Serpentine Gallery
Teachers' Notes

Monika Sosnowska
5 December 2004 – 16 January 2005

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

General contents:

- **Planning a visit to the Serpentine Gallery**
  Details about how to get to the Gallery, who to contact, how to get involved in the Education Programme and what special events are coming up
- ***Monika Sosnowska*: an introduction**
  Information about the artist and the exhibition
- **Background information**
  The exhibition's context and the key influences on Sosnowska's work
- **Questions and points for discussion**
  For use at the Gallery or in the classroom
- **Artistic links**
  Other artists whose work relates to Sosnowska's
- **Classroom activities**
  Practical classroom activities connected with the *Monika Sosnowska* 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 Monika Sosnowska and her work
- **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, Knightsbridge, or Lancaster Gate stations
Buses 9, 10, 12, 52, 94

Please note, the Gallery is closed 24, 25, 26, and 31 December and 1 January.

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
Email rachelm@serpentinegallery.org

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 every exhibition accompanied by a British Sign Language (BSL) Interpreter.

11 December **Gavin Wade**, artist and curator
18 December **Ben Jones**, art historian **BSL interpreted**
25 December Gallery closed
1 January Gallery closed
8 January **Graham Seaton**, artist
15 January **Milika Muritu**, artist and curator
Talks supported by The M B Grabowski Fund

Lunch-time Discussions
Thursdays 1pm during term time
Post-graduate students from London colleges and universities lead debates about the exhibition.

Education Private View and Book Launch
Tuesday 14 December, 6.30 – 8.30pm
A special viewing of the *Monika Sosnowska* exhibition with staff on hand to discuss opportunities for involvement in the Education Programme.

Launch of *The Infinite Line: Re-making Art After Modernism* by Briony Fer (Yale University Press, 2004). *The Infinite Line* offers a radical reinterpretation of the innovative art of the 1950s and 60s. Briony Fer is Reader in History of Art at University College London. Book launch in collaboration with Walther Koenig Books.

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

Family activities include trails and special events.

Monika Sosnowska Art Pack
Things to do in the exhibition and at home.
Available at the Gallery Lobby Desk £1

Family Day
Exploring Spaces
Saturday 8 January, 12 – 5pm
Admission free

Using card, paper and fabric, a team of artists will work with families to transform the Sackler Centre of Arts Education into an exciting new space. All ages welcome. Children must be accompanied by an adult.

Information: Rachel Moss Tel 020 7298 1516
Email rachelm@serpentinegallery.org

Images: *Scenic* Family day during the *Glenn Brown* exhibition, Saturday 16 October 2004

PLANNING A VISIT TO THE SERPENTINE GALLERY

MONIKA SOSNOWSKA SPECIAL EVENTS

Sweatshop
Circulation Spaces
Tuesday 14 December, 3 – 5pm
The Sackler Centre of Arts Education
at the Serpentine Gallery
Admission free

Sweatshops are a series of events that work as a factory for ideas and debate. These informal discussions invite writers, artists, curators and theorists to explore their current research interests.

Invited speakers for this *Sweatshop* are Karen Mirza and Brad Butler (artists), Peg Rawes (writer), Neil Wenman (curator, artist and writer) and Eyal Weizman (architect and writer).

Architecture can provoke a wide range of experiences, from the political realities of controlled space and architecture as an instrument of power, to experiences of the uncanny. This *Sweatshop* investigates what happens when one architecture is inserted inside another.

Information: Sally Tallant Tel 020 7298 1514
Email sallyt@serpentinegallery.org

Artist Talk
Monika Sosnowska
in conversation with
Dr Jane Rendell
Sunday 5 December, 2pm
Serpentine Gallery
Admission free

To coincide with this exhibition, Monika Sosnowska will talk with Dr Jane Rendell, Reader in Architecture and Art, and Director of Architectural Research, The Bartlett School of Architecture, University College London.

Information: Sally Tallant Tel 020 7298 1514
Email sallyt@serpentinegallery.org

MONIKA SOSNOWSKA: AN INTRODUCTION

BACKGROUND TO THE EXHIBITION

Using the exhibition space of the Serpentine as the starting point for her work, Monika Sosnowska has been commissioned to design an installation that dramatically transforms the configuration of these galleries. Her labyrinthine environment comprises a series of irregularly shaped chambers and interconnecting passages.

Working with simple materials such as paint, wood and MDF, Sosnowska relies on shifts in scale as well as angled walls and sloping ceilings to engage and confound viewers within her constructed space. At certain points in the installation, openings in the structure allow visitors to exit into the existing galleries and gain a different perspective on this piece. Her work can be seen in relation to a number of contemporary artists who use space as a medium to offer both physical and psychological experiences, thereby co-opting viewers as active participants in their work. Her previous installations have included a series of doors opening onto each other in maze-like formation and a corridor that gradually diminishes in size.

Born in Ryki, Poland in 1972, Sosnowska creates work that is frequently reminiscent of eastern European public buildings, particularly through her use of industrial-coloured paint that calls to mind public buildings such as schools and hospitals. In this exhibition, the monochrome walls, floor and ceiling and the irregular form of the artist's installation recall the low-cost décor and structures often found in Polish architecture of the 1970s and 80s.

Sosnowska's reputation in the international art world has grown rapidly following her exhibitions and projects in continental Europe and Asia, and the critical acclaim her works attracted at the *Venice Biennale* and *Istanbul Biennial,* both 2003, and *Manifesta 4*, Frankfurt, 2002. This exhibition – the first of Sosnowska's work in a public gallery in the United Kingdom – continues the Serpentine's long history of commissioning new work including artists Georges Adéagbo, Doug Aitken, Brian Catling, Maurizio Cattelan, Richard Deacon, Anya Gallaccio, Ian Hamilton-Finlay, Aleksandra Mir, and Richard Serra as well as architects Zaha Hadid, Toyo Ito, Daniel Libeskind (both with Arup), and Oscar Niemeyer.

