Serpentine Gallery
Teachers' Notes

Andreas Slominski
26 April – 12 June 2005

Teachers' Notes supported by

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INTRODUCTION AND CONTENTS

These notes are designed to support teachers in the planning, execution and following up of a visit to the Serpentine Gallery. They are suitable for all age groups, but include specific activities that relate to **Key Stages 1** and **2**, **3** and **4** and **GCSE** and **AQA**. 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, how to get involved in the Education Programme and special events
- ***Andreas Slominski*: an introduction**
  Information about the artist and the exhibition
- **Background information**
  The context of the exhibition and the key references
- **Questions and points for discussion**
  For use at the Gallery or in the classroom
- **Artistic links**
  Links to related artists
- **Classroom activities**
  Practical classroom activities connected with the exhibition
- **Curriculum map**
  Tables referencing the Foundation Stage, National Curriculum 2000, QCA Schemes of Work for Art & Design, and Edexcel and AQA GCSE Art & Design
- **Further reading**
  Books and articles relating to the exhibition
- **Questionnaire**
  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

CONTACT DETAILS

Sally Tallant, Head of Education and Public Programmes
Rachel Moss, Education Coordinator
Serpentine Gallery
Kensington Gardens
London W2 3XA
Tel 020 7298 1516 Fax 020 7402 4103
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EDUCATION PROGRAMME

Among the regular free 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 relating to each exhibition being accompanied by a British Sign Language (BSL) interpreter.

30 April **Robert Garnett**, critic and writer
7 May **Andrea Phillips**, writer
14 May **Achim Borchardt-Hume**, curator
21 May **Ben Jones**, writer
28 May **Dallas Seitz**, artist and curator
4 June **Rebecca Morrill**, Serpentine exhibition organizer
11 June **Annie Davey**, artist, BSL interpreted

Education Private View
Tuesday 24 May, 6.30 – 8.30pm
Admission free
A special viewing of the *Andreas Slominski* exhibition with staff from the Serpentine on hand to discuss opportunities for involvement in the Education Programme.

The *Artwork as Event Sweatshop* will take place during this Private View.

Workshops for Schools and Community Groups
Workshops led by three practicing 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

Andreas Slominski Art Pack
Available at the Gallery Lobby Desk £1
A specially designed pack filled with ideas and suggestions for people of all ages to make their own art works in response to the exhibition.

Family Day: *Trap*
Saturday 21 May, 12 – 5pm
The Sackler Centre of Arts Education
Admission free
As part of Museums and Galleries Month and Adult Learners' Week, a team of artists will work with families to create work in response to the *Andreas Slominski* exhibition. The event will involve making traps for real and imaginary creatures. 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

Images: Family Day during the *Tomoko Takahashi* exhibition, Saturday 19 March 2005
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PLANNING A VISIT TO THE SERPENTINE GALLERY

ANDREAS SLOMINSKI SPECIAL EVENTS

Sweatshop
Artwork as Event
Tuesday 24 May, 6.30 – 8.30pm
The Sackler Centre of Arts Education
at the Serpentine Gallery
Admission free

Sweatshops are a regular series of events working as a factory for ideas and debate. This informal series of discussions, convened by Lisa Le Feuvre and Edgar Schmitz, invites writers, artists, curators and theorists to explore and develop their current research interests and open them up for discussion. For the *Andreas Slominski* exhibition, the *Sweatshop* panel will consider strategies of encounter, event and performance used by artists. Discussion will focus on how this contemporary way of working relates to ideas of the dematerialization of the art object. Speakers include curator Jens Hoffmann, writer Sally O'Reilly and artist Olivia Plender.

The *Sweatshop w*ill take place during the *Andreas Slominski* Education Private View.

Information: Louise Coysh Tel 020 7298 1533
Email louisec@serpentinegallery.org

Images: *Making Myths and Visual Noise Sweatshop* during the *Tomoko Takahashi* exhibition, Tuesday 8 March 2005

ANDREAS SLOMINSKI: AN INTRODUCTION

BACKGROUND TO THE EXHIBITION

Exhibitions by German artist Andreas Slominski grow out of his rigorous engagement with the institution involved and its context. His relationship with the Serpentine Gallery began more than ten years ago, with *Some Went Mad, Some Ran Away…* in 1994, a group show curated by Damien Hirst. More recently, for *State of Play*, 2004, he contributed *Wall Built from Top to Bottom*, an example of the ludicrously labour-intensive action he enjoys engineering. Some of his works reveal a delight in pranks and sly wit, while others provide clues to his intriguing, but at times mysterious, activities. Either way, viewers are drawn inexorably into a hunt for the impetus behind Slominski's actions and the mythology that surrounds his work.

