

# Serpentine Gallery

## Teachers' Notes

***Ilya and Emilia Kabakov: The House of Dreams***  
19 October 2005 – 8 January 2006

Teachers' Notes supported by



Serpentine Gallery 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 **AQA**. They are not a definitive prescription of work, but a collection of ideas and suggestions that we hope will be helpful. Feel free to adapt them to suit your needs, or use them to inspire discussion or practical work.

General contents:

- **Planning a visit to the Serpentine Gallery**  
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- ***Ilya and Emilia Kabakov: The House of Dreams* – an introduction**  
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- **Background information**  
The context of the exhibition and the key references
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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 (1.25 km walk)  
Knightsbridge (1.25 km walk)  
Lancaster Gate (1km walk)
- Buses** 9, 10, 52, 94, 148
- Please note, the Gallery is closed 24, 25, 26 and 31 December 2005 and 1 January 2006.**

### CONTACT DETAILS

**Sally Tallant**, Head of Education and Public Programmes  
**Louise Coysh**, Project Organiser  
**Rachel Moss**, Education Coordinator  
Serpentine Gallery  
Kensington Gardens  
London W2 3XA  
Tel 020 7298 1516 Fax 020 7402 4103  
Email [rachelm@serpentinegallery.org](mailto:rachelm@serpentinegallery.org)

### EDUCATION PROGRAMME

#### Gallery Talks

##### Saturdays 3pm

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

- 22 October **Claire Doherty**, curator  
29 October **Tim Etchells**, writer and theatre director  
5 November **Barry Schwabsky**, critic  
12 November **Jason Bowman**, curator  
19 November **James Putman**, writer and curator  
26 November **Deborah Levy**, writer  
3 December **Dan Smith**, critic  
10 December **Aaron Williamson**, artist, BSL interpreted   
17 December **Kathryn Rattee**, Serpentine Gallery Exhibition Organiser  
24 December No Talk  
31 December No Talk  
7 January **Ben Jones**, writer

#### Education Private View and Book Launch

**Tuesday 25 October, 6.30 – 8.30pm**

##### Serpentine Gallery

##### Admission Free

During *Ilya and Emilia Kabakov: The House of Dreams*, a special viewing to discuss opportunities to get involved in the Education Programme. Launch of *The Garden of Eden* (Published by Autograph ABP), documenting an installation by Faisal Abdu'Allah at the Chisenhale Gallery and Aspex Gallery in 2003. *The Uses of Fiction* Sweatshop runs concurrently.

#### Workshops for Schools and Community Groups

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

## PLANNING A VISIT TO THE SERPENTINE GALLERY

### FAMILY PROGRAMME

#### ***The House of Dreams Art Pack***

**Available at the Gallery Lobby Desk £1**

A pack filled with ideas and suggestions for people of all ages to make their own artworks in response to the exhibition.

#### **Family Day: *Stories***

**Saturday 26 November, 12 – 5pm**

**Admission free**

A team of artists will work with families in response to *Ilya and Emilia Kabakov: The House of Dreams*, telling stories and helping them write narratives about their lives. All ages welcome. No booking required for this informal drop-in event.

**Children must be accompanied by an adult.**

**Information: Rachel Moss Tel 020 7298 1516**

**Email [rachelm@serpentinegallery.org](mailto:rachelm@serpentinegallery.org)**

#### ***15/21 Making History***

**24 – 28 October, 11 – 4pm**

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

**Admission free**

#### **Booking essential as places are limited**

A project for people aged between 15 and 21. Working with artists Janet Hodgson and Barby Asante, participants will explore ideas about history in response to the exhibition. Their work will be shown in The Sackler Centre of Arts Education on Friday 28 October from 4 to 6pm.

**Information: Rachel Moss Tel 020 7298 1516**

**Email [rachelm@serpentinegallery.org](mailto:rachelm@serpentinegallery.org)**



**15/21 Summer Course Private View, 19 August 2005**

**Photo © 2005 David Bebber**

## **IL YA AND EMILIA KABAKOV: THE HOUSE OF DREAMS SPECIAL EVENTS**

### **Sweatshop**

**Tuesday 25 October, 6.30 – 8.30pm**

**Serpentine Gallery**

**Admission free**

Convened by Lisa Le Feuvre and Edgar Schmitz, Sweatshops are an opportunity for speakers to explore current research interests. This session, *The Uses of Fiction*, will focus on ideas of myth and fiction in relation to contemporary culture. Speakers include Claire Hooper and Shezad Dawood. It will coincide with the Education Private View.

**Information: Louise Coysh Tel 020 7298 1533**

**Email [louisec@serpentinegallery.org](mailto:louisec@serpentinegallery.org)**

### **Dream Workshops**

**Wednesdays in November, 2 – 6pm**

**Free, booking essential**

**Places limited**

Participants will sleep, rest and dream in the exhibition, taking part in discussions exploring dream interpretation led by psychoanalysts Lucia Corti, Vincent Dachy, Alan Rowan, Noga Wine and Anouchka Grose.

**Information:**

**Email [dreams@serpentinegallery.org](mailto:dreams@serpentinegallery.org)**

### **Dreams, Literature and Art**

**Wednesday 23 November, 11am – 6pm**

**Goethe-Institut, 50 Princes Gate**

**Exhibition Road, London SW7 2PH**

**Tickets: £10 (£6 concessions)**

**Available at the Gallery Lobby Desk or from Ticket Web**

**Tel 08700 600100, [www.ticketweb.co.uk](http://www.ticketweb.co.uk)**

On the occasion of *The House of Dreams* exhibition, this conference invites leading artists, writers and psychoanalysts to talk about the influence of dreams and fantasy on art and literature.

Speakers: Susan Hiller, Nigel Cooke, artists; Hanif Kureishi, Marie Darrieussecq, writers; Astrid Gessert, psychoanalyst  
Chair: Darian Leader, writer and psychoanalyst.

With assistance from the Goethe-Institut

**Information: Gallery Lobby Desk**

**Tel 020 7402 6075**

## PLANNING A VISIT TO THE SERPENTINE GALLERY

### SPECIAL EVENTS AND PROJECTS

#### Seminar

##### *Sensual Clues*

Friday 4 November, 10am – 5pm

Seminar Room 1

Victoria and Albert Museum

Cromwell Road, London SW7 2RL

Tickets £10 institutions, £5 individuals

Tel 020 7402 6075 or from the Gallery Lobby Desk.

Following the *Sounding Architecture* project (July to August 2005) this seminar will explore how sensual clues can be used in arts venues to provide greater accessibility for visually impaired people. This event is for visually impaired people, architects, environmental designers, arts professionals, arts practitioners and those in relevant fields. A report will be published after the seminar.

**Information: Louise Coysh Tel 020 7298 1533**

**Email [education@serpentinegallery.org](mailto:education@serpentinegallery.org)**

A collaborative project between the Serpentine Gallery, Shape and Art Through Touch.

Supported by The Arts Council of England and Bloomberg.

With additional support from the RNIB and the Victoria and Albert Museum.

#### Film Preview and Installation

##### *The Staircase Miracles*

Preview: Friday 9 December, 6.30 – 8.30pm

The Sackler Centre of Arts Education  
at the Serpentine Gallery

Admission free, places first-come first-served.