These notes have been divided into four key themes in Monika Sosnowska's work:

- **Sculpture**
- **Installation**
- **Architecture**
- **Painting**

MONIKA SOSNOWSKA: AN INTRODUCTION

SELECTED BIOGRAPHY

General

1972 Born Ryki, Poland
1993–1998 MA Akademia Sztuk Pięknych, Poznań, Poland
1999–2000 Rijksakademie van Beeldende Kunsten, Akademia Sztuki, Amsterdam

Lives and works in Berlin and Warsaw

Selected Solo Exhibitions

1999 *The Shift,* Rijksakademie, Amsterdam
The Double Reality, Rijksakademie, Amsterdam
2000 *Non-Existent Room in a Part,* Rijksakademie, Amsterdam
The Additional Illumination, Rijksakademie, Amsterdam
Bon Voyage, Rijksakademie, Amsterdam
2001 *Little Alice,* Centre for Contemporary Art, Ujazdowski Castle, Warsaw
2002 Foksal Gallery Foundation, Warsaw
Galerie Display, Prague (with Wilhelm Sasnal)
2003 Galleria Laura Pecci, Milan (with Wilhelm Sasnal)
2004 Stella Lohaus Gallery, Antwerp
The Modern Institute, Glasgow
De Appel, Amsterdam
Künstlerhaus Bethanien, Berlin

Selected Group Exhibitions

2000 *Painted Image Limited,* Outline Foundation, Amsterdam
The Double Room, Hans Brinker Hotel, Amsterdam
Escape, Centre de Solai, Bamako, Mali
2001 *Oikos,* Leon Wyczólkowski Museum, Bydgoszcz, Poland
Painters' Competition, Galeria Bielska BWA, Bielsko-Biala, Poland

1st Tirana Biennial, Albania
Il y a toujour quelq'un qui veux quelque chose, Galerie du Jour, Paris
Galeria Raster, Warsaw

2002 *In Capital Letters*, Kunsthalle Basel
Manifesta 4 – European Biennial of Contemporary Art, Frankfurt
Project 1, 4th Kwangju Biennale, Korea
Fair, Royal College of Art, London
POLES: The new art of Poland, La Capella del Antic Hospital de la Santa Creu, Barcelona

2003 *Art Focus 4, International Biennial of Contemporary Art,* Israel Museum, Jerusalem
Re: Location 6, Villa Arson, Nice and Centrum Sztuki Wspolczesnej, Gdansk, Poland
Splendor Geometrik, Galerie Gisela Capitain, Cologne
Poetic Justice, 8th International Istanbul Biennial, Turkey
Hidden in a Daylight, Hotel Pod Jeleniem, Cieszyn, Poland
Clandestine, 50th Venice Biennale, Italy
Pale Fire, Galerie Nordenhake, Berlin
Architectures of Gender: Contemporary Women's Art in Poland, Sculpture Center, New York
Bewitched, Bothered and Bewildered: Spatial Emotion in Contemporary Art and Architecture. Migros Museum für Gegenwartskunst, Zürich (travelled to Łaźnia Centre for Contemporary Art, Gdansk, Poland)
Contemporary Art for All Children, Zachęta Gallery of Art, Warsaw
S-AIR Show 2, Intercross Creative Center, Sapporo, Japan
Views, Deutsche Bank Cultural Foundation Award, Zachęta Gallery of Art, Warsaw

2004 *Ce qui reste,* Galerie du TNB, Rennes, France
Barraque D'Dull Odde, Galleria Continua, San Gimignano, Italy
Den Haag Sculptuur, The Netherlands
Distances? Le Plateau, Paris
PRYM, Galeria Biuro Wystaw Artystycznych, Zielona Góra, Poland
The Parallel Action, (organized by Foksal Gallery Foundation), Cieszyn, Poland
Cordially Invited, Basis Voor Actuele Kunst, Utrecht

BACKGROUND INFORMATION

SCULPTURE

'Sculpture is a three-dimensional work of art, or the art of making it. Such works may be carved, modelled, constructed or cast. Sculptures can also be made in a huge variety of media.'
(Art Lex Art Dictionary online, www.artlex.com)

The German artist Kurt Schwitters (1887 – 1948) and the French artist Marcel Duchamp (1887 – 1968) each made work, which has influenced generations of artists. Schwitters is known particularly for his invention of the nonsense word Merz, which he first coined for collages of discarded objects. The term (which he also used as a verb) became his playful trademark, and his collages eventually became part of three 'Merzbau' – entire houses filled with found objects. Duchamp is possibly best known for his Readymades, first created in 1913. These were everyday objects, sometimes slightly altered, that the artist designated as art works.

Monika Sosnowska's art work is often sculptural. *Untitled,* 2004 at the Serpentine Gallery is one continuous structure although it appears to be fragmented. When viewed externally it can be seen as a physical object. It is constructed of MDF (medium density fibreboard), a common building material, on four sides – walls, floor and ceiling – and has a low-tech, handmade quality. This work, which is made up of geometric shapes joined together at varying irregular angles, has been made specifically in response to the Serpentine's gallery space, and designed for visitors to move through.
'Architecture is inhabited sculpture.' Constantin Brancusi, Romanian-born French sculptor (1876 – 1957)
(Art Lex Art Dictionary online, www.artlex.com)

' "Sculpture is what you bump into when you back up to see a painting," Barnett Newman said in the fifties. But it would probably be more accurate to say of the work that one found in the early sixties that sculpture had entered a categorical no-man's-land: it was what was on or in front of a building that was not the building, or what was in the landscape that was not the landscape.'
(Rosalind E Krauss, *The Originality of the Avant-Garde and Other Modernist Myths,* London: The MIT Press, 1985, pp 282-83)

QUESTIONS AND POINTS FOR DISCUSSION

SCULPTURE

- Discuss the sculptural qualities of *Untitled,* 2004.

- Draw some of the shapes you can see in the installation (like the pieces of wood, the openings, or the flat sheets that intersect the Gallery walls). Are they common shapes, like rectangles and pentagons? How many sides do they have? How big do you think the angles are?

- Choose one of the shapes you have drawn. How many times can you find this shape? Find it in one place and draw the shapes you see around it.

- Look closely at how the structure has been made out of painted MDF. Draw some of the joints. Discuss the construction process.

