to combine traditional and digital media. They learn about the ideas, methods and approaches used by other artists who have made images of themselves and/or portrayed others.

(Brown's paintings often contain figures, usually solitary, and he has said, "I think all the paintings are self-portraits.")

- **Unit 7C Recreating landscapes**

Pupils explore landscape as the starting point for two- and three-dimensional work. They collect visual and other information by visiting a landscape and by studying the methods, approaches and intentions of artists who use the environment as inspiration. They manipulate the visual and tactile qualities of materials to convey mood and feeling about a landscape.

(Brown's science-fiction paintings contain lunar landscapes, fantasy cities and meteorites zooming about in space.)

- **Unit 9A Life Events**

Pupils explore ideas and feelings about an event in their own life as the starting point for image making. They analyse paintings, prints, photographs and digital images to learn how visual qualities can be manipulated to evoke strong reactions and to represent ideas, beliefs and values. They make connections between eighteenth- and nineteenth-century paintings and contemporary visual culture.

(Brown sources images from art history and popular culture as inspiration for his paintings.)

- **General Unit: Visiting a museum, gallery or site**

Pupils visit the *Glenn Brown* exhibition at the Serpentine Gallery.

CURRICULUM MAP

EXAM BOARD AND LEVEL	THEME/FOCUS	REFERENCE
<p>Edexcel GCSE Art & Design</p> <p>and</p> <p>AQA GCSE Art & Design</p>	<ul style="list-style-type: none"> • Record observations, experiences and ideas in forms that are appropriate to intentions (<i>Students can use information gathered from the exhibition to help inform their own work.</i>) • Analyse and evaluate images, objects and artefacts showing understanding of context (<i>Brown sources images from art history and popular culture as inspiration for his paintings.</i>) • Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses (<i>In Brown's paintings the original source image is distorted by, for example, manipulating, elongating, reversing or changing the colour palette.</i>) • Present a personal response, realising intentions and making informed connections with the work of others (<i>such as Glenn Brown</i>) 	<p>A01</p> <p>A02</p> <p>A03</p> <p>A04</p>
<p>Edexcel Advanced GCE level Art & Design</p> <p>and</p> <p>AQA Advanced GCE level Art & Design</p>	<ul style="list-style-type: none"> • Record observations, experiences, ideas, information and insights in visual and other forms, appropriate to intentions (<i>Students can use information collated from the exhibition to help inform their own work.</i>) • Analyse and evaluate critically sources such as images, objects artefacts and texts, showing understanding of purposes, meanings and contexts (<i>Students can engage in discussion to form a critical response to the work and the range of contexts in Brown's work.</i>) • Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying relationships and analysing methods and outcomes (<i>In Brown's paintings the original source image is distorted by, for example, manipulating, elongating, reversing or changing the colour palette.</i>) • Present a personal, coherent and informed response, realising intentions, and articulating and explaining connections with the work of others (<i>such as Glenn Brown</i>) 	<p>A01</p> <p>A02</p> <p>A03</p> <p>A04</p>

ARTICLES OF INTEREST & SUGGESTIONS FOR FURTHER READING

Books and Catalogues:

BT New Contemporaries. Essay by Sacha Craddock. Halifax, England: New Contemporaries, 1989.

Chris Foss, *Diary of a Spaceperson*, Dragon's World Ltd, 1990.

Barclays Young Artist Award. Essay by Sarah Kent. London: Serpentine Gallery, 1992.

Shark Infested Waters: The Saatchi Collection of British Art in the 90s. Essay by Sarah Kent. London: Zwemmer, 1995.

From Here. Essay by Andrew Wilson. London: Waddington Galleries and Karsten Schubert, 1995.

Brilliant! New Art from London. Essays by Stuart Morgan, Neville Wakefield, Richard Flood, Douglas Fogle. Interviews by Douglas Fogle, Marcelo Spinelli, Minneapolis: Walker Art Center 1995.

Young British Artists V. Essay by Sarah Kent. London: Saatchi Collection, 1995.

About Vision: New British Painting in the 1990s. Essay by David Elliott. Oxford: Museum of Modern Art, 1996.

Glenn Brown. Essay by Phil King. Interview with Marcelo Spinelli. Hexham: Queen's Hall Arts Centre, London: Karsten Schubert, 1996.

Sensation. Essays by Norman Rosenthal, Richard Shone, Martin Maloney, Brooks Adams, Lisa Jardine, David Barrett. London: Thames & Hudson and Royal Academy of Art, 1997.