Information: Gallery Lobby Desk Tel 020 7402 6075

Installation: 10 – 31 December

This new, acidly comic release from 15mm Films – the disability artists' collective formed by Aaron Williamson – looks irreverently at the significance of miracles in relation to disabled people. With restless camerawork, 'hallucinatory' editing and a riotous soundtrack, the film breaks new ground in the representation of disability in contemporary art.

The mysterious arrival of a golden staircase in London's Kensington Gardens attracts pilgrims hoping to witness miracles and find a cure for their impairments. They stage a bizarre, ritualistic vigil until Christ appears at the top of the staircase in the guise of a woman in a wheelchair.

The film has subtitles, an integrated audio description and music by Clippetyclop. The Serpentine installation includes the documentary *The Filmmaker's Way: the Making of the Staircase Miracles*.

## **ILYA AND EMILIA KABAKOV: THE HOUSE OF DREAMS – AN INTRODUCTION**

### **BACKGROUND TO THE EXHIBITION**

Since moving to the West from the Soviet Union in 1987, Ilya Kabakov has become known for pioneering the concept of the 'total installation', a term he coined to describe the complex environments he creates by combining objects, paintings, drawings, texts and sound, and which have been presented in museums and galleries worldwide. Since the late 1980s he has collaborated on large-scale projects with Emilia Kabakov, whom he married in 1992, and together they have produced ambitious installations that explore history, literature, art and philosophy. These room-scale works place great importance on storytelling and many of their projects have revolved around the creation of fictional characters and scenarios. For their exhibition at the Serpentine, the Kabakovs have designed *The House of Dreams*, a new piece that continues their fascination with narrative and fantasy. They have completely transformed the galleries to create a tranquil, all-white environment in which visitors may rest and daydream in quiet contemplation. For the artists, the project is a response to their observation that a chronic lack of sleep and rest plagues many individuals in modern society, and this installation explores themes of healing and recuperation.

These notes have been divided into a biography, followed by three sections relevant both to this exhibition and to Ilya and Emilia Kabakov's work in general:

- **Albums and Garbage**
- **Total Installation**
- **The House of Dreams**

## BACKGROUND INFORMATION

### BIOGRAPHY

'I never had, and still don't have, a clear defined sense of racial belonging. I see myself a little like a stray dog. My mentality is Soviet; my birth place is the Ukraine; my parents are Jewish; my school education and my language are Russian. My dream was to belong to European culture, a dream that was practically unattainable during most of my life.'  
(Boris Groys, David A. Ross, Iwona Blazwick et al. *Ilya Kabakov*. London: Phaidon, 1998, p 8)

Ilya Kabakov was born in Dnepropetrovsk, Soviet Union, in 1933. He studied at the VA Surikov Art Academy in Moscow, and began his career as a children's book illustrator during the 1950s, later becoming one of a group of Conceptual artists in Moscow who worked outside the official Soviet art system. In 1985 he received his first solo exhibition at Dina Vierny Gallery, Paris, and he moved to the West two years later, taking up a six-month residency at Kunstverein Graz, Austria. His work has been presented in public institutions in London on many occasions, first in the group exhibition *Unofficial Art from the Soviet Union* in 1977, and again in *Ilya Kabakov: The Untalented Artist and Other Characters* in 1989, both at the Institute of Contemporary Arts. The latter was shown concurrently with *10 Albums: 10 Characters* at Riverside Studios in 1989, and more recently his work was included in *Open Systems: New Art in the 1960s and 1970s* at Tate Modern, 2005.

Emilia Kabakov (née Kanevsky) was born in Dnepropetrovsk, Soviet Union, in 1945. She attended the Music College in Irkutsk, in addition to studying Spanish language and literature at Moscow University. In 1973 she emigrated to Israel, and two years later moved to New York, where she worked as a curator and art dealer. She began working with Ilya Kabakov in 1989 and they married in 1992. As well as publishing books that archive the complete history of their work, the pair has collaborated on large-scale projects and ambitious installations, and their work has been shown in major international exhibitions. In 1993 they represented Russia at the 45<sup>th</sup> Venice Biennale with their installation *The Red Pavilion*, and their work *The Palace of Projects*, commissioned by Artangel, was presented at the Roundhouse in London in 1998. Their solo exhibition *Incident at the Museum and Other Installations* at the State Hermitage Museum in St Petersburg, 2004, marked Ilya's first visit to Russia since leaving the country in 1987 and was also the debut exhibition by living Russian artists to be held there.

Major group shows have included *Magiciens de la Terre* at Musée national d'art moderne, Centre Pompidou, Paris, in 1989; *Dislocations* at the Museum of Modern Art, New York, and the *Carnegie International* in Pittsburgh, both in 1991;

*Documenta IX* in Kassel, Germany, in 1992; and *Russia!* A large-scale historic exhibition at the Solomon R Guggenheim Museum in New York in 2005.

The Kabakovs have also completed many important public commissions throughout Europe and have received a number of honours and awards, including the Oskar Kokoschka Preis, Vienna, in 2002 and Chevalier des Arts et des Lettres, Paris, in 1995. They live and work in Mattituck, New York.

Ilya Kabakov stated that 'this is an important moment. This is no longer about Soviet culture; it is about Russian culture. Now not only my work, but art by other artists in my generation, takes its normal place in art history and art culture.'  
(Amei Wallach. 'The Return of the Prodigal Trickster-Artist.' *The New York Times*, 1 August 2004, p AR-28)

## BACKGROUND INFORMATION

### ALBUMS AND GARBAGE

From 1972–5, Ilya Kabakov made a series of *Albums*, each of which focused on the life of a fictitious artist. Living on the margins of society, misunderstood and unacknowledged, these characters dream about their hopes and fears, with the aim of escaping their context through art, just like the group of ‘unofficial’ artists to which Kabakov belonged at the time. Consisting of texts and drawings, the albums resemble children's books, each depicting the fictitious vision of an individual character. The state did not permit them to be exhibited, so Kabakov added captions that imagined the responses of the audience, such as friends, family and representatives of the educated class. The last page of each book is left blank, which could be said to represent death but is also a space for the viewer to add their own imagined ideas.

Kabakov's fictions and characters are influenced by the tradition of 19th-century Russian Literature, particularly widely recognised novelists such as Nikolai Gogol,<sup>1</sup> Leo Tolstoy<sup>2</sup> and Fyodor Dostoevsky.<sup>3</sup> The construction of characterhood (*personazhnost* in Russian) that appears in the *Albums* remains a constant factor throughout his practice to the present day, along with an interest in storytelling and fantasy.

The Moscow Conceptualists<sup>4</sup> was a group of avant-garde artists, formed in the early 1970s, that included Ilya Kabakov, Eric Bulatov, Ivan Chuikov, Komar & Melamid and writers such as Dmitrii Prigov, Lev Rubinstein and Vladimir Sorokin. Instead of looking behind the facade of official Soviet culture, as many other artists were doing at this time, they aimed to open people's eyes to the culture itself, trying to describe the specific Soviet visual and ideological context as neutrally and objectively as possible. Paradoxically, this made them appear particularly anti-Soviet. Kabakov remained closely connected with the group until the late 1980s, using it as a forum for his work, particularly his *Albums*, which he read aloud to the group. (Boris Groys, David A. Ross, Iwona Blazwick et al. *Ilya Kabakov*. London: Phaidon, 1998)

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<sup>1</sup> See pages 19 – 21 for artistic links

<sup>2</sup> *ibid*

<sup>3</sup> *ibid*

<sup>4</sup> *ibid*

In the late 1970s and early 1980s, Kabakov collected waste products to create his 'garbage novels' – chaotic books filled with random scraps, in contrast to the earlier more organised albums. The painting *Carrying out the Slop Pail*, 1980, shows the rota for Soviet communal apartment dwellers to put out the rubbish over the next six years.