BACKGROUND INFORMATION

INSTALLATION

'Installation or installation art is art made for a specific space, exploiting certain qualities of that space, more often indoors than out. The term became widely used in the 1970s and 1980s. Installations may be temporary or permanent.'
(Art Lex Art Dictionary online, www.artlex.com)

'Modernism's constructivist avant-garde discovered space as the medium for moulding society.'
(Jan Verwoert. 'Hallucinated Modernism: On the works of Monika Sosnowska'. *Be Magazin des Künstlerhaus Bethanien,* no 11, 2004)

Monika Sosnowska's art work is often created for specific spaces and so can be defined as installation. *Untitled,* 2004 has been made especially for the Serpentine Gallery. Monika Sosnowska creates large-scale three-dimensional environments that physically and psychologically affect the way that visitors perceive particular spaces. The Serpentine has commissioned Sosnowska to make a new work that responds to and alters the experience of visiting the Gallery.

'The labyrinth is often a metaphor for an inner psychological state...In constructing her "buildings" inside other buildings, she pushes the imagination toward shut-in situations of intimacy or personal solitude.'
(Francesca Pasini. 'Monika Sosnowska: Galleria Continua'. *Artforum,* vol XLIII, no 1, September 2004, p 280)

The installation begins with a single rectangular entrance leading from the empty south gallery into a passageway that does not reveal what lies beyond. After this short corridor, the installation becomes labyrinthine, with tunnels leading in different directions into irregular shaped chambers, some with sloping ceilings and exits into the gallery space. In some places, these external spaces are narrow or irregular in shape. In others, it is possible to step back and see the structure from the outside. It is, however, impossible to view the entire installation at once, so perception is always fragmented. The visitor must recall earlier sections in order to formulate a mental picture of the whole work.

'Keeping the memory of doll's houses or stage backdrops, her installations suggest allusions and references without insisting on a specific and definitive discourse.'
(*Manifesta 4* online, www.manifesta.org/manifesta4/)

Each visitor negotiates his or her own journey through the structure, following the unpredictable turnings with which it reconfigures the gallery space. There are three types of passage in the installation: those that move from one internal space to another, those that pass through a specific environment, and those that arrive outside the structure but within the Gallery walls. Viewers are free to move through every space.

'She persuades us that mystery can be found anywhere, even round the corner of an ordinary looking corridor...She erases the borderline between fact and fiction. She introduces uncertainty.'
(Violetta Sajkiewicz. 'Monika Sosnowska: The Spectacles of Architecture'. *Hidden in a Daylight,* Warsaw: Foksal Gallery Foundation, 2003, p 59)

The artist compares the sequence of different spaces encountered in walking through the installation to the way in which a film unfolds frame by frame. There is, however, no narrative and no obvious conclusion or climax inherent in the work. Rather it is an accumulation of experiences that stimulates the imagination so that viewers can create their own narratives. Psychological responses are central to Sosnowska's practice, whether the effect is to provoke paranoia, anxiety, disorientation, claustrophobia or intrigue. Sometimes viewers feel as if they will never find an exit from her spaces, which seem at times to be infinite.

Throughout the installation *Untitled,* 2004 there are changes in perspective and scale. The viewer may suddenly feel very large in the space, like being in the film *Being John Malkovich*, 1994 or in Lewis Carroll's *Alice's Adventures in Wonderland*, 1864. This experience is similar to *Untitled,* 2003*,* located in the Arsenale at the *50th Venice Biennale*, 2003*,* where Sosnowska created a long shrinking corridor. She has even created a work titled *Little Alice*, 2001 at the Laboratorium Gallery, Centre for Contemporary Art, Warsaw. In its capacity for disorientation, Sosnowska's art work has also been likened to novels by Franz Kafka, such as *The Trial*, 1925 and *The Castle,* 1926.

'Monika Sosnowska creates Kafkaesque situations in the context of clear, rational structures in which spatial configurations are open to physical and emotional experience.'
(Baloise Art Prize at *Art 34 Basel,* Baloise online, www.baloise.ch/)

Extract from *Alice's Adventures in Wonderland*

Alice opened the door and found that it led into a small passage, not much larger than a rat-hole: she knelt down and looked along the passage into the loveliest garden you ever saw. How she longed to get out of that dark hall, and wander about those beds of bright flowers and those cool fountains, but she could not even get her head through the doorway; 'and even if my head would go through,' thought poor Alice, 'it would be of very little use without my shoulders. Oh, how I wish I could shut up like a telescope! I think I could, if I only knew how to begin'. For, you see, so many out-of-the-way things had happened lately, that Alice had begun to think that very few things indeed were really impossible.

There seemed to be no use in waiting by the little door, so she went back to the table, half hoping she might find another key on it, or at any rate a book of rules for shutting people up like telescopes: this time she found a little bottle on it ('which certainly was not there before,' said Alice), and round its neck a paper label, with the words 'DRINK ME' beautifully printed on it in large letters.

It was all very well to say 'Drink me,' but the wise little Alice was not going to do *that* in a hurry. 'No, I'll look first,' she said, 'and see whether it's marked "*poison*" or not'; for she had read several nice little stories about children who had got burnt, and eaten up by wild beasts, and many other unpleasant things, all because they *would* not remember the simple rules their friends had taught them: such as, that a red-hot poker will burn you if you hold it too long; and that, if you cut your finger *very* deeply with a knife, it usually bleeds; and she had never forgotten that, if you drink much from a bottle marked 'poison,' it is almost certain to disagree with you, sooner or later.

However, this bottle was *not* marked 'poison,' so Alice ventured to taste it, and finding it very nice (it had, in fact, a sort of mixed flavour of cherry-tart, custard, pine-apple, roast turkey, toffee, and hot-buttered toast), she very soon finished it off.

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'What a curious feeling!' said Alice. 'I must be shutting up like a telescope.'

And so it was indeed: she was now only ten inches high, and her face brightened up at the thought that she was now the right size for going through the little door into that lovely garden. First, however, she waited for a few minutes to see if she was going to shrink any further: she felt a little nervous about this; 'for it might end, you know,' said Alice, 'in my going out altogether, like a candle. I wonder what I should be like then?' And she tried to fancy what the flame of a candle is like after it is blown out, for she could not remember ever having seen such a thing.