The roots of Slominski's practice are in the deliberate irrationality, spontaneity and humour that characterized Dadaism[1] in the early 20th century. Slominski's absurd or witty works, for example, consciously aim for maximum complexity; with them, the artist mocks the contemporary obsession with efficiency, and invites visitors to join him in questioning why things are the way they are. Similarly frequent components of Slominski's exhibitions are his custom-made traps, which are diverse in scale and form, depending on the prey for which they are intended. They are simultaneously sculptural and functioning objects with potential for brutality. The traps have been widely interpreted as metaphors for the deceptive and seductive nature of art itself, which ensnares onlookers through their own gaze and intellect.

Slominski has had a number of solo exhibitions at international venues, including Prada Foundation, Milan, 2003; Deutsche Guggenheim, Berlin, 1999; Kunsthalle Zurich, 1998 and Portikus, Frankfurt, 1996. The Serpentine exhibition offers an opportunity to see the objects, interventions and schemes that the artist has devised specifically for this presentation, and experience the element of surprise he continually delivers.

These notes have been divided into two key themes in Andreas Slominski's work:

- **Objects**
- **Actions**

[1] See pages 15-16 for artistic links

BACKGROUND INFORMATION

OBJECTS

‘No matter how much focus is put on the actions that Slominski executes and the performative notion his objects bear, the artist ultimately is a sculptor for whom aspects of form, shape, surface, and space play a tremendous role.’
(Jens Hoffman. 'Andreas Slominski: Adventures'. *Flash Art,* Vol. 36, May/June 2003, p136)

Andreas Slominski is best known for the traps, snares, nets and decoys he has exhibited since the mid 1980s, when he first became interested in their sculptural qualities. All designed to catch specific prey, their titles reference an almost endless list of creatures, such as mice, cats, dogs, birds, foxes, guinea pigs, marmots, leopards, insects, beavers, snow-grouse, red deer and even slugs. The traps are highly varied in style, size, material and shape, ranging from toy mousetraps to human-scale, complex and deadly contraptions such as the *Bird Trapping Station* 1998-99, which filled a whole gallery at Deutsche Guggenheim, Berlin. The traps can be cruel in appearance with sharp metal spikes, or look deceptively charming and harmless, disguised as a church for catching rats, a pram for tempting birds and a variety of toys, such as a bulldozer, a double-base and a rocking horse, for ensnaring mice. However, they never lose their threatening associations.

In an interview, the artist has stated: ‘I just happened to be in front of a pet-shop, and I found something interesting from a sculptural point of view in the trap. This was the “formula” for me...The trap as an object...has a specific character that other sculptures do not have.’
(*BiNationale, exhibition catalogue.* Interview with A Slominski. Kunsthalle, Kunstsammlung, Kunstverein, Düsseldorf, 1988; ICA, Museum of Fine Arts, Boston, 1989)

Since he was a student at Hochschule der Künste in Hamburg 1983-86, Slominski has collected traps, first exhibited as objects bought straight from the shop. In later works, some are copies of existing traps and others are created by the artist and specially made. He is informed by reading technical literature on the subject and by asking advice from professional trap-makers. The traps are conceived as destabilizing the avant-garde notion of the readymade[2]. Ever since seminal

[2] *ibid*

French artist Marcel Duchamp[3] exhibited everyday objects, as he did with *Fountain* 1917 – a porcelain urinal tipped on its side and signed *R. Mutt* – the idea has existed that everyday objects can become art in the context of the gallery, and that aesthetic values are dominant over original function. Slominski's traps question this concept because they are neither readymade nor aesthetic objects, as they have a potential function.

All Slominski's works can be seen as traps in the metaphorical sense of making the viewer feel uncomfortable. His traps are designed to ensnare viewers as they consider whether these objects are real or functioning, and what their role may be within an art gallery. There is a conflict between the viewers' reluctance to admire what are essentially tools of death, and their engagement with these objects, which invite formal contemplation.