## QUESTIONS AND POINTS FOR DISCUSSION

### ALBUMS AND GARBAGE

- Make a list of similarities and differences between the artists' early works and the exhibition at the Serpentine *Ilya and Emilia Kabakov: The House of Dreams*.
- Make a list of any stories you can think of that have important moral or social tales and discuss how these link to *Ilya Kabakov's* fictional characters in his albums. (For example fairy tales and Aesop's fables.)
- Why do you think Ilya Kabakov chose to create fictional characters rather than making autobiographical work?
- If you were to choose a fictional character to represent you, who would it be and why?
- What kind of media does Ilya Kabakov use in his work?
- What do you think it was like to be an artist in Russia at the time Ilya Kabakov was making his albums?
- What are the differences between our society today and Russia in the time that Ilya Kabakov was making his work?
- Why do you think the artists Ilya Kabakov worked with were called 'unofficial artists'?
- Can you think of any other artists working today whose work is similar to Ilya Kabakov's? (For example Jamie Shovlin – fictional characters; the Chapman brothers – illustrations.)

## BACKGROUND INFORMATION

### TOTAL INSTALLATION

'My view as an outsider to this person, to myself, was that this artist educated in Soviet institutions, was always aware that he couldn't escape the system. He had to do exactly as the Soviet institution asked him. Yet the person inside, who didn't understand why he was supposed to do all this, who was always trying to express what he was really thinking, didn't understand that everything of artistic importance was in the art of the outside, the art of others.'

(Boris Groys, David A. Ross, Iwona Blazwick et al. *Ilya Kabakov*. London: Phaidon, 1998, p 14)

On moving to the West in late 1987, Ilya Kabakov constructed his own utopian spaces in response to the 'white cube' exhibition spaces he encountered. This type of installation has become a preoccupation in his art. *Ten Characters*, 1988, was the first large installation made by the artist in the West. It was a series of spaces that had the appearance of an ordinary Soviet communal apartment, representing the lack of privacy involved in living in close proximity to the other residents, who were often from different ethnic and social backgrounds. Like his *Albums*, 1972–5, *Ten Characters* is a narrative about a fictional group of isolated artists, who feel uncomfortable in their individual situations, yet at the same time are part of an 'art community'.

One of the personas from *Ten Characters*, 1988, was *The Man who Flew into Space*, originally created in 1985. The room devoted to him had a hole in its ceiling, occupied by a large catapult. This humorous work gives the viewer the idea that the missing inhabitant has launched himself into space, leaving only debris behind. Other installations include *The Man Who Collects the Opinion of Others*, *The Garbage Man*, *The Untalented Artist* and *The Person Who Describes His Life Through Characters*.

In the 1980s Ilya Kabakov coined the term 'total installation' to describe the all-encompassing environments he creates, in which viewers find themselves completely absorbed by the atmosphere of the work. These installations include objects, paintings, drawings and texts as well as music or sound elements and combine references to history, art, literature and philosophy. Kabakov has also identified two additional types of 'total installation': the 'double' installation, which can be perceived both from outside and inside – such as *Toilet*, 1992, which was a fully functioning but squalid toilet placed outside the exhibition space – and the 'open' installation – such as *The Red Pavilion*, 1993, decorated with political symbols and playing heroic Soviet anthems through loudspeakers, and constructed within the Russian Pavilion at the Venice Biennale. By creating these environments, Kabakov appears to be challenging the role of the curator, reasserting control over his work. He directs the viewer around the work, recalling the prescriptive nature of Soviet bureaucracy, while the transient nature of the structures is reminiscent of the collapse of Soviet power. The installations are often based on traditional Soviet materials and

designs. For example, *The Red Wagon*, 1991, is reminiscent of Vladimir Tatlin's<sup>5</sup> famous *Monument to the Third International*, 1919–20.

The viewer in his installations becomes like a person reading a novel, who is at once engrossed in the illusion of its plot and characters, yet aware that it is a fiction. The Kabakovs have continued to create fictional characters in their more recent work. They have, for example, constructed an alternative history of art around the work of three fictional artists whose surnames are Rosenthal, Kabakov and Spivak. Ilya Kabakov has been making paintings under the guise of these artists since the late 1990s, including fictional biographies and archival photographs of the artists, which are integrated into the installations.

In 1998 *The Palace of Projects* was commissioned by Artangel and installed at the Roundhouse, London. This large spiralling structure, symbolising utopian aspiration, was reminiscent of the Tower of Babel or Vladimir Tatlin's<sup>6</sup> *Monument to the Third International*, 1919–20. It was made from wood and white plastic, and glowed with light from within. The title references Soviet institutions, such as the Palaces of Culture. *The Palace of Projects* consisted of a series of rooms filled with 65 utopian proposals presented through drawings, diagrams, texts, models and installations. The visitor was invited to sit at desks and take time to read about and contemplate each work. The proposals were often totally impractical and their outcomes left unclear, like a staircase that led the viewer up a tower that turned out to be incomplete.

Each of these largely unrealised ideas is attributed to a fictional Russian character, such as a music teacher called G Sobakina from Serpukhov. The projects can be divided roughly into three sections: those concerning the improvement of the life of other people; those stimulating creativity; and those aimed at perfecting oneself as an individual. Many are filled with a sense of longing, and the Kabakovs seem to sympathise with the desire to change or escape everyday life. For example, in *How Can One Change Oneself?* proposed by a chauffeur called N. Solomatkin, a pair of white wings joined by leather straps hangs next to a text that explains how to make the wings and how to fix them to your back. The instructions also include advice on where to wear them (alone in your room), and for how long (a few hours each day).

Ilya Kabakov states that 'there is no other world than a Utopian world.'  
(Amei Wallach. 'Ilya Kabakov Flies into His Pictures.' *Art in America*, no. 11, Nov 2000, pp 153)

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<sup>5</sup> *ibid*

<sup>6</sup> *ibid*

## QUESTIONS AND POINTS FOR DISCUSSION

### TOTAL INSTALLATION

- Discuss the exhibition at the Serpentine *Ilya and Emilia Kabakov: The House of Dreams* in relation to other 'total installations', such as *The Palace of Projects*, 1998.
- How has the Kabakovs' past influenced their artwork?
- Why do you think Ilya Kabakov describes his spaces as 'total installations'? Discuss the idea of an all-encompassing environment and the atmosphere that is created in the spaces.
- Discuss what you would do to change the space in your bedroom to create your own 'total installation'. What kind of a space would you want to create?
- Why do you think the Kabakovs' create installations rather than paintings or photographs? How does this affect the way the viewer interprets the artwork?
- Why do you think some of the proposals for installations are totally impractical or incomplete?
- What changes would you make to improve a human being?
- What do you understand by the term 'Utopian World'?
- How would you describe your own Utopian vision?