*(*Lewis Carroll, *Alice's Adventures in Wonderland*)

Extract from *The Trial*

‘There can be no doubt – ‘ said K., quite softly, for he was elated by the breathless attention of the meeting; in that stillness a subdued hum was audible which was more exciting than the wildest applause – ‘there can be no doubt that behind all the actions of this court of justice, that is to say in my case, behind my arrest and today's interrogation, there is a great organisation at work. An organisation which not only employs corrupt warders, oafish Inspectors, and Examining Magistrates of whom the best that can be said is that they recognise their own limitations, but also has at its disposal a judicial hierarchy of high, indeed of the highest rank, with an indispensable and numerous retinue of servants, clerks, police, and other assistants, perhaps even hangmen, I do not shrink from that word. And the significance of this great organisation, gentlemen? It consists in this, that innocent persons are accused of guilt, and senseless proceedings are put in motion against them...’

(Franz Kafka, *The Trial,* 1925. Translation by Willa Muir)

QUESTIONS AND POINTS FOR DISCUSSION

INSTALLATION

- Discuss the reasons why *Untitled,* 2004 is an installation.

- Draw or write a list of words that describe how you feel inside the structure. Discuss these with the rest of your group. Are they mainly positive or negative words? Try going through the space alone and then as part of a group. Does this change the way you feel?

- This installation is called *Untitled*, 2004. If you could rename it what would you call it and why? Discuss your ideas.

- The first room of the Gallery is empty. What would you put in this room if you could add to this art work? Draw or write your ideas and then discuss them.

- Map your journey through the installation from one space to the next, using words, pictures and symbols (like arrows). You could try to map the whole installation or just choose a section.

- Think about and discuss these pairs of words in relation to the installation: public and private; interior and exterior; hidden and visible.

- Discuss the idea that Sosnowska's work is like a phantasmagoria – a shifting series of real or imaginary figures as seen in a dream.

- Read the extract from Franz Kafka's *The Trial,* 1925. Discuss how Kafka's writing could relate to Sosnowska's installation.

BACKGROUND INFORMATION

ARCHITECTURE

'Architecture is the art of designing and constructing buildings (structures), and other environmental features. A person who practises architecture is called an architect.'
(Art Lex Art Dictionary online, www.artlex.com)

The *Monika Sosnowska* exhibition provides an opportunity to consider the relationship between art and architecture and their shared concerns, which are particularly significant in contemporary installation work.

'Always design a thing by considering its next larger context – a chair in a room, a room in a house, a house in an environment, an environment in a city plan.' Eero Saarinen, Finnish-American Architect (1910-61)
(Art Lex Art Dictionary online, www.artlex.com)

As well as visual art, architecture is an important starting point for Sosnowska's work. *Untitled,* 2004 begins with the formal structure of the existing Serpentine Gallery building. The looser, contorted spaces within it are reminiscent of the kind of low-tech, improvised building style that was common in Poland from the late 1960s onwards.

Sosnowska's installations '... challenge the viewers' sense of orientation by transforming the most stable of the arts – architecture – into a bewildering game.'
(Baloise Art Prize at *Art 34 Basel,* Baloise online, www.baloise.ch/)

The artist's work has been described as a 'hallucinatory modernism' in that it incorporates basic elements of functional modernist architecture such as sober, plain corridors and entrances that are twisted into a more complex organization using devices such as shifts in scale and optical illusions. There is no artificial lighting inside the installation, but the gallery outside is strongly lit so that ambient light creates shadows and brightly illuminated segments inside that emphasize the contours of the structure.

'Her architectonic installations begin with a well-known idea but take it further, exploring from the point at which the architects and designers left it.'
(Joanna Mytowska. 'On the Other Side of the Wall'. *Poetic Justice, 8th International Istanbul Biennial*, 2003)

Long corridors, lowered ceilings, pairs of doors, whole rooms, staircases and wainscots (wooden panelling on the lower part of a wall) are characteristic in her earlier work. Sosnowska is interested in architecture itself, not in creating functional spaces. She calls her spaces, which are made out of basic materials in a simple, low-tech, handmade way, 'self-made architecture' or 'mental spaces'.

'I treat a space as a specific medium in my works. I am especially absorbed in that moment when the physical space turns into some kind of mental space... strongly influenced by the time, situation, or circumstances...The fact of blurring the outlines and frontiers makes it difficult to know where exactly my work begins and where exactly it ends, and makes this uncertainty get bigger and more surprising.'
(Samuele Menin and Valentina Sansone. 'Sculpture Forever: Contemporary Sculpture (part 1)'. *Flash Art,* vol 36, no 230, May /June 2003, p 128)

QUESTIONS AND POINTS FOR DISCUSSION

ARCHITECTURE

- Discuss the ways in which *Untitled,* 2004 could be considered architectural.
- Draw part of the Serpentine Gallery building from the outside. Discuss what makes it an unusual structure.
- Look at the installation from various viewpoints. Compare and discuss how the experience of being inside the installation differs from being outside it, but still inside the Serpentine Gallery.

BACKGROUND INFORMATION

PAINTING

'Painting is works of art made with paint on a surface. Often the surface is either a tightly stretched piece of canvas or a panel. How the ground (on which paint is applied) is prepared depends greatly on the type of paint to be used.'
(Art Lex Art Dictionary online, www.artlex.com)

Monika Sosnowska's art work is often painted, and she sees painting as being important in her practice. *Untitled,* 2004 is painted inside and out in one colour – a rich earthy brown with a glossy finish. The colour is based on a pigment that was cheap and readily available – and therefore very popular – in Poland in the 1970s and 80s when the artist grew up. The green and brown paint often used in Sosnowska's work recalls institutions, such as schools, hospitals, offices and prisons. The uniformity and intensity of the colour provides a strong contrast to the whiteness of the Serpentine Gallery walls. As well as painting monochrome walls, in previous work she has added stripes inspired by regional costumes, patterns from commercial wallpaper, or ornamentation from Polish rustic furniture.

'…categories like sculpture and painting have been kneaded and stretched and twisted in an extraordinary demonstration of elasticity, a display of the way a cultural term can be extended to include just about anything.'
(Rosalind E Krauss, *The Originality of the Avant-Garde and Other Modernist Myths,* London: The MIT Press, 1985, p 277)

QUESTIONS AND POINTS FOR DISCUSSION

PAINTING

- Discuss the ways in which *Untitled,* 2004 could be thought of as painting.
- What does the colour Sosnowska has chosen make you think of? Write and draw your ideas.
- If you could change the colour what would you choose? How would the work make you feel if it were painted pink, or blue, or green? Try looking at it through coloured acetates.