The artist also creates other objects and gestures that are humorous interventions. This stream in his work references a deliberately antiquated aesthetic that involves a longing for nature, low-tech craft and a simpler time, and is reflected in common motifs such as bicycles, sports – including golf and skiing – and windmills. The latter, which often feature in Slominski's work, could represent a wide range of cultural meanings specific to northern Europe; these range from a relationship with a rural past to their modern role as kitsch garden ornaments. For the work *Heizen* at Portikus in Frankfurt, 1996, Slominski sawed up rotting windmill vanes in the gallery and fed them into a wood-burning stove to heat the building. In a landscape full of windmills, they may go largely unnoticed, but as soon as one has been destroyed, we realize what has been lost. At the Kunstsammlung Weimar in Düsseldorf, 1996, the artist also created an installation of brightly coloured miniature windmills, their vanes turned by the wind blowing through the open windows. The title of each work referred to a different function, such as winding thread, grinding seeds, or trapping birds. During the installation of this exhibition, Slominski visited the site of a local Nazi concentration camp. Here he found a 1943 penny, which he displayed in a vitrine among the windmills. With this small addition, he turned the fairy-tale objects into something more menacing.

Bicycles are another recurring motif in Slominski's work. *Untitled* 1992, consists of a child's bicycle laid on the gallery floor with the back wheel, by means of a motor, spinning endlessly as if a child had left it there only moments earlier. *Untitled* 1993/4, exhibited at the Serpentine Gallery as part of *Some Went Mad, Some Ran Away…,* 1994, is a bicycle leaning against a wall and laden with bags of belongings, as if someone has just wheeled it into the room and abandoned it there. *Stolen Air Pump* 1998 was exhibited in 1999 at the Deutsche Guggenheim, Berlin, as a bicycle pump on a plinth, along with a video and a text. This art work actually resulted from a particular event or 'action', but rather than just steal the object itself, Slominski made the exercise more challenging by sawing off part of the bicycle's crossbar as well. The next main section of these notes focuses on Slominski's 'actions'.

[3] *ibid*

‘Andreas Slominski is probably one of the most peculiar artists I have ever encountered since working in the field of art ... it takes a long time to fully grasp the complexity of the interconnections between his personality and the distinctiveness of the work that he creates.’
(Jens Hoffman. 'Andreas Slominski: Adventures'. *Flash Art,* Vol 36, May/June 2003, p134)

QUESTIONS AND POINTS FOR DISCUSSION

OBJECTS

- Compare the traps whose appearance suggests cruelty with those that are deceptively harmless looking. Which type seem to be more threatening?

- Discuss the relationship between form and function in Slominski's traps. Is it trap as sculpture or sculpture as trap? Is he an artist who creates traps or a trapper who creates art?

- Discuss whether all Slominski's works can be seen as traps in a metaphorical sense.

- Discuss the idea that traps are conceived as destabilizing the avant-garde notion of the readymade.

BACKGROUND INFORMATION

ACTIONS

'…Slominski's actions have become legendary in [the] art world. They are recounted almost like fairy tales among artists, curators, and the audience, leaving all of us wondering what stunt the artist will come up with next when investigating the complex relationship that ties objects of art and ephemeral actions.'
(Jens Hoffman. 'Andreas Slominski: Adventures'. *Flash Art,* Vol 36, May/June 2003, p136)

Andreas Slominski has gained a reputation as an artistic prankster, engaging in a practice that is absurd. Many writers and critics have commented that it is difficult to separate the person from the art. He is an enigma who creates riddles that challenge the viewer. He makes things as complex as possible and has been described as the reverse of a problem-solver. Through his approach, he highlights and mocks the contemporary obsession with efficiency. The roots of his work are in the deliberate irrationality, spontaneity and humour that characterized Dadaism[4]. While individual pieces may be varied in form, content and meaning, they should be considered as part of a larger process. His artistic practice is performative and temporal in nature and employs a wide range of media.

Slominski displays objects that are the culmination of ludicrously labour-intensive actions conceived for a specific context. His work can be considered as site-reliant rather than site-specific, in that different exhibition contexts inject specific resonance into a work. Slominski considers the exhibition venue and location, so that his work can be double-edged, masking an undertone of serious cultural criticism. There is always the tension that the actions may not produce the desired result, and certainly the outcomes of his actions are highly unpredictable.

The artist often organizes events without inviting an audience, leaving no evidence except for the object as a relic, like a clue to a crime. Usually these resulting objects are not displayed alongside documentation, and the action only becomes apparent through the spreading of a myth-like narrative. This mythology then becomes as important as the work itself. Visitors have to take the story on faith and are often left guessing. Occasionally photographs or videos are exhibited, or they may appear in an accompanying publication.