## BACKGROUND INFORMATION

### THE HOUSE OF DREAMS

'Many of us suffer from insomnia, from shallow sleep, from oppressive, agonising dreams that are hard to shake during the course of the day. How can we fall asleep like we did in childhood, in a way that brings us rest and tranquillity? '  
(*Ilya and Emilia Kabakov: The House of Dreams*. London: Serpentine Gallery, 2005)

For their exhibition at the Serpentine, Ilya and Emilia Kabakov have designed a new installation entitled *The House of Dreams*. This work responds to the tranquillity of the Gallery's setting within Kensington Gardens, and transforms the galleries into a series of meditative spaces in which visitors are encouraged to pause and enjoy a moment of quiet contemplation. Taking the importance of sleep and dreams as its central theme, the installation is a response to what the Kabakovs have observed is a chronic lack of sleep that plagues many individuals in our society, particularly those living in busy urban environments. *The House of Dreams* therefore fulfils a healing function, encouraging visitors to the Gallery to rest and enter a world of fantasy and daydreams.

*The House of Dreams* is one of several ambitious, large-scale projects created over the last five to ten years by Ilya and Emilia Kabakov that have marked a departure from earlier installations in which the run-down environments of the Soviet-era housing blocks and public spaces were recreated. In their proposal for the work, the Kabakovs describe three types of space: the view of a beautiful park that begins immediately beyond the borders of the bed; a brilliant, clear blue sky hanging directly above; and being surrounded by magical and intriguing heroes from fairytales. The walls, curtains and floor of the installation are all white and the beds are specially designed to resemble pedestals with solid side walls that incline slightly inwards, reminiscent of sarcophagi.

The Kabakovs have drawn on the history of Russian utopias as source material, particularly Konstantin Melnikov's *Laboratory of Sleep* proposed for his *Competition Project for the 'Garden City'*, 1929. Melnikov's ideas were based on various psychological experiments in the field of sleep therapy. His laboratory was never built but would have allowed 4,000 exhausted workers to sleep in large, open, hospital-like wards that would act as a complete curative system, with the aim of increasing productivity on the assembly lines of Moscow. All beds would have been built-in, resembling laboratory tables and sloping gently towards the floor. They could also be mechanised to allow a rocking motion. Sleep would be directed from a control booth through regulated temperature, humidity and air pressure, combined with a series of scents and sounds, such as 'the rustle of leaves, the cooing of nightingales, or the soft murmur of waves', and even performances of poems or works of music. (S. Frederick Starr. *Melnikov: Solo Architect in a Mass Society*. Princeton University Press, 1978, p 179)

At the Serpentine, visitors are asked to wear overshoes at the entrance to the exhibition in order to maintain the white floor installed throughout. Upon entering the South Gallery, visitors encounter two white, curtained corridors leading to the East and West Galleries. This acts as a transitional space, setting the tone for the exhibition. In the East and West Galleries, the Kabakovs have installed rows of beds, each bed acting as a 'treatment room', surrounded by curtains on three sides, as in a hospital ward. The beds slope downwards, facing towards the windows and visitors are able to lie down and contemplate the views onto the park.

The North Gallery has been transformed into a circular space, entered solely via the East and West Galleries. Within this space four small rooms have been constructed. There is a bed resting on the top of each room, and visitors are invited to imagine themselves ascending staircases leading to the platforms, under a cupola filled with white light from the semi-transparent windows. Inside each of these small rooms is a windowless, dimly lit room, offering visitors a different type of space within which they can rest. The beds in these rooms are surrounded by white curtains onto which moving shadows are cast by special lamps created by the artists. There is also a faint soundtrack playing within the North Gallery, whereas the other spaces are totally silent.

## QUESTIONS AND POINTS FOR DISCUSSION

### THE HOUSE OF DREAMS

- Visit the different rooms of *The House of Dreams* and compare the atmosphere in each space.
- Make a list of vocabulary in response to the exhibition. (For example white, fantasy, story, fairytale, sleep and dreams.)
- Lie down and relax on one of the beds. How does it feel to be lying down like this in the gallery context?
- Try to recall a lovely dream you have had – discuss why it was so memorable and what made it so special. Was it nostalgic? Did it relate to a particular time in your life?
- How do you think *The House of Dreams* relates to the Kabakovs' other installations? List the similarities and the differences.
- What kinds of elements have the Kabakovs used to create a calming, relaxing space? (For example white walls, soft music)
- What devices would you use to make a contrasting atmosphere? (For example, somewhere that is threatening and chaotic.)
- Do you think the location of the gallery was important when the Kabakovs decided to make their installation? Why?
- How does *The House of Dreams* compare with your own bedroom at home? List all the differences and similarities.

## ARTISTIC LINKS

This section makes links to other artists, art movements and writers relevant to Ilya and Emilia Kabakov.

- **Dostoyevsky Fyodor (1821– 81)** One of the greatest of Russian writers, whose works have had a profound and lasting effect on 20th-century fiction. He is sometimes said to be a founder of Existentialism. Dostoyevsky was arrested and imprisoned in 1849 for engaging in revolutionary activity against Tsar Nikolai I. He was sentenced to death for anti-government activities linked to a liberal intellectual group, the Petrashevsky Circle. After a mock execution, Dostoyevsky's sentence was commuted to a number of years of exile performing hard labour at a prison camp in Siberia. He was released from prison in 1854, and was required to serve in the Siberian Regiment. This was a turning point in the author's life. Dostoyevsky abandoned his earlier liberal sentiments and became deeply conservative and extremely religious. He suffered from an acute gambling compulsion as well as from its consequences. By one account *Crime and Punishment*, possibly his best-known novel, was completed in a mad hurry because Dostoyevsky was in urgent need of an advance from his publisher. Dostoyevsky's novels are compressed in time (many cover only a few days). Essentially a writer of myth, he has created an opus of immense vitality and almost hypnotic power characterised by the following traits: feverishly dramatised scenes; the quest for God; characters that fall into a few distinct categories: humble and self-effacing Christians, self-destructive nihilists, cynical debauchers or rebellious intellectuals; also, his characters are driven by ideas rather than by ordinary biological or social imperatives. ([http://en.wikipedia.org/wiki/Fyodor\\_Dostoevsky](http://en.wikipedia.org/wiki/Fyodor_Dostoevsky), Wikipedia the free encyclopaedia website)
- **Gogol, Nikolai (1809–1852)** A Ukrainian-born Russian writer who, although many of his works were influenced by his Ukrainian heritage and upbringing, wrote in Russian and his works belong to the tradition of Russian literature. Perhaps his best known work is *Dead Souls*, seen by many as the first 'modern' Russian novel. The deep religiosity of his mother ... likely influenced Gogol's world view as well as the time he spent in the mixed surrounding of local small-time nobility and everyday village life. He moved to St Petersburg in 1828. In 1831, he met Aleksandr Pushkin, who supported him as a writer and became his friend. He later taught history at St Petersburg University from 1834 to 1835. Gogol's literary life and works show convolutions of struggle between the Westerniser and Slavophile urges in Russian culture. Some of Gogol's stories satirised situations particular to Russian society. Indeed, Gogol was motivated as a reformer in his own mind, but not necessarily as defined by the liberals of the time. In addition, Gogol's works are often outrageously funny. The mix of humour, Social Realism, the fantastic, and unusual prose forms are what readers love about his work. Gogol wrote in a time of political censorship. The use of the fantastic is, like Aesopic storytelling, one way to circumvent the censor. Some of the best Soviet writers also used the fantastic for similar reasons. Gogol had a huge and enduring impact on Russian literature. ([http://en.wikipedia.org/wiki/Nikolai\\_Gogol](http://en.wikipedia.org/wiki/Nikolai_Gogol), Wikipedia the free encyclopaedia website)