Abstract Painting, Once Removed. Essays by Dana Friis-Hansen, David Pagel, Raphael Rubinstein, Peter Schjeldahl. Houston, Texas: Contemporary Arts Museum, 1998.

Glenn Brown. Essay by Ian Hunt. London: Jerwood Gallery, 1999.

Examining Pictures. London: Whitechapel Art Gallery and Chicago: Museum of Contemporary Art, 1999.

This is Modern Art. Matthew Collings ed. London: Weidenfeld & Nicolson, 1999.

Glenn Brown. Text by Terry R. Myers and Frederic Paul. Interview with Stephen Hepworth, Bignan: Domaine de Kerguehenec, 2000.

British Art Show 5. Essays by Matthew Higgs, Tony Godfrey, Marcelo Spinelli, Helen Luckett, London: South Bank Centre, National Touring Exhibitions, 2000.

(The World May Be) Fantastic: 2002 Biennale of Sydney. Sydney, Australia: Biennale of Sydney Ltd, 2002.

Vitamin P: New Perspectives in Painting. Contributors: Tomas Bayrle et al. Intro by Barry Schwabsky, London; New York and London: Phaidon, 2002.

Alison M Gingeras, ed, *'Dear Painter, paint me...': Painting the Figure since late Picabia*, interview by Sabine Folie, Paris: Musée national d'art moderne, Centre Pompidou; Vienna: Kunsthalle Wien; and Frankfurt: Schirn Kunsthalle, 2002.

Glenn Brown. Essay by David Freedberg. New York: Gagosian Gallery, 2004.

Glenn Brown. Essays by Rochelle Steiner and Alison Gingeras, London: Serpentine Gallery, 2004.

Articles and Reviews:

Stuart Morgan. 'Confessions of a Body Snatcher'. *Frieze*, no 12, September/October 1993, no 12, pp 52-55.

Mark Sladen. 'Glenn Brown 'The Day the World Turned Auerbach''. *Art/Text*, no 64, February-April 1999, no 64, pp 42-45.

Jennifer Higgle. 'Glenn Brown, Jerwood Gallery', *Frieze*, London, June-August 1999, no 47, pp 98-99.

David Musgrave. 'We'll Drink Through It All, This The Modern Age', interview with Glenn Brown. *Untitled*, no 19, Summer, 1999, pp 4-6.

Adrian Searle. 'Turner Prize', *The Guardian*, G2, Oct 24, 2000, pp 12-13.

Kate Bush. 'Dear Painter'. *Artforum*, October 2002, p 149.

Pablo Lafuente. 'Glenn Brown: Classic Contemporary'. *Flash Art*, vol 37, May-June 2004, pp 101-102.

TEACHERS' NOTES EVALUATION

We are planning to develop our teachers' notes and would like to get some feedback from teachers. Please fill out the following questionnaire and send to: rachelm@serpentinegallery.org or Rachel Moss, Education Co-ordinator, Serpentine Gallery, Kensington Gardens, London. W2 3XA.

1. How useful did you find the teachers' notes? (please circle)

very useful useful satisfactory not useful

2. Did you use it

- To support your lesson planning? YES NO (please circle)
- To give directly to students? YES NO (please circle)
- In another way?

3. How many of our teachers' notes have you used before?

4. How much time would you usually be able to spend reading teachers' notes?

Was there too much to read? YES NO (please circle)

5. What age are your students?

What did you think about the level the notes were aimed at in relation to your students?

too easy about right too difficult

6. Please rate how useful each section of the notes was: (1 not useful / 2 satisfactory / 3 useful / 4 very useful)
- Planning a visit to the Serpentine Gallery
 - *Glenn Brown: An Introduction*
 - Background information
 - Questions and points for discussion
 - Links to other artists
 - Classroom activities
 - Curriculum map
 - Articles of interest and suggestions for further reading

- | | | | | |
|----|---|-----|----|-----------------|
| 7. | Did you use the teachers' notes to make a visit? | YES | NO | (please circle) |
| | Did you make a preparatory visit to the exhibition? | YES | NO | (please circle) |
| | Did you attend the Education Private View? | YES | NO | (please circle) |

8. Do you have any suggestions for future development of teachers' notes or any other resources?

Thank you for filling out this questionnaire. Please send it to us with your name, address and telephone number. You will be entered into a prize draw for a *Glenn Brown* book, which will be drawn on 8 November 2004.