[4] *ibid*

‘Essentially, Slominski is cruising the object world for the cultural or historical equivalent of wormholes – items that connote more than their own physicality – and combining them with the mischief of a schoolboy with a phenomenological chemistry set ... By leaving obtuse clues scattered around an absent plot, Slominski forces us to bring narrative momentum to the work.’
(Sally O'Reilly. 'Andreas Slominski'. *Art Monthly,* December – January 2003-04, p272)

Slominski's performative contributions to *Skulptur Projekte* in Münster**,** 1997 included taking a stamp to the local zoo to get a giraffe to lick it with its long tongue. Having encountered problems with the authorities, he approached the zoo keeper instead. *Moistening of the Stamp* 1996 is documented by photographs as well as the mailed envelope. The artist also carried out *Raising of Street Lamp for Placing of Tyre* 1996. Rather than lift the tyre over the top of the lamp, which would have been the easiest thing to do, Slominski arranged for the lamp to be dug up and disconnected from the mains electricity, so that he could put the tyre on the ground underneath the lamp. The pavement and the lamp were returned to their original positions, leaving just the tyre as evidence. Within a week, the tyre had been stolen, so only photographs of the action remain.

Wall Built from Top to Bottom was created specially for the group show *State of Play,* 2004, at the Serpentine Gallery. Slominski came up with a concept that seemed impossible, and a bricklayer was employed to devise a way of meeting this challenge. Visitors could not tell by looking how the wall had actually been built, and there was no documentation to support the claim inherent in the title; there was only the construction itself. This work was not functional, but it made reference to the great walls of history, such as Hadrian's Wall and the Great Wall of China, both used to mark out territorial boundaries. Here, the title tells us exactly how the work was made, but this is not always the case.

Golf Ball Action 1995 consisted of a single golf ball displayed on the floor of the Museum Haus Esters in Krefeld, Germany. The ball was not simply put there; its placing involved a tip-up truck being lifted over the Museum by crane and a golfer hitting numerous balls over the building into the ramp at the back of the truck; one eventually rolled off it and through the window, whose glass had been removed. Then the truck, golfer and crane disappeared and the glass was replaced, leaving no evidence of the action except the golf ball.

Slominski's work often extends out from the gallery setting into the local environment. For his solo exhibition in 2003 at Fondazione Prada, Milan, for example, the artist placed a newspaper advertisement inviting readers to meet on a bridge. For *Throwing Your Life Away* 2003, they were asked to drop their keys into the canal below and wait for a professional diver to retrieve them. Unusually, this event was filmed and shown at the Gallery. For *Tree Stump* at the Deutsche Guggenheim in 1999, Slominski planted a dead tree stump outside the Museum on the famous Berlin tree-lined boulevard Unter den Linden. As a result, the police sealed off the area, having assumed that someone had chopped down a precious tree.

For the Serpentine, Slominski has commissioned a full-sized drawing of a design for a second hand for Big Ben (the Great Clock of St Stephen's Tower, Westminster). Like many outdoor timepieces of comparable size, this famous London clock has never had a second hand, since the required mechanism did not exist in 1859, when the original clock was made. Not only are there many large outdoor clocks in existence without a second hand, there are some that do not even have a minute hand. A few ancient church clocks have only one hand – an hour hand – that indicates the approximate time as it moves between the numbers.

Slominski is interested in skiing because his name ends with 'ski'. Before the exhibition opened, a ski run was built over the fence outside the Gallery, and its ramp was covered in snow. A stunt skier waxed his skis and skied down the run from the park into the Gallery lobby, where wax was collected from the bottom of his skis. This run was repeated until enough wax had been collected to make a candle. No one was invited to watch the action itself, and the only evidence that it took place is the candle displayed in the exhibition. The original action has become an almost myth-like story.

Slominski commissioned a traffic survey on the road through Kensington Gardens and Hyde Park to find out what types of vehicle entered and left the park before the exhibition opened. The results included a glider on a trailer on its way to the Gallery. The glider arrived with its tail and wings removed. It was taken into the building, where it was assembled and manoeuvred to make an indentation in a piece of special, soft foam material cut into the shape of a painting and hung on the gallery wall. The glider was then removed, leaving behind only the indented foam: the result of this hugely complex action.

Also included in the exhibition is an invisible painting. Before the opening, two mime artists went to the Royal College of Art, took down this 'painting' and carried it along Kensington Gore to the Gallery, where they went through the motions of hanging it in the exhibition. This action was filmed. Slominski has also traced numbers and letters from buildings and boats that are significant to him and displayed them as drawings.