ARTISTIC LINKS

This section helps to provide a cultural context for the exhibition. Although Sosnowska does not cite any direct influences, she tends to take more interest in artists whose concerns are similar to her own than in those whose work simply looks similar. Also included here is relevant background information about Polish artists and architecture.

Artists and writers

- **Kafka, Franz (1883 – 1924)** Born in Prague, then part of Austria, Kafka is one of the most influential writers of the 20th and 21st centuries. Born into a middle-class Jewish family, he was virtually unknown during his lifetime, but his works have since been recognized as symbolizing modern man's anxiety-ridden alienation in an unintelligible, hostile, or indifferent world. His novels include *The Trial* (1925) and *The Castle* (1926); in both of these, his concise style forms a striking contrast to the labyrinthine complexities and powerfully oppressive symbols of torment that form the key to his vision. One of Sosnowska's installations was referred to as Kafkaesque by the judges who awarded her the 'Art Statements' Baloise Art Prize at *Art 34 Basel*, 2003.

- **Schwitters, Kurt (1887 – 1948)** Best known for his elaborate collages made from discarded objects including corks old shoes and bits of paper like bus tickets and scraps of newsprint, Schwitters was born in Hanover, Germany. In 1919, he first applied the nonsense word Merz to these 'art from non-art' pieces, and the term soon became a playful trademark that he used increasingly widely (as a verb and a noun). Cut from a sheet of letterhead, the letters were originally part of the larger word *Commerzbank.* Eventually, Schwitters collected his collages into three 'Merzbau' – entire houses filled with found objects.

- **Kobro, Katarzyna (1898 – 1951)** Polish artist, born in Russia; during her lifetime, her name was less well known than that of her companion Wladislaw Strzeminski, but she has received increasing recognition since her death. Kobro's space-defining Constructivist sculptures – specifically the monochrome 'spatial sculptures' and 'spatial compositions' – are particularly significant. These, as well as her writing on art theory, place her in the forefront of European Constructivism. The geometric shapes, lines and intersecting planes in Sosnowska's recent installations are reminiscent of Kobro's work.

- **Kabakov, Ilya (born 1933)** Russian artist who originally trained as a graphic designer and illustrated children's books, but since 1980 has focused on large-scale installations. Kabakov now lives and works in New York and Paris with his wife Emilia, with whom he has collaborated since 1988. Together they create installations that often use narratives around fictitious characters to comment on Russian history, politics and culture. *Labyrinth: My Mother's Album,* 1990,

for example, is presented as the autobiography of a character whose memories appear throughout the space (a winding corridor with dim lighting and shabby decorations reminiscent of Moscow apartments) in the form of photographs, written words, sounds and objects.

- **Balka, Miroslaw (born 1958)** Warsaw-based Polish artist whose sculptures and installations draw on memories of his Catholic upbringing during the Communist regime. Using his childhood home as a studio, Balka works with everyday materials and objects that at first appear unconnected, but reveal a strong personal significance that makes his work almost autobiographical and often reflects his rejection of the Catholic faith. Many of his sculptures are related to the dimensions of his own body and the presence it leaves behind. Along the same lines, he uses materials like carpet to represent domestic life, and smears strong-smelling soap on steel to evoke memories of the school washroom.

- **Althamer, Pawel (born 1967)** Polish artist who creates sculpture, performance art, installations and video art. Between 1988 and 1993, Althamer attended sculpture classes at the Academy of Fine Arts in Warsaw, studying under Grzegorz Kowalski. Focusing on the themes of loneliness, alienation and isolation, his work often involves constructed devices and environments including body suits and a darkroom in which he aimed to separate himself and his audience from the real world. In the mid-1990s, Althamer began to reflect on social issues, especially the role and place of art in large cities. Together with his neighbours, he organized a number of projects including *Bródno,* 2000; here, the residents of his housing block in the Bródno district of Warsaw worked together to turn it into a giant installation by illuminating a specific selection of windows to form the numeral 2000.

- **Sasnal, Wilhelm (born 1972)** Polish painter who studied architecture at Krakow Technical University, then went on to study painting at the Academy of Fine Arts, also in Krakow. Sasnal's work seems to pose key questions about the emotions inspired by photographs and images from films and magazines. The artist's wide-ranging inspirations have included landscapes and people, supermarket and travel-office leaflets, the covers of well-known record albums, and holiday postcards. His paintings are characterized by their often-monochrome surfaces and their focus on extreme detail and perspective. Like Sosnowska, Sasnal draws directly from everyday life while retaining a distance from his subject matter. Because of this, she feels a strong affinity with his work even though it is very different in terms of media and formal qualities.

Among the other contemporary artists who, like Sosnowska, create installations that transform space and include viewer participation in their concept, are Olafur Eliasson, Paulina Olowska, Piotr Uklanski, Mike Nelson, Toby Patterson and Gregor Schneider.

Art movements and galleries

- **CoBrA** A group of mid-20th-century painters whose name was formed from the first letters of **Co**penhagen, **Br**ussels and **A**msterdam. Founded in Paris in 1948, it included Pierre Alechinsky, Karel Appel, Corneille, Egill Jacobsen, Asger Jorn, Lucebert, and Carl-Henning Pederson among its members. Their art was experimental, inspired by Marxism, and sympathetic to Expressionism and Surrealism, but its greatest affinity was to folk and children's art, and to the works of Paul Klee and Joan Miró. CoBrA, whose main spokesman (and the inventor of its name) was Belgian poet and essayist Christian Dotrement, remained active until 1951.

- **Constructivism** A modern art movement developed in 1917 by the Russian sculptor Vladimir Tatlin (1885 – 1953) with the aim of creating abstract sculpture for an industrialized society. The resulting work pioneered the use of modern technology and materials such as wood, glass, plastic and steel. The principles of Constructivism, which were introduced to western Europe by Antoine Pevsner in Paris and his brother Naum Gabo in Germany, were highly influential in 20th-century western art, although for political reasons its influence in Russia had ended by 1921.