- **Malevich, Kasimir (1878–1935)** Russian painter, designer and writer, with Mondrian the most important pioneer of geometric abstract art. He studied at the School of Art in Kiev and then moved to Moscow, where he continued his studies at the School of Painting, Sculpture and Architecture, 1904–5, and elsewhere. At this time he also became involved in underground politics, showing the left-wing sympathies that were to run throughout his life. Malevich was dissatisfied with representational art or – as he put it – fired with the desire 'to free art from the burden of the object'. He developed Suprematism, which brought abstract painting to a geometric simplicity more radical than anything previously seen. Over the next few years Malevich moved away from absolute austerity, tilting rectangles from the vertical, adding more colours, and introducing a suggestion of the third dimension by overlapping forms. However, around 1918 he returned to his purest ideals with a series of *White on White* paintings, in which a tilted white square is placed on a background of the same colour, the difference between them being visible only through variations in the brushwork. After this he seems to have realised he could go no further along this road and virtually gave up abstract painting, turning more to teaching, writing and making three-dimensional models that were influential in the growth of Constructivism.  
(Ian Chilvers. *Oxford Dictionary of 20<sup>th</sup>-Century Art*. Oxford: Oxford University Press, 1998)
- **Tatlin, Vladimir (1885–1953)** A Ukrainian-born painter and architect. With Kasimir Malevich he became one of the two most important figures in the Russian avant garde ... of the 1920s. He began his art career as an icon painter in Moscow, and attended the Moscow School of Painting, Sculpture and Architecture. Tatlin achieved fame as the architect who designed the huge *Monument to the III International*, a tall tower all in iron, glass and steel, which would have dwarfed the Eiffel Tower in Paris. (High costs prevented him from executing the plan.) Inside an iron-and-steel structure, similar to a strip of DNA, the design envisaged three building blocks, covered with glass windows, which would rotate at different speeds. Tatlin also founded Russian Constructivist art with his counter-reliefs, structures made of wood and iron for hanging in wall corners. He conceived these sculptures in order to question the traditional idea of painting. Although close friends at the beginning of their careers, Tatlin and Malevich diverged when Malevich did not agree with the utilitarian programme of Constructivism. At the end of his life Tatlin started to research bird flight, in order to provide human beings with facilities that would allow them to pursue one of the great dreams of humanity: to fly. Tatlin also showed a gift for design: he prefigured some achievements even in modern marine navigation such as submarines.  
([http://en.wikipedia.org/wiki/Vladimir\\_Tatlin](http://en.wikipedia.org/wiki/Vladimir_Tatlin), Wikipedia the free encyclopaedia website)

- **The Moscow Conceptualists** ‘Fully fledged’ Russian postmodernism is conventionally held to have emerged in the late 1960s, and is linked with both the definitive collapse of the post-Stalin liberalisation and the accompanying attempt to reinvigorate Socialist Realist imagery and slogans. Inspired by American Pop art’s subversion of the advertising image, underground painters in Moscow developed ‘sots-art’, an attempt to foreground the discrepancy between the image and the reality experienced by the Soviet reader/viewer, in which the artist played with the symbols and verbal formulae of Soviet propaganda to expose them as signs without referents, mere products of language absurdly aspiring to the status of reality. Out of this underground group emerged the Moscow Conceptualists, avant-garde artists including poets like Dmitrii Prigov and Lev Rubenshtein and later the prose writer Vladimir Sorokin. The implicit dialogue between Western and Russian postmodernism initiated by the ‘sots-artists’ was inevitably fragmentary, and the Conceptualists, whose art and essays reveal explicitly their interest in theory, were not only influenced by the theories of (in particular) Jean Baudrillard, Jacques Derrida and Michel Foucault, but also arrived independently at similar conclusions. Artists such as Ilya Kabakov and Ivan Chuikov aimed to undermine all hierarchies, whether imposed by the state or other artists.  
 (<http://www.litencyc.com/php/stopics.php?rec=true&UID=1365>, The Literacy Encyclopaedia website, and <http://www.artsandartists.org/exhpages/forbid/plan.html>, International Arts and Artists website)
- **Tolstoy, Leo (1828 – 1910)** A Russian novelist, social reformer, pacifist, Christian anarchist, vegetarian, moral thinker and an influential member of the Tolstoy family. Tolstoy is widely regarded as one of the greatest of all novelists, particularly noted for his masterpieces *War and Peace* and *Anna Karenina*, [with] their scope, breadth and realistic depiction of Russian life. Tolstoy studied law and Oriental languages at Kazan University in 1844, but never earned a degree. After contracting heavy gambling debts, Tolstoy accompanied his elder brother to the Caucasus in 1851 and joined the Russian Army. Tolstoy began writing literature around this time. His experiences in battle helped develop his pacifism, and gave him material for realistic depiction of the horrors of war in his later work. His fiction consistently attempts to convey realistically the Russian society in which he lived. He considered the novel to be a framework for the examination of social and political issues in 19th-century life. As a moral philosopher he was notable for his ideas on non-violent resistance through his work *The Kingdom of God is Within You*, which in turn influenced such 20th-century figures as Mahatma Gandhi and Martin Luther King. Tolstoy was an extremely wealthy member of the Russian nobility. He came to believe that he was undeserving of his inherited wealth, and was renowned among the peasantry for his generosity. Thousands of peasants turned out to line the streets at his funeral.  
 ([http://en.wikipedia.org/wiki/Lev\\_Tolstoy](http://en.wikipedia.org/wiki/Lev_Tolstoy), Wikipedia the free encyclopaedia website)

## CLASSROOM ACTIVITIES

### ALBUMS AND GARBAGE

#### **Cross-curricular links: English (writing, speaking and listening), History**

- Create an album based around yourself, but start to add other elements to create a fictitious identity. Use text, drawings, magazine-cuttings and photos in an orderly way to build up an imaginary life. You could change aspects of your life, such as your gender, your age, where you live and you could even give yourself superhuman powers. Leave a space at the end of your book for the viewer to add comments. Make a library or installation of these books for others to look at.
- In contrast, create a garbage novel full of collected scraps, which could be three-dimensional as well as two-dimensional, collaged in a chaotic way.
- Compare and evaluate your two different artworks.
- Create a three-dimensional model of a fictional character. Pupils could use papier-mâché, clay, mod-roc or wire to make the figures.
- Use a particular event in history such as the Holocaust to create a scrapbook or album that tells the story of a person living in that time. Use drawings, photographs and text to create your booklet. Think about how you could make your album look authentic.