'Every work of art is the trace of an action, a record of the maker's hand. For some artists, performing that action is as much a part of the art work as the finished object. But traces suggest absence, for they point to something that has once been – an action or a body – but is no longer present. We can find ourselves asking, "Where is the art work? Where is the artist?" '
(Jens Hoffman and Joan Jonas. *Perform.* London: Thames and Hudson, 2005, p121)

QUESTIONS AND POINTS FOR DISCUSSION

ACTIONS

- Choose an object from Slominski's work that is not a trap – for example the candle. Invent your own narratives about how it could have got there, and discuss them together. Can you find out how it really got there? If so, how did you find out? (For example by looking at photographs, by watching a video, or by asking someone.) Does this information change the way you viewed the object initially?

- Think of an everyday task you usually carry out quickly and efficiently. How could this task become more complex? For example, if you generally walk to school by the quickest route, try a more interesting route instead – one that takes an hour longer. Andreas Slominski once asked why Rochelle Steiner, the Serpentine Gallery's Chief Curator, travelled to Germany by plane to visit him, rather than taking the more scenic, but much longer, train journey.

ARTISTIC LINKS

This section makes links to other artists and art movements relevant to the *Andreas Slominski* exhibition.

- **Beuys, Joseph (1921 – 1986)** German sculptor, Conceptual and Performance artist, who, through his art, his didactic events and his teaching, became one of the most influential figures in western art in the 1970s and 80s. He engaged art both in personal expression, referring often to his war experience of being shot down as a Luftwaffe pilot over the Crimea and kept alive by Tartar nomads who covered him in lard and rolled him in felt, and in politics, notably the blind and oppressive forces operating in modern democracies, not only but especially in western Germany. Art, he decided, needed greatly to extend its frontiers in order to compensate for science's narrow specialisation and in order to regain art's original shamanistic, healing power and social centrality. In 1962 he was one of the first members of the international Fluxus movement with its public events and anti-individualistic emphasis, staging at the Academy a Fluxus event in 1963. But he was opposed to the tendency of Fluxus and other Neo-Dadaist actions to be provocative; he sort to create constructive energies, not shock.

- **Dada** The name given to individual and group activities signalling rejection of the cultural and political values which supported the First World War, including those of art itself. The protagonists came from diverse countries and often worked in a foreign environment, reaching out through their publications to an international readership. Dada is associated with art but involved many forms of expression including poetry and political action. It has been called nihilistic and anarchistic, but Dada must also be said to have been a creative, inventive tendency. Marcel Duchamp's arrival in New York in 1915 set off a Dada phase. 1916 saw the birth in Zurich of the group which produced the name Dada and presented Dadaism as an anti-war and anti-civilisation campaign. 'Da' means 'yes' in Russian and 'there' in German; in French 'dada' signifies 'hobbyhorse'. It is also a sound made by young babies. André Breton collaborated in the Paris Dada movement but differences of principle and personality led to his founding, in 1924, of a distinct literary and artistic movement, Surrealism.

- **Duchamp, Marcel (1887–1968)** French artist, the great challenger of conventional priorities. In 1913 he mounted a bicycle wheel on a kitchen stool and called it a 'distraction'; it was a forerunner of his 'readymades'. In 1915 he disembarked in New York, a celebrity, and soon became the centre of a Dada-minded group of New York artists. In 1916 he joined a group of artists to form the Society of Independent Artists and to plan its first exhibition under the motto 'No Jury, No Prizes, Hung in Alphabetical Order'. In 1917 he sent a urinal, signed 'R. Mutt', as *Fountain* to the first annual exhibition of this society and resigned when he found it excluded. **'Readymade'** is a term used by Duchamp for the mass-produced objects he enrolled as his own works of art by selecting and sometimes signing them, without attending (he claimed) to any possible aesthetic quality in them.

- **Fluxus** The name of a group or movement, from the Latin for 'a flowing', formed in Germany in 1962 by the Lithuanian-born American theorist and art philosopher George Maciunas. He wished to instigate an anti-art, anti-bourgeois programme involving and mingling several art forms and operating mostly outside the world of art commerce. In spirit, therefore, Fluxus came close to a revival of Dada, though its work was seldom as openly political as some of the Dadaists were. What it presented, during about ten years of notable activity, was often in the form of Happenings, as in street events; it gave some permanence to its doings through publications. Many American artists played some part in Fluxus, but its main arena was Germany where Joseph Beuys and Wolf Vostell were involved for a time.

