Serpentine Gallery
Teachers' Notes

Tomoko Takahashi
22 February – 10 April 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 **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 programmed
- ***Tomoko Takahashi*: an introduction**
  Information about the artist and the exhibition
- **Background information**
  The exhibition's context and the key influences on Takahashi's work
- **Questions and points for discussion**
  For use at the Gallery or in the classroom
- **Artistic links**
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- **Classroom activities**
  Practical classroom activities connected with the *Tomoko Takahashi* exhibition
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- **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
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.

26 February	**Lisa Panting**, curator
5 March	**Kathryn Rattee**, Exhibition Organizer, Serpentine Gallery BSL interpreted
12 March	**Chris Hammond**, artist and curator
19 March	**David Lillington**, writer and curator
26 March	**Richard Birkett**, artist and curator
2 April	**Gavin Wade**, artist and curator
9 April	**Ella Gibbs**, artist

Education Private View
Tuesday 8 March, 6.30 – 8.30pm
Admission free
A special viewing of the *Tomoko Takahashi* exhibition with staff from the Serpentine on hand to discuss opportunities for involvement in the Education Programme.

The *Making Myths and Visual Noise Sweatshop* will take place during this event.

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.

***Tomoko Takahashi* 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 work in response to the exhibition.

Family Day
Saturday 19 March, 12 – 5pm
The Sackler Centre of Arts Education
Admission free
A team of artists will help families to make work inspired by the *Tomoko Takahashi* exhibition. The event will also involve taking part in games and mapping activities. All ages welcome. Children must be accompanied by an adult.

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

Images:
***Exploring Spaces* Family Day during the *Monika Sosnowska* exhibition, Saturday 8 January 2005**
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PLANNING A VISIT TO THE SERPENTINE GALLERY

TOMOKO TAKAHASHI SPECIAL EVENTS

Sweatshop
Making Myths and Visual Noise
Tuesday 8 March, 6.30 – 8.30pm
The Sackler Centre of Arts Education
at the Serpentine Gallery
Admission free

Convened by Lisa Le Feuvre and Edgar Schmitz, *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.

Tomoko Takahashi creates art from chaos, inviting viewers to unravel the internal logic of her work. This *Sweatshop* considers idiosyncratic ordering systems as mythmaking structures, examining the roles played by meaning and belief in making sense of the world. Examples will be drawn from artists as diverse as Joseph Beuys and Sarah Sze, as well as from contemporary science, music and information technologies.

This *Sweatshop* will take place during the *Tomoko Takahashi* Education Private View.

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

***15/21* Easter Holiday Course**
Monday 4 – Friday 8 April, 11am – 4pm
The Sackler Centre of Arts Education
at the Serpentine Gallery
Admission free
Booking essential as places are limited

A five-day course for young people aged between 15 and 21. Working with artists Ella Gibbs and Amy Plant, *Pilot Publishing*, participants will take part in a range of activities inspired by the *Tomoko Takahashi* exhibition.
A publication will be produced during the course and the work will be exhibited in The Sackler Centre of Arts Education on Friday 8 April from 4 to 6pm.

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

PLANNING A VISIT TO THE SERPENTINE GALLERY

TOMOKO TAKAHASHI SPECIAL EVENTS

The Leafcutter John Orchestra
Friday 18 March, 7.30pm
Tickets £5 (£3 concessions) from the Gallery Lobby Desk and TicketWeb 08700 600 100

Using objects in the *Tomoko Takahashi* exhibition as sound sources, a group of musicians including Sebastian Rochford of Polar Bear, Melissa Agate aka sanso-xtro, and Sebastian Lowsley-Williams will create a spontaneous piece of music. Leafcutter John, who will process the work live in the Gallery, has released three albums on Planet Mu records; the most recent, *The Housebound Spirit*, received an honorary mention at the *Ars Electronic Awards* 2004, and was named by *The Wire* magazine as one of the top 50 records of 2003.

'it' (again)
Saturday 2 April, 7pm
Serpentine Gallery Lawn
Admission free

Join Tomoko Takahashi and artist Simon Faithfull for a unique game of tag – played under UV lights and relayed live onto a large-scale screen on the Gallery's lawn. The players will all wear white hats so that, when dusk falls, they appear as white spots, creating random patterns as they move. This is the second time Takahashi and Faithfull have collaborated to produce an outdoor game – the first was in Clissold Park in 2000.

Serpentine take-away (loads of things must go!)
Sunday 10 April, 10am – 6pm
Admission free

Tomoko Takahashi's installation for the Serpentine Gallery will exist only for the duration of the exhibition. She will dismantle it during this event held at the Gallery on the final day of the show. Hundreds of objects will be available and members of the public are invited to come and take them away.

TOMOKO TAKAHASHI: AN INTRODUCTION

BACKGROUND TO THE EXHIBITION

Tomoko Takahashi's sculptural installations strike a delicate balance between chaos and order. She uses an array of found objects and discarded materials, subjecting them to her own complex set of organizing principles. Takahashi spends weeks on site during the making of these installations, and the finished works are often punctuated with references to the time and labour involved. This emphasis on the construction processes that are usually hidden or kept out of the public eye is central to Takahashi's work.