  The Polish Constructivists never adhered slavishly to the anti-art ideology of their Russian counterparts. In 1923 Wladyslaw Strzeminski (1893 – 1952) and Vytautas Kairiukstis (1890 – 1961) organized the *Exhibition of New Art* in Vilnius (then in Poland, now in Lithuania), which is often cited as the starting point for Polish Constructivism. The city of Łódz, south of Warsaw, was the centre of this movement in the 1920s and 30s, and the first museum of abstract art in the world, the Muzeum Sztuki, was founded there in 1931. Even under the Communist regime, this museum continued to exhibit the work of Constructivist artists.

- **Foksal Gallery Foundation** In 2001 three young curators – Joanna Mytkowska, Andrzej Przywara and Adam Szymczyk – came together to form the Foksal Foundation in Warsaw. Their Foundation, set up in a new space called Nowy Swiat (New World), aims to preserve the collection and archives belonging to Foksal, and make both available to the public. In addition, it attempts to promote Polish contemporary art through exhibitions, publications and research projects, and to focus on young artists whose work is contextualized within a broader historical perspective. While the Foundation functions as a non-profit making organization in Poland, it acts as a commercial gallery at international art fairs, selling works by young Polish artists such as Monika Sosnowska and Pawel Althamer.

Polish art and architecture

In 1989, Communism collapsed in Poland, and along with it the institutional systems that supported Polish artists. In the free-market economy that replaced it, artists were nurtured by a few small independent bodies such as the Foksal Foundation Gallery, but they also had to look abroad for financial support. A number, including Pawel Althamer, Miroslaw Balka, Paulina Olowska, Wilhelm Sasnal and Piotr Uklanski subsequently achieved significant international recognition. These artists feel they occupy a unique position in the 'grey zone of Europe', and while Poland is not the main subject of their work, their cultural and political heritage certainly informs their practice.

During the past few years, several major institutions have organized group exhibitions of Polish artists' work; these include *Architecture of Gender: Contemporary Women's Art in Poland,* Sculpture Center, New York, 2003, and *In Between: Art from Poland 1945 – 2000,* Chicago Cultural Center, 2001-02. In London, the Emily Tsingou Gallery is exhibiting the work of young Polish artists Andrzej Honorata Blachut, Cezary Bodzianowski, Michal Budny and Rafal Bujnowski between October 13 and December 10 this year. And last May, Poland became a member of the European Union, a political milestone that can only feed international interest in its artistic identity.

In Warsaw, 'you cannot contemplate the amalgam of reconstructed historic buildings and postwar concrete high-rises that characterise the city as quintessentially modern without acknowledging that one main reason why it looks this way is that the German army, only two generations ago, burnt the place to the ground to punish its citizens... The crass modernity of the city can give you a sense of the universal promise and specific forms of Modernism that Paulina Olowska or Monika Sosnowska address in their work'.
(Jan Verwoert. 'City report: Warsaw'. *Frieze,* issue 85, September 2004, pp 108-110)

'Warsaw is not a great example of urban planning, and architecturally the Polish capital is undistinguished. It is however, full of monuments, commemorative plaques and memorial sites that have sprung up since the end of World War II...In the course of the last 15 years many office buildings, apartment blocks, hotels and shopping centres have also sprung up. There is however much criticism of urban growth based purely on commercial investment and new monuments to the past.'
(Lukasz Gorczyca. 'City report: Warsaw.' *Frieze,* issue 85, September 2004, p 111)

CLASSROOM ACTIVITIES

SCULPTURE

Cross-curricular links: Mathematics (shape, space and measures), Design and Technology

- The structure has a low-tech, handmade quality. Using an A4 piece of paper, scissors and glue, see how many different sculptures you can make. What is the smallest? What is the longest? Compare your work with that of others in your group. Draw your most interesting sculpture.

- Explore making pop-ups out of simple materials. Start by folding a piece of A4 card in half widthways, then cutting slits into the folded side. Open out the paper and push some sections through. Fold the card in half again. When you open it out some sections should pop out. You can stick shapes onto the pop-up parts. Try making other pop-ups in a similar way.

- Explore different ways of joining two pieces of wood together.

ARCHITECTURE

Cross-curricular links: N/A

- Draw the outside of your home and your school. Compare the two drawings and look for similarities and differences.

CLASSROOM ACTIVITIES

INSTALLATION

Cross-curricular links: English (reading, writing and drama), Physical Education

- If you could make an installation specifically for your classroom, what would it look like? Think about the space and how you would fill it. What materials would you use? What colours would you choose? What things are specific to that room that could be included in the structure? Draw or make a model of what it would look like. Discuss some ideas from your group, choose one of them, and create a collaborative installation in one part of your classroom. Keep a record of it by taking photographs.

- Read the extract from Lewis Carroll's *Alice's Adventures in Wonderland*, then write a story about an imaginary journey through the installation.

- An installation is like a theatre set waiting for something to happen; imagine using this one as a backdrop for your own short play.

- Think about moving through Monika Sosnowska's installation in different ways as the space changes (crawling on all fours, for example, or walking on tiptoe with your arms stretched up).

PAINTING

Cross-curricular links: N/A

- Try mixing different colours. Think about how certain colours affect you (red might make you anxious or cross, for example). What role does colour (like the colour of your bedroom) play in your life?

CURRICULUM MAP

This table indicates relevant links to the Foundation Stage for 3 – 5 year olds. Five 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 *(through a collaborative classroom installation)* • 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 Sosnowska's work)* • Using communication, language and literacy in every part of the curriculum
Mathematical development	Mathematical development depends on becoming confident and competent at learning and using key skills, including counting, seeking patterns and working with numbers and shapes through games and imaginative play. • Shape, space and measures *(exploring shapes and space in Sosnowska's work)*
Physical development	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. • Offering a range of stimuli for movement *(like moving through Sosnowska's installation in different ways as the space changes)*
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 *(like large-scale painting and physical movements)* • Resources from a variety of cultures to stimulate different ways of thinking *(in the way Sosnowska's work was influenced by growing up in Poland)* • Children having time to explore and experiment with ideas, materials and activities *(to create installations in the classroom in response to Sosnowska's work)*