- **Happening** Term coined by New York based Alan Kaprow in 1958 for his art event in the Reuben Gallery, New York, involving spectators in moving objects in the gallery. He wanted people to interact with things and situations so that all distinction between art and life would disappear. Action would spring from unplanned reaction to be art. The composer John Cage provided impetus and model, and some support came from knowledge of Dada and Surrealist events. Among artists prominent in the movement were Jim Dine, Claes Oldenburg, Robert Rauschenberg, Joseph Beuys, Tadeusz Kantor and Ben Vautier. The Fluxus movement started as a German variation, and Performance art emerged in the 1970s as a more consciously dramatic form.

- **Performance Art** Said to have grown out of Happenings, Performance art has always been more theatrical, at times ritualistic and normally more scripted, often taking acting and movement to extremes of expression and endurance not permitted in the theatre. Words are rarely prominent: music and noises of various kinds often are. Dramatic or humorous and irreverent events were staged by Italian and Russian Futurists, as well as by Dadaists and by the Surrealists, to promote their ideas and draw media attention. Performance art is done for its own sake and while it is at times amusing and close to circus acts, it can be intense, disturbing and, in some hands, disgusting in ways that challenge conventional ethics. It has been enrolled in support of political demonstrations and of live music, as well. The growing use of video has also enabled Performances to be repeated and multiplied in reproduction.

- **The Situationist International (SI)** An international political and artistic movement, originated in the Italian village of Cosio d'Arroscia on 28 July 1957 with the fusion of several extremely small artistic tendencies: the Lettrist International, the International Movement for an Imaginist Bauhaus, and the London Psychogeographical Association. This fusion traced further influences from COBRA, Dada, Surrealism, and Fluxus, as well as inspirations from the Workers Council of the Hungarian Uprising. The journal *Internationale Situationniste* defined situationist as *"having to do with the theory or practical activity of constructing situations."* The same journal defined situationism as *"a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean a doctrine of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists."* One should not confuse the term 'situationist' with practitioners of situational ethics or of situated ethics. Nor should it be

confused with a strand of psychologists who consider themselves ‘situationist’ as opposed to ‘dispositionists’, meaning they believe people's actions are conditioned by the situation they find themselves in rather than some internal moral character.

- **Surrealism** A movement in literature and art, named using a term invented by French poet and critic Guillaume Apollinaire in 1917 for his own anti-naturalistic, late-Symbolist work, and adopted by André Breton in 1924 for a movement intended to habituate the world to living on the super-real plane of poetic invention and unconscious urges. Like Dada, Surrealism rejected all conventions as repressive. Surrealism was unlike Dada in being less of a timely protest, more an ongoing effort to undo civilisation's insistence on self-control as the guiding principle for society. As a movement Surrealism thrived from 1924 through the 1930s, when it became influential internationally, and it has continued since, with work by some of its leading artists, notably Salvador Dalí, becoming highly popular. As an art movement Surrealism was both avant-garde and reactionary.

(Langmur, Erika and Lynton, Norbert. *The Yale Dictionary of Art and Artists.* Yale University Press: New Haven and London, 2000 and http://en.wikipedia.org/wiki/Main_Page)

CLASSROOM ACTIVITIES

OBJECTS

Cross-curricular links: Design and technology, English (reading, speaking and listening, vocabulary) and ICT (research)

- Design and make pretend traps for real and imaginary creatures, thinking about Slominski's more quirky traps such as the rocking horse and the pram. Your design for the interior could include luxuries for the prey.

- Read Jacob and Wilhelm Grimm's story, *Hansel and Gretel*, in which a gingerbread house is a trap created by a witch to lure two children inside. Compare this to those of Slominski's traps that look deceptively harmless.

- Ask older students to find out about animal testing or animal rights protesters on the internet, and use this research as the starting point for a debate. Alternatively, inspired by Slominski's fox trap, organize a discussion about the issue of fox hunting.

- Use the internet to find other artists who feature windmills or bicycles in their work.

- Make a list of words that are relevant to Slominski and his traps. Examples might include: absurd, quirky, mundane, incongruous, complex, ironic, humorous, eccentric, playful, serious, witty, deceptive, cunning, and slapstick.

CLASSROOM ACTIVITIES

ACTIONS

Cross-curricular links: English (speaking and listening, writing, drama)

- Place several ordinary objects in the classroom. Allocate one object per group and ask the pupils to create a narrative explaining how the object got there. Encourage them to think along Slominski's lines by citing one or two examples of his actions. Ask the pupils to create a storyboard for their narrative, then to act out the process involved. They could photograph or video of their action to show other groups.