## CLASSROOM ACTIVITIES

### TOTAL INSTALLATION

**Cross-curricular links: English (writing, speaking and listening), ICT (digital photography, PhotoShop), Design and technology**

- Create a 'total installation' in your classroom thinking about the walls, floor and ceiling.
- Using a shoe box or small cardboard box, create a miniature installation. Decide on the kind of atmosphere you would like to create in your box, for example calming, threatening, or colourful. Then using card, papier-mâché, paint and collage build a set inside the box. It may be helpful to draw illustrations of how you would like the installation to look first. Once you have built your installation, take a photo of the interior to document it. These could then be displayed in your classroom.
- Using coloured inks and watercolours and the Kabakovs' drawings and illustrations for inspiration (see the exhibition leaflet), design your own 'total installation'. These could be made into a collective book of drawings or stitched.
- Take a photograph of either a room in your house or school and enlarge to A4 or A3. Work over the top of the photographs using collage, drawing, writing or painting to change your existing space into a new 'total installation'. Alternatively, this could be done using PhotoShop or similar software.
- Make some kind of structure that can be attached to the body that could change the way you look or act (like the wings in *How Can One Change Oneself?* part of *The Palace of Projects*, 1998). The construction could be made using fabric, wire, leather, papier-mâché or any other available materials.
- Design your own utopian world. Students could paint, make an installation or take a photograph of a set-up to illustrate their utopian vision.

## CLASSROOM ACTIVITIES

### THE HOUSE OF DREAMS

**Cross-curricular links: English (writing, speaking and listening), ICT (research), Design and technology (textiles)**

- Using the Internet, carry out research about sleep and dreams and find out what certain things we dream about are said to symbolise – this could include Freud’s writing on dreams.
- Create a miniature ‘House of Dreams’ in your classroom (with a small bed and a curtain surround). Select a student each lesson to go and lie in the ‘House of Dreams’. They could use this time either to reflect on themselves, as a meditative place, or to have a sleep or rest. Ask the pupils to either write about or make a voice recording about their experience in the ‘House of Dreams’. The resulting responses could be pinned to the outside or played back inside the space.
- Create a miniature pillowcase or work on an existing pillowcase to create a ‘Dream Pillow’. Using a variety of media including machine embroidery, hand stitching, appliqué, transfer paper and screen-printing, students could illustrate their dreams or daydreams on the cases. These could be hung in the classroom or used in the book corner.
- Create a small ‘House of Dreams’ using a shoe box or small cardboard box. Use a variety of media including card, papier-mâché, fabric, paint and magazines to create your work. Think about the colours and textures you use to make your space as calming and relaxing as possible.
- Students could each make a miniature bed out of clay using a slab technique and using clay tools to carve in folds and creases in the fabric. Provide images of beds or of folded fabric for students to work from. Once fired and glazed the students’ work could be displayed as a small installation.
- Using fabric, pupils could make sleeping masks that would help them have a nice, relaxing sleep. Students should be encouraged to think about and discuss the most suitable colour and type of fabric for the purpose of the mask. When finished, the masks could either be displayed or worn when pupils are having a moment of relaxation.

## CURRICULUM MAP

This table indicates 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"> <li>• Working alone and in a large group (<i>through a collaborative classroom art work and on individual art work</i>)</li> <li>• Establishing relationships with other practitioners (<i>like Gallery staff and artists</i>)</li> </ul>
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 their activities engage many senses.</p> <ul style="list-style-type: none"> <li>• Opportunities for children to communicate thoughts, ideas and feelings (<i>in their discussion and experience of the Kabakovs' work</i>)</li> <li>• Using communication, language and literacy in every part of the curriculum</li> </ul>
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"> <li>• Offering a range of stimuli for movement (<i>like moving through The House of Dreams and lying on the beds in the gallery space</i>)</li> </ul>
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"> <li>• Opportunities to work alongside artists and other creative adults (<i>on a Gallery visit</i>)</li> <li>• A wide range of activities that children can respond to by using many senses (<i>like creating their own installations and responding verbally and non-verbally to the art work</i>)</li> <li>• Resources from a variety of cultures to stimulate different ways of thinking (<i>in the way that Ilya and Emilia Kabakov have responded to their own cultures and backgrounds to inspire their work</i>)</li> <li>• Children having time to explore and experiment with ideas, materials and activities (<i>creating classroom-based art work in response to the exhibition</i>)</li> </ul>

## CURRICULUM MAP

This table shows relevant links to the National Curriculum (**Key Stages 1 and 2**). Cross-curricular opportunities include English, Design and technology, ICT, Geography, History, Music and PSHE & Citizenship.

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key Stages 1 and 2
Art and Design	<ul style="list-style-type: none"> <li>• Record from first-hand observation, experience and imagination (<i>drawing in the gallery space</i>)</li> <li>• Ask and answer questions about the starting points for work (<i>discussion about the exhibition and about ideas for their own art work</i>)</li> <li>• Investigate and make art, craft and design, and represent their ideas and feelings through a range of materials and processes (<i>experimentation with materials to create art work in response to the exhibition</i>)</li> <li>• Compare ideas, methods and approaches in their own work and the work of others (<i>discuss the art work of Ilya and Emilia Kabakov and make direct comparisons with their own ideas and work</i>)</li> <li>• Knowledge of visual and tactile elements including colour, line, tone, shape, form and space (<i>looking at the formal qualities of the Kabakovs' illustrations and installations</i>)</li> <li>• Materials and processes used in art and design (<i>discussion of materials used in exhibition</i>)</li> <li>• Investigate art/design in a variety of genres/styles</li> <li>• Explore a range of starting points for practical work (<i>dreams and storytelling as a starting point for art work</i>)</li> <li>• Work on their own and collaborating with others on larger work</li> <li>• Use a range of materials and processes</li> <li>• Investigate different kinds of art, craft and design (<i>visiting the Gallery</i>)</li> </ul>	<p>1a</p> <p>1b</p> <p>2a, b and c</p> <p>3a</p> <p>4a</p> <p>4b</p> <p>4c</p> <p>5a</p> <p>5b</p> <p>5c</p> <p>5d</p>

## CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key Stages 1 and 2
English	<p>En1: Speaking and listening</p> <ul style="list-style-type: none"> <li>• Group discussion and interaction</li> <li>• Drama – use language and actions to explore and convey characters</li> <li>• Opportunities for pupils to listen to adults giving detailed explanations and presentations at the Gallery</li> <li>• Share ideas and experiences</li> </ul> <p>En2: Reading</p> <ul style="list-style-type: none"> <li>• Literature: The range should include stories and poems with familiar settings and those based on imaginary or fantasy worlds (<i>using imaginary stories to inspire art work</i>)</li> </ul> <p>En3: Writing</p> <ul style="list-style-type: none"> <li>• Use of vocabulary</li> <li>• Purposes for writing: to communicate with others; to organise and explain information (<i>by writing an exhibition review</i>); to create imaginary worlds (<i>by writing a story to inspire a 'total installation' or creating fictional characters to inspire art work</i>)</li> </ul>	<p>3a, b, c, d and e 4a</p> <p>9b</p> <p>10b</p> <p>6a, d</p> <p>1a</p> <p>9a, b and d</p>
Design and technology	<p>Make a model of a 'total installation' or a 'House of Dreams'</p> <ul style="list-style-type: none"> <li>• Develop, plan and communicate ideas</li> <li>• Work with tools, equipment and materials to make a quality product</li> <li>• Evaluate processes and products</li> </ul> <p>Breadth of study</p> <ul style="list-style-type: none"> <li>• Design and make assignments using a range of materials, including textiles (<i>design a pillowcase inspired by a dream</i>)</li> </ul>	<p>1a, b, c and d 2a, b, c, d, e and f 3a, b, c</p> <p>5c</p>

## CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key Stages 1 and 2
ICT	<ul style="list-style-type: none"> <li>• Gather information from a variety of sources (<i>research the Kabakovs' art work</i>)</li> <li>• Share and exchange information in a variety of forms</li> <li>• Working with others to explore a variety of information sources and ICT tools (<i>using digital photography to document work and PhotoShop to experiment with ideas</i>)</li> </ul>	<p>1a</p> <p>3a</p> <p>5b</p>
Geography	<ul style="list-style-type: none"> <li>• To use atlases and globes (<i>to find the country the Kabakovs' come from</i>)</li> <li>• Make plans and maps (<i>mapping a route through the exhibition</i>)</li> </ul>	<p>2d</p> <p>2e</p>
History	<ul style="list-style-type: none"> <li>• Knowledge and understanding of events, people and changes in the past (<i>investigate the events in Russia that inspired the Kabakovs' work</i>)</li> </ul>	<p>2a and c</p>
Music	<ul style="list-style-type: none"> <li>• Responding to a range of musical and non-musical starting points (<i>creating music to use in an installation to create atmosphere</i>)</li> </ul>	<p>5b</p>
PSHE & Citizenship	<ul style="list-style-type: none"> <li>• Preparing to play active roles as citizens pupils should be taught what democracy is (<i>discuss differences in British democracy and the political situation in Russia that inspired the Kabakovs' early work</i>)</li> </ul> <p>Breadth of opportunities</p> <ul style="list-style-type: none"> <li>• Meet and talk with people (<i>teachers and artists in gallery space</i>)</li> </ul>	<p>2g</p> <p>5e</p>

## CURRICULUM MAP

### Related QCA Schemes of Work for Art and Design, Key Stages 1 and 2:

- **Unit 1C What is sculpture?**  
Children develop their understanding of shape, form, texture and the sensory qualities of materials. They learn about the work of sculptors and about different kinds of sculpture. (*The Kabakovs' installations can be viewed as a type of sculpture, pupils can create their own mini-installations inspired by The House of Dreams.*)
- **Unit 2A Picture this!**  
Children explore an issue or event in their lives. They learn how to record their observations and ideas using a variety of methods. (*Using an event or memory from their lives as inspiration, pupils can create a fictional character to incorporate into their story. These could be made into small books or storyboards.*)
- **Unit 2C Can buildings speak?**  
Children record the use of shape and space in local buildings. They question how these features tell us something about the purpose of the building. (*The Kabakovs create life-size installations of imaginary worlds and fictitious characters – pupils could create their own imaginary buildings inspired by the artwork.*)
- **Unit 3C Can we change places?**  
Children explore sculpture in public buildings and spaces. They explore and use shape, form, colour and pattern to make a maquette or model of a sculpture for a site in the school or the local area. (*Using the Kabakovs' installations as inspiration, pupils can create an installation in their school or in their local area.*)
- **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 who are photographed 'on location' and develop a narrative to describe the dream. (*Use The House of Dreams as inspiration.*)
- **Unit 4C Journeys**  
Children explore how signs, symbols and metaphors can be used to communicate ideas and meanings about a journey. (*Look at Ilya Kabakov's earlier works to show how the characters in their albums tell a narrative of the journey through their life.*)

## CURRICULUM MAP

- **Unit 5C Talking Textiles**

Children explore how stories have been represented in textiles in different times and cultures. They work together to make a two-dimensional or three-dimensional work based on a familiar story, myth or legend. *(Pupils could use the Kabakovs' storytelling to inspire a textile piece.)*

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

Children visit the *Ilya and Emilia Kabakov: The House of Dreams* exhibition at the Serpentine Gallery.

## CURRICULUM MAP

This table shows relevant links to the National Curriculum (**Key Stage 3**). Cross-curricular opportunities include English, Mathematics, Design and technology, ICT, Geography, History, Music and Citizenship

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key Stage 3
Art and Design	<ul style="list-style-type: none"> <li>• Recording and analysing first-hand observations (<i>in the Gallery</i>)</li> <li>• Discussing and questioning exhibits to help students develop ideas for independent work (<i>students should be encouraged to discuss exhibits in groups or with tutors</i>)</li> <li>• Organising and presenting information using a sketchbook (<i>bring sketchbooks into the gallery to sketch and take notes</i>)</li> <li>• Investigating, combining and manipulating materials, taking into account purpose and audience (<i>experimentation with ideas inspired by the Kabakovs' drawings and installations</i>)</li> <li>• Applying and extending experience of a range of materials and processes including drawing, refining techniques and controlling tools</li> <li>• Experimenting with different methods and approaches (<i>installation</i>)</li> <li>• Analysing and evaluating their own and others' work, express opinions and make reasoned judgements (<i>make connections between their own work and the work of the Kabakovs</i>)</li> <li>• Visual and tactile qualities of materials and processes (<i>look at formal qualities of the Kabakovs' work</i>)</li> <li>• Exploring a range of starting points for practical work including themselves, their experiences, objects and the environment (<i>to include looking at fictional characters, storytelling and atmospheric installations in response to the Kabakovs' art work</i>)</li> <li>• Working on their own and collaborating with others on different scales (<i>like creating a large installation in the classroom or a scale model</i>)</li> </ul>	1a 1b  1c  2a  2b  2c 3a  4a  5a  5b

## CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key Stage 3
Art and Design (continued)	<ul style="list-style-type: none"> <li>• Using a range of materials and processes, including ICT (<i>use digital photography to document installations and PhotoShop to manipulate images</i>)</li> <li>• Investigating art, craft and design from a range of historical, social and cultural contexts (<i>on a visit to the Gallery</i>)</li> </ul>	5c  5d
English	<p>En1: Speaking and listening</p> <ul style="list-style-type: none"> <li>• Use images to enhance communication</li> <li>• Concentrate on and recall the main features of a talk (<i>Gallery talk</i>)</li> <li>• Ask questions and give relevant and helpful comments (<i>Gallery talk</i>)</li> <li>• Discuss and interact in a group, taking different views into account and modifying personal views in light of what has been said; sifting, summarising and using most important points</li> <li>• Listen to live talks and presentations (<i>Gallery talk</i>)</li> <li>• Group discussion: explore, hypothesise, debate and analyse</li> </ul> <p>En3: Writing</p> <ul style="list-style-type: none"> <li>• Writing to analyse, review and comment; form individual views taking into account evidence and opinions (<i>by writing reviews or critiques of the exhibition</i>)</li> <li>• To imagine, explore and entertain (<i>by creating fictional stories and characters</i>)</li> <li>• To analyse, review and comment (<i>reviewing art work</i>)</li> </ul>	1d 2a 2f 3b and c  9a 10a  1m  9a  9d

## CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key Stage 3
Mathematics	Shape, space and measures <ul style="list-style-type: none"> <li>• Measure and draw lines to the nearest millimetre, and angles to the nearest degree (<i>draw a scale model of your classroom</i>)</li> </ul>	5d
Design and technology	Breadth of study <ul style="list-style-type: none"> <li>• Focused practical tasks that develop a range of techniques, skills, processes and knowledge (<i>make a model of a 'total installation' or a 'House of Dreams'</i>)</li> </ul>	7b
ICT	<ul style="list-style-type: none"> <li>• To obtain information well-matched to purpose by selecting appropriate sources (<i>using the Internet to research artists</i>)</li> <li>• Working with others to explore a variety of information sources and ICT tools in a variety of contexts (<i>using digital photography to document work; using PhotoShop or similar to manipulate images</i>)</li> </ul>	1b  5b
Geography	<ul style="list-style-type: none"> <li>• Geographical skills: using atlases, globes, maps and plans at a range of scales (<i>find the country the Kabakovs came from and find out how the countries have changed – Ilya Kabakov was born in the Ukraine which is now part of the Soviet Union</i>)</li> </ul>	2c
History	<ul style="list-style-type: none"> <li>• Knowledge and understanding of events, people and changes in the past (<i>discuss how events in Russia have had a significant effect on the Kabakovs' work</i>)</li> </ul>	2b
Music	<ul style="list-style-type: none"> <li>• Responding to a range of musical and non-musical starting points (<i>creating a piece of music to use in an installation</i>)</li> </ul>	5b

## CURRICULUM MAP

Citizenship	<ul style="list-style-type: none"><li>• Contribute to group and exploratory class discussions, and take part in debates (<i>discuss exhibition</i>)</li><li>• Use their imagination to consider other people's experiences and be able to think about, express and explain views which are not their own (<i>consider the political climate when Ilya Kabakov made earlier work</i>)</li></ul>	2c 3b
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## CURRICULUM MAP

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

- **Unit 7B What's in a building?**

Pupils explore their ideas and feelings about buildings and their experiences of walking through spaces. They evolve designs for sculpture based on their studies and produce a sculpture of a building. They look at the work of architects, designers and sculptors. *(The Kabakovs create installations that change both the physical space and the atmosphere in the room – consider how students could create similar installations.)*

- **Unit 8C Shared view**

Pupils explore and use natural and other materials to construct a temporary, site-specific work that represents a shared view of their locality. They work in groups to make a collective response. They analyse examples of work from different times and cultures where ideas, beliefs and values are shared and communicated through art, craft and design. *(The Kabakovs have created temporary installations that are inspired by fictional characters and narratives and The House of Dreams installation in the current exhibition provides a calming, meditative space.)*

- **Unit 9A Life events**

Pupils explore ideas and feelings about an event in their own life as a starting point for image-making. They make connections between 18<sup>th</sup>- and 19<sup>th</sup>-century paintings and contemporary visual culture. *(Whilst Ilya Kabakov uses fictional characters and narratives in some of his works, such as his Albums, 'garbage novels' and 'total installations', students could use their own memories and ideas to develop characters and stories.)*

- **Unit 9C Personal places, public spaces**

Pupils explore examples of public art in their local area. They research the different ways in which ideas, beliefs and values are represented and shared in their local area and in different times and cultures, including contemporary modern practice. They explore ways of representing their own ideas and then collaborate with others to make a mural or a three-dimensional form for a specific location. *(The Kabakovs' installation has been created specifically for the Serpentine Gallery.)*

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

Pupils visit the *Ilya and Emilia Kabakov: The House of Dreams* exhibition at the Serpentine Gallery.

## CURRICULUM MAP

EXAM BOARD and LEVEL	THEME/FOCUS	REFERENCE
<p><b>Edexcel</b> GCSE Art and Design</p> <p>and</p> <p><b>AQA</b> GCSE Art and Design</p>	<ul style="list-style-type: none"> <li>• Record observations, experiences and ideas in forms that are appropriate to intentions. <i>(Students can use observational drawing and information gathered from the exhibition to help inform their own work.)</i></li> <li>• Analyse and evaluate images, objects and artefacts showing understanding of context. <i>(The Kabakovs have created a site-specific installation especially for the Serpentine Gallery.)</i></li> <li>• Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses. <i>(The Kabakovs' work includes a wide variety of media including drawing, illustration, installation, photography, audience participation and sound.)</i></li> <li>• Present a personal response, realising intentions and making informed connections with the work of others <i>(like Ilya and Emilia Kabakov).</i></li> </ul>	<p>A01</p> <p>A02</p> <p>A03</p> <p>A04</p>
<p><b>Edexcel</b> Advanced GCE level Art and Design</p> <p>and</p> <p><b>AQA</b> Advanced GCE level Art and Design</p>	<ul style="list-style-type: none"> <li>• Record observations, experiences, ideas, information and insights in visual and other forms appropriate to intentions. <i>(Students can use information gathered from the exhibition to help inform their own work and draw from direct observation in the gallery space.)</i></li> <li>• Analyse and evaluate critically sources such as images, objects, artefacts and texts, showing understanding of purposes, meanings and contexts <i>(The Kabakovs have created a site-specific installation especially for the Serpentine Gallery.)</i></li> <li>• Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying relationships and analysing methods and outcomes. <i>(The Kabakovs' work includes a wide variety of media including drawing, illustration, installation, photography, audience participation and sound.)</i></li> <li>• Present a personal, coherent and informed response, realising intentions, and articulating and explaining connections with the work of others <i>(like Ilya and Emilia Kabakov).</i></li> </ul>	<p>A01</p> <p>A02</p> <p>A03</p> <p>A04</p>

## FURTHER READING

### **Selected books and catalogues:**

- 1978 S. Frederick Starr. *Melnikov: Solo Architect in a Mass Society*. Princeton: Princeton University Press.
- 1998 Ian Chilvers. *Oxford Dictionary of 20<sup>th</sup>-Century Art*. Oxford: Oxford University Press
- Boris Groys, David A. Ross, Iwona Blazwick et al. *Ilya Kabakov*. London: Phaidon
- 2003 Toni Strooss ed. *Ilya Kabakov Installations 1983 – 2000 Catalogue Raisonné*. Düsseldorf: Richter Verlag
- 2005 *Ilya and Emilia Kabakov: The House of Dreams*. London: Serpentine Gallery

### **Selected articles and reviews:**

- 2000 Amei Wallach. 'Ilya Kabakov Flies into His Pictures.' *Art in America*, no. 11, Nov, pp 145–53
- 2004 Amei Wallach. 'The Return of the Prodigal Trickster-Artist.' *The New York Times*, 1 August, p AR-28

### **Selected websites:**

- <http://www.artsandartists.org/exhpages/forbid/plan.html> (International Arts and Artists website)
- <http://www.litencyc.com/php/stopic.php?rec=true&UID=1365> (The Literacy Encyclopaedia website)
- <http://en.wikipedia.org/wiki/> (Wikipedia the free encyclopaedia website)

## QUESTIONNAIRE

We are planning to develop our teachers' notes and would appreciate your feedback. Please complete the following questionnaire and send it to [rachelm@serpentinegallery.org](mailto:rachelm@serpentinegallery.org) or Rachel Moss, Education Coordinator, 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?                  (please specify)

3. How many times have you used our teachers' notes 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. How old are your students?

Were the notes aimed at the right level for teaching them?

too easy                  about right                  too difficult

6. Please rate each section of the notes according to how useful they were:  
(1 not useful/ 2 satisfactory/ 3 useful/ 4 very useful)

- Planning a visit to the Serpentine Gallery
- *Ilya and Emilia Kabakov: The House of Dreams* – an introduction
- Background information
- Questions and points for discussion
- Artistic links
- Classroom activities
- Curriculum maps
- Further reading

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

8. Do you have any suggestions for future teachers' notes, or for 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 our prize draw for an *Ilya and Emilia Kabakov: The House of Dreams* catalogue, which will be held on 9 January 2006.