CURRICULUM MAP

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

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 representing their ideas and feelings through a range of materials and processes • Knowledge of visual and tactile elements including colour, line, tone, shape, form and space • Materials and processes used in art and design • Investigate art/design in a variety of genres/styles • Explore a range of starting points for practical work • Work on their own and collaborating 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 *(using one part of Sosnowska's installation as a backdrop)* • 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 perspective, illusion and labyrinth) • Purposes for writing: to communicate with others; to organize and explain information *(by writing a review of the exhibition)*; to create imaginary worlds (*set within Sosnowska's installation*)	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
Mathematics	Ma3: Shape, space and measures • Describe properties of shapes using the related vocabulary; observe and describe common 2-D and 3-D shapes; make and draw with increasing accuracy 2-D and 3-D shapes and patterns *(in relation to the shapes used in Sosnowska's installation)*	2a, b and c
Design and Technology	• Work with tools, equipment and materials to make a quality product *(using Sosnowska's construction, particularly the joints, as a starting point)*	2a, b, c, d and e
Physical Education	• Use movement imaginatively, responding to stimuli *(moving through Monika Sosnowska's installation in different ways as the space changes)*	6a
PSHE and Citizenship	Developing good relationships and respecting the differences between people • Think about the lives of people living in other places and times, and people with different values and customs. *(Sosnowska's installation relates to her experiences of growing up in Poland.)*	4b

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.
  (Sosnowska's sculpture becomes an installation created in response to the Serpentine Gallery building.)

- **Unit 2C Can buildings speak?**
  Children explore shape and pattern in buildings. They begin by producing prints and rubbings of patterns found in buildings and go on to look at, and record, the use of shape, space and pattern in local buildings.
  (Sosnowska's installation within the Serpentine Gallery changes the way we see the building.)

- **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. They compare the ideas, methods and approaches used in the work of different sculptors.
  (Sosnowska's installation has been made in response to the Serpentine Gallery's internal space.)

- **Unit 4A Viewpoints**
  Children explore how to convey the atmosphere and story of a dream. They explore different viewpoints in the school environment as a setting for their dream. They invent a number of characters and develop a narrative to describe their dream.
  (Sosnowska's installation could be an alternative setting for a dream with altering viewpoints and perspectives.)

- **Unit 4C Journeys**
  Children explore how signs, symbols and metaphors can be used to communicate ideas and meanings about a journey. They learn about artists who communicate ideas through signs and symbols.
  (They choose their own journey through Sosnowska's installation; the labyrinth can be seen as a metaphor.)

- **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.
  (The colour of Sosnowska's installation relates to the urban landscape of 1970s and 80s Polish architecture.)

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

CURRICULUM MAP

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

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 (*Sosnowska's choice of colour relates to Polish architecture in the 1970s and 1980s.)* • Working on their own and collaborating with others on different scales *(like creating a large installation in the classroom)* • 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 *(discussing images of Sosnowska's installation from different viewpoints)* • 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, summarizing and using most important points • Listen to live talks and presentations (G*allery talk*) • Group discussion: explore, hypothesize, debate and analyze En3: Writing • Writing to analyze, 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 using Sosnowska's labyrinthine installation as a stimulus*) • To analyze, review and comment (*reviewing art work*)	1d 2a 2f 3b and c 9a 10a 1m 9a 9d
Mathematics	Ma3: Shape, space and measures • Recall and use properties of angles • Distinguish between acute, obtuse, reflex and right angles; estimate the size of an angle in degrees *(in reference to the shapes in Sosnowska's installation)*	2a 2b

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 3
Design and Technology	Working with tools, equipment, materials and components to produce quality products • To join and combine materials and ready-made components accurately to achieve functional results *(using Sosnowska's construction, especially the joints, as a starting point)*	2c
ICT	• To collect information using refined search methods to collate valid material *(using a search tool, collect imagery and articles on the artist, Poland and other Polish artists)*	1b
History	A world study after 1900 • A study of some of the significant individuals, events and development from across the twentieth century, including the two World Wars, the Holocaust, the Cold War, an their impact on Britain, Europe and the wider world *(including Poland)*	13
Geography	Geographical enquiry and skills • To use atlases, globes, maps and plans at a range of scales *(in order to discover, for example, the way the map of Europe has changed)*	2c
Citizenship	Developing good relationships and respecting the differences between people • To be taught about the effects of all types of stereotyping, prejudice, bullying, racism and discrimination and how to challenge them assertively *(Sosnowska's installation relates to her experiences of growing up in Poland)*	3a

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 two- and three-dimensional work. They collect visual and other information by visiting a landscape and studying the methods, approaches and intentions of artists who use the environment as inspiration. They manipulate the visual and tactile qualities of materials to convey mood and feeling about a landscape.
  (The colour of Sosnowska's installation relates to the urban landscape of 1970s and 80s Polish architecture.)

- **Unit 7B What's in a building?**
  Pupils explore their ideas and feelings about buildings and their experiences of walking through spaces. They record interesting features such as doorways, arches, windows, porches and courtyards. 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.
  (Sosnowska's installation within the Serpentine Gallery changes the way we see the building.)

- **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 analyze examples of work from different times and cultures where ideas, beliefs and values are shared and communicated through art, craft and design.
  (*Sosnowska's installation has been made in response to the Serpentine Gallery's internal space.)*

- **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.
  (Sosnowska's installation relates to her experiences of growing up in Poland.)

- **General Unit: Visiting a museum, gallery or site**
  Pupils visit the *Monika Sosnowska* 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.)* • Analyze and evaluate images, objects and artefacts showing understanding of context *(Sosnowska's installation has been created in response to the interior of the Serpentine Gallery and changes the way we see the building.)* • Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses *(Sosnowska manipulates familiar materials, such as MDF and industrial paint.)* • Present a personal response, realizing intentions and making informed connections with the work of others *(like Monika Sosnowska)*	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.)* • Analyze and evaluate critically sources such as images, objects, artefacts and texts, showing understanding of purposes, meanings and contexts *(Sosnowska's installation has been created in response to the interior of the Serpentine Gallery and changes the way we see the building.)* • Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying relationships and analyzing methods and outcomes *(Sosnowska manipulates familiar materials, such as MDF and industrial paint.)* • Present a personal, coherent and informed response, realizing intentions, and articulating and explaining connections with the work of others *(like Monika Sosnowska)*	A01 A02 A03 A04

FURTHER READING

Books and Catalogues:

1864 Lewis Carroll, *Alice's Adventures in Wonderland,* London

1985 Rosalind E Krauss, *The Originality of the Avant-Garde and Other Modernist Myths,* London: The MIT Press

1995 Franz Kafka, *The Trial,* 1925. (Translation Willa Muir). New York: Schocken Books

2002 *Manifesta 4 – European Biennial of Contemporary Art*. Essays by Meike Behm, Iara Boubnova, Nuria Enguita Mayo, Martin Fritz, Stéphanie Moisdon Trembley, Vanessa Joan Müller, Georg Schöllhammer, Annette Tietenberg. Frankfurt am Main: Hatje Cantz

Project 1. Pause: Conception. *4th Kwangju Biennale.* Edited by Sung Wan-kyung. Kwangju: Kwangju Biennale Press

Project 1. Pause: Realization. *4th Kwangju Biennale.* Edited by Hou Hanru, Sung Wan-kyung. Kwangju: Kwangju Biennale Press

Fair. *Essays by Alex Farquharson, Roos Gortzak, Daisy Hutchison, Marianne Lanavère. London: Royal College of Art*

In Capital Letters. Essays by Peter F Althaus, Peter Pakesch and Christina Végh. Basel: Kunsthalle Basel and Schwabe Verlag

2003 *Poetic Justice, 8th International Istanbul Biennial.* Essays by Dan Cameron, Ariel Dorfman, Trenton Doyle Hancock, Kendell Geers, Orhan Pamuk, Araya Rasdjarmrearnsook, Arundhati Roy. Text on Monika Sosnowska by Joanna Mytowska. Istanbul: Foundation for Culture and Arts

Dreams and Conflicts, The Dictatorship of the Viewer. 50th International Art Exhibition. Essays by Carlos Basualdo, Daniel Birnbaum, Francesco Bonami, Catherine David, Masimiliano Gioni, Hou Hanru, Molly Nesbit, Hans Ulrich Obrist, Gabriel Orozco, Gilane Tawadros, Rirkrit Tiravanija, Igor Zabel. Venice: Venice Biennale

Bewitched, Bothered and Bewildered: Spatial Emotion in Contemporary Art and Architecture. Essays by Heike Munder and Adam Budak, Philippe Rahm, Anthony Vidler, Mark Wigley, Stephen Willats. Zurich: Migros Museum für Gegenwartskunst and Gdansk: Łaźnia Centre for Contemporary Art

Architectures of Gender: Contemporary Women's Art in Poland. Essays by Elzbieta Matynia, Dorota Monkiewicz, Aneta Szylak. New York: Sculpture Center and Warsaw: National Museum

Hidden in a Daylight. Essays by Jeremy Deller, Charles Esche, Sebastian Cichocki, Lukasz Gorczyca, Agata Jakubowska, Anke Kempkes, Joanna Mytkowska, Anna Niesterowicz, Andrzej Przywara, Piotr Rypson, Violetta Sajkiewicz, Adam Szymczyk, Michal Wolinski. Warsaw: Foksal Gallery Foundation

Art Focus 4, International Biennial of Contemporary Art. Essays by Yehuda Achi-Miriam, Suzanne Landau, Yigal Zalmona. Jerusalem: Israel Museum

2004 *Re: Location 1-7/Shake.* Essays by Esra Ersen, Harun Farocki, Lisl Ponger, Julian Rosefeldt, Milica Tomic. Linz: O K Centrum für Gegenwartskunst and Vienna: Folio Verlag

PRYM. Essays by Wojciech Kozlowski, Joanna Mytkowska, Andrzej Przywara. Zielona Góra: Galeria Biuro Wystaw Artystycznych, Warsaw: Foksal Gallery Foundation and Frankfurt: Revolver

Articles and Reviews:

2002 Jean-Christophe Ammann. 'Not enough art, too much political correctness'. *Art Newspaper,* no 128, September, p 13

Tamsin Dillon. 'Manifesta 4'. *Art Monthly,* no 258, July-August, pp 46-49

'Women artists at Manifesta 4'. *n.paradoxa,* no 10, pp 44-45

2003 Kaira M Cabanas and Jacinto Lageira. 'Venice Biennale; Alexandre Périgot' *Parachute,* no 112, supplement, October-December, pp 7-8

Norman L Kleeblatt. 'Istanbul Biennial'. *ARTnews,* vol 102, no 1, December, p 128

Maxine Kopsa. *'50th Venice Biennale:* Maxine Kopsa'. *Frieze,* no 77, September, p 105
Pablo Lafuente. '8th International Istanbul Biennial'. *Art Monthly,* 271, November, pp 26-27

Samuele Menin and Valentina Sansone. 'Sculpture Forever: Contemporary Sculpture (Part 1)'. *Flash Art,* vol 36, no 230, May-June, pp 122-129

Stephen Naylor. 'Feeling the heat of the 50th Venice Biennale'. *Art Monthly Australia,* no 161, July, pp 34-39

'Architectures of Gender: Contemporary Women's Art in Poland'. *n.paradoxa,* no 12, p 78

'Art 34 Basel boasts strong results – Show News'. *Art Business News*, August, p 19

2004 Philip Auslander. 'The Biennale and its Discontents'. *PAJ*, vol 26, no 1, January, pp 51-57

Helen Monaghan. 'Monika Sosnowska'. *The List,* 18 March-1 April

Francesca Pasini. 'Monika Sosnowska: Galleria Continua'. *Artforum,* vol XLIII, no 1, September, p 280

Adam Szymczyk. 'Aperto Poland'. *Flash Art*, no 237, July-September, pp 71-73

Carolee Thea. 'Architectures of Gender: Contemporary Women's Art in Poland, Sculpture Center, New York'. *Sculpture,* vol 23, no 2, March, p 72-73

Jan Verwoert. 'Hallucinated Modernism: On the works of Monika Sosnowska'. *Be Magazin des Künstlerhaus Bethanien*, no 11

Jan Verwoert and Lukasz Gorczyca. 'City report: Warsaw'. *Frieze,* issue 85, September, pp 108-111

'Monika Sosnowska'. *Scotland on Sunday,* 14 March

Websites:

Art Lex Art Dictionary online, www.artlex.com.

Baloise Art Prize at Art 34 Basel, Baloise online, www.baloise.ch/
Manifesta 4 online, www.manifesta.org/manifesta4/

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
- *Monika Sosnowska*: 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 *Monika Sosnowska* catalogue, which will be held on 17 January 2004.