- Ask the pupils to come up with challenges for each other. For example, Slominski originally asked the Serpentine Gallery if it was possible to build a wall from top to bottom. As a group, discuss how the pupil's challenges could be realized. You may even want to have a go at realizing one of them!

CURRICULUM MAP

This table indicates relevant links to the Foundation Stage for 3 – 5 year olds. Three of the six areas of learning are relevant to this exhibition.

Area of Learning	**THEME/FOCUS**
Personal, social and emotional development	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. • Working alone and in a large group • Establishing relationships with other practitioners *(like Gallery staff and artists)*
Communication, language and literacy	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. • Opportunities for children to communicate thoughts, ideas and feelings *(in their discussion about Slominski's work)* • Using communication, language and literacy in every part of the curriculum
Creative development	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. • Opportunities to work alongside artists and other creative adults *(on a Gallery visit)* • A wide range of activities that children can respond to by using many senses *(such as placing several unusual objects in the classroom and asking the pupils to act out how they got there)* • Children having time to explore and experiment with ideas, materials and activities (*ask the children to come up with challenges, like Slominski's actions)*

CURRICULUM MAP

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

SUBJECT	**THEME/FOCUS**	**NATIONAL CURRICULUM REFERENCE Key stages 1 & 2**
Art and design	• Record from first-hand observation, experience and imagination • Ask and answer questions about the starting points for work • Investigate and make art, craft and design and represent 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 • Investigate art/design in a variety of genres/styles • Explore a range of starting points for practical work • Work on their own and collaborate with others on larger work • Use a range of materials and processes • Investigate different kinds of art, craft and design	1a 1b 2a, b and c 4a 4b 4c 5a 5b 5c 5d
English	En1: Speaking and listening • Group discussion and interaction • Drama – use language and actions to explore and convey characters *(acting out the action that led to the object's location)* • Opportunities for pupils to listen to adults giving detailed explanations and presentations at the Gallery • Share ideas and experiences En3: Writing • Use of vocabulary *(like absurd, quirky, playful, serious, complex)* • Purposes for writing: to communicate with others; to organise and explain information *(by writing an exhibition review)*; to create imaginary worlds (*by inventing stories about how the objects got there)*	 3a, b, c, d and e 4a 9b 10b 1a 9a, b and d

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stages 1 & 2
Design and technology	Design, make and evaluate pretend traps for real and imaginary creatures, thinking about Slominski's more quirky-looking traps • 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	• Working with others to explore a variety of information sources and ICT tools (*using the internet to research other artists that often feature windmills or bicycles in their work)*	5b

CURRICULUM MAP

Related QCA Schemes of Work for Art and Design, Key stages 1 & 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. They also learn skills for arranging materials they have collected to make a sculpture.
  (Slominski's work is sculptural, sometimes resulting from an action.)

- **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 a dream. They invent a number of characters and develop a narrative to describe the dream.
  (For Slominski the mythology around how an object arrived in the Gallery is as important as the work itself.)

- **Unit 5A Objects and meanings**
  Children investigate the work of artists who have used the theme of still life in a variety of ways to convey ideas and feelings. They develop skills of observation and recording, and knowledge and understanding of colour, tone and composition.
  (*Slominski's actions often result in an object, and his traps are mainly based on real ones.)*

- **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. (*Slominski's work often extends out from the gallery setting into the local environment.)*

- **General Unit: Visiting a museum, gallery or site**
  Children visit the *Andreas Slominski* exhibition at the Serpentine Gallery.

CURRICULUM MAP

This table shows relevant links to the National Curriculum (**Key Stages 3**). Cross-curricular opportunities include English and ICT.

SUBJECT	**THEME/FOCUS**	**NATIONAL CURRICULUM REFERENCE Key stage 3**
Art and design	• Recording and analysing first-hand observations (*in the Gallery*) • Discussing and questioning exhibits to help students develop ideas for independent work (*Students should be encouraged to discuss exhibits in groups or with tutors)* • 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 techniques and controlling tools • Experimenting 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 environment *(Slominski's work often results from an action, leaving no evidence except for the object as a relic)* • Working on their own and collaborating with others on different scales • Investigating art, craft and design from a range of historical, social and cultural contexts (*on Gallery visits)*	1a 1b 2a 2b 2c 4a 5a 5b 5d

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 3
English	En1: Speaking and listening • Use images to enhance communication • Concentrate on and recall the main features of a talk (G*allery talk*) • Ask questions and give relevant and helpful comments *(Gallery talk)* • 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 • Listen to live talks and presentations (G*allery talk*) • Group discussion: explore, hypothesise, debate and analyse En3: Writing • Writing to analyse, review and comment; form individual views taking into account evidence and opinions (*by writing reviews or critiques of the exhibition)* • To imagine, explore and entertain (*by creating narratives about how Slominski's objects got there, or by devising challenges, like Slominski asking the Serpentine Gallery if it was possible to build a wall from top to bottom*) • To analyse, review and comment (*reviewing art work*)	1d 2a 2f 3b and c 9a 10a 1m 9a 9d
ICT	• To collect information using refined search methods to collate valid material *(for example using a search tool, collect imagery and articles on the artists that often feature windmills or bicycles in their work; or research animal testing and animal rights protesters as a starting point for a debate)*	1b

CURRICULUM MAP

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

- **Unit 7C Recreating landscapes**
  Pupils explore landscape as the starting point for 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.
  (Slominski's work often extends out from the gallery setting into the local environment.)

- **Unit 8A Objects and viewpoints**
  Pupils explore familiar objects from different viewpoints as the starting point for their work.
  (*Slominski's actions often result in an object, and his traps are mainly based on real ones.)*

- **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.
  (Some of Slominski's objects that result from actions are temporary and site reliant.)

- **General Unit: Visiting a museum, gallery or site**
  Pupils visit the *Andreas Slominski* exhibition at the Serpentine Gallery.

CURRICULUM MAP

EXAM BOARD and LEVEL	THEME/FOCUS	REFERENCE
Edexcel GCSE Art and Design and **AQA** GCSE Art and Design	• Record observations, experiences and ideas in forms that are appropriate to intentions *(Students can use information gathered from the exhibition to help inform their own work.)* • Analyse and evaluate images, objects and artefacts showing understanding of context *(Some of Slominski's work has been created especially for the Serpentine Gallery, as actions resulting in objects displayed in the exhibition.)* • Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses *(Slominski's work often results from an action with the outcome highly unpredictable)* • Present a personal response, realising intentions and making informed connections with the work of others *(like Andreas Slominski)*	A01 A02 A03 A04
Edexcel Advanced GCE level Art and Design and **AQA** Advanced GCE level Art and Design	• Record observations, experiences, ideas, information and insights in visual and other forms appropriate to intentions *(Students can use information collated from the exhibition to help inform their own work.)* • Analyse and evaluate critically sources such as images, objects, artefacts and texts, showing understanding of purposes, meanings and contexts *(Some of Slominski's work has been created especially for the Serpentine Gallery, as actions resulting in objects displayed in the exhibition.)* • Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying relationships and analysing methods and outcomes *(Slominski's work often results from an action with highly unpredictable outcomes)* • Present a personal, coherent and informed response, realising intentions, and articulating and explaining connections with the work of others *(like Andreas Slominski)*	A01 A02 A03 A04

FURTHER READING

Selected books and catalogues:

1989 *BiNationale, exhibition catalogue.* Interview with A Slominski. Kunsthalle, Kunstsammlung, Kunstverein, Düsseldorf, 1988; ICA, Museum of Fine Arts, Boston

1994 *Some Went Mad, Some Ran Away…* London: Serpentine Gallery

1998 Erika Langmur and Norbert Lynton. *The Yale Dictionary of Art and Artists.* Yale University Press: New Haven and London

2001 *State of Play*. London: Serpentine Gallery

2005 Jens Hoffman and Joan Jonas. *Perform.* London: Thames and Hudson

Selected articles and reviews:

1998 Patrick Frey. 'Andreas Slominski – Kunsthalle Zürich'. *Artforum,* November, p105

1999 Jan Verwoert. 'Andreas Slominski'. *Frieze*, Issue 47
Ronald Jones. 'Sticky Shtick'. *Artforum,* January

1999 4-article special on Andreas Slominski. *Parkett*, No 55

2003 Sally O'Reilly. 'Andreas Slominski'. *Art Monthly,* December–January 03-04, p272
Jens Hoffman. 'Andreas Slominski: Adventures'. *Flash Art,* Vol 36, May-June, pp134-36

2004 Laura Tansini. 'Andreas Slominski'. *Sculpture,* April, p79

Selected websites:

http://en.wikipedia.org/wiki/Main_Page (Wikipedia the free encyclopaedia)

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 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 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
- *Andreas Slominski*: 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 a book on *Andreas Slominski*, which will be held on 13 June 2005.