Born in Tokyo in 1966, Takahashi has lived and worked in London since the early 1990s. For her first major exhibition in the United Kingdom since she was nominated for the Turner Prize in 2000, Takahashi has been commissioned by the Serpentine to make a new work that comprises a series of distinct environments throughout the Gallery. Her installation is called *my play-station at serpentine 2005.*

Incorporating a variety of surprising materials including moving and sound elements, Takahashi's installation explores her ongoing interest in systems and structures, focusing in particular on her fascination with games and their rules. Toys and puzzles feature throughout the installation, along with objects and domestic machines that Takahashi has collected.

These notes have been divided into three key themes in Tomoko Takahashi's work:

- **Collections**
- **Installations**
- **Collaborations**

TOMOKO TAKAHASHI: AN INTRODUCTION

SELECTED BIOGRAPHY

General

1966 Born Tokyo
1991–94 BA Fine Art, Goldsmiths College, London
1994–96 Higher Diploma, Postgraduate Study in Sculpture, Slade School of Fine Art, London
Lives and works in London

Selected Solo Exhibitions

1997 *Company Deal*, Claydon Heeley International, London
Untitled, Beaconsfield, London

1998 *Info Only*, Tablet, London
Clockwork at Hales, Hales Gallery, London
The Drawing Room, The Drawing Center, New York
Staff Stuff, Staff USA, New York

1999 *Dark Room at Stills (for Clifford Haynes)*, Stills Gallery, Edinburgh
Office Work (organized by Roomade), Century Centre, Antwerp, Belgium
Site Work, Galeria Pedro Cera, Lisbon
In.Form, Lift Gallery, London
Grant Selwyn Fine Art, Los Angeles
Entwistle Gallery, London
The Day of Patience (with Ella Gibbs), Belt, London

2000 *Word Perhect* (with Jon Pollard), commissioned by Chisenhale Gallery, London and e-2, London

2001 Galleri Charlotte Lund, Stockholm

2002 *Deep Sea Diving*, Kunsthalle Bern, Switzerland
Auditorium Piece, UCLA Hammer Museum, Los Angeles

Selected Group Exhibitions

1995 *Shave '95*, Shave Farm, Somerset, England
Memory '95, Riverside Studios, London

1997 *East International*, Norwich Gallery, England
Low Maintenance & High Precision, Hales Gallery, London
Gonzo, Old Bethnal Green Police Station, London

1998 *The Campaign Against Living Miserably*, Royal College of Art, London
The Best Surprise is No Surprise (organized by Mayday Productions), Holiday Inn China Town, New York

1999 *Neurotic Realism*, Saatchi Gallery, London
Laboratoreum, Antwerp, Belgium
Generation Z, PS1, New York
48 Hours (with Ella Gibbs), Tablet, London

2000 *Found Wanting*, Atlanta Contemporary Art Center, Georgia
Artworkers, Oriel Mostyn Gallery and Newlyn Art Gallery, Llandudno, Wales
Parklight, Clissold Park, London
Turner Prize, Tate Britain, London

2002 *Ideal Home*, Gimpel Fils, London
A Record of Events, Hales Gallery, London
Room for Improvement, Craft Museum, New Delhi
International Artists Fellowship Exhibition, Upriver Loft, Kunming, China and Gasworks, London

2003 *Living Inside the Grid*, New Museum of Contemporary Art, New York
Charlie's Place, Annely Juda Fine Art, London

2004 *Ticker Tape Parade Without Parade 2* (with Rupert Carey), Roppongi Crossing, Mori Art Museum, Tokyo
No Money, Kunsthalle zu Kiel, Germany

BACKGROUND INFORMATION

COLLECTIONS

'We take collecting to be the selective, active, and longitudinal acquisition, possession and disposition of an interrelated set of differentiated objects (material things, ideas, beings or experiences) that contribute to and derive extraordinary meaning from the entity (the collection) that this set is perceived to constitute.'
(Belk et al. 1990 cited in Susan Pearce. 'The Urge to Collect'. *Interpreting Objects and Collections*. London and New York: Routledge, 1994, pp 157–59)

'…all knowledge, the whole cosmos arranged on shelves, in cupboards, or hanging from the ceiling…such were the cabinets of curiosities of the 17th century, the last period of history when man could aspire to know everything… collections could range from a single overcrowded room to whole palatial suites. But the motives were fundamentally the same, "to condense a whole library into a single book." '
(Patrick Mauries. *Cabinet of Curiosities*. London: Thames and Hudson, 2002)

Most people collect things during their lives, whether they do it without realizing or for a specific purpose. These range from small items like coins and jewellery, to larger items such as cars. Some may be valuable, come from a specific period in time, or belong to a famous person. Objects may be popular at this moment, or perishable, such as food products. People collect things in different ways, ranging from buying at auction to rummaging at car-boot sales, joining clubs and swapping items, and even digging things up like an archaeologist. Photographs, films and audio recordings, memories and music, are also collected, often as additional material to support specific objects. Collecting is essentially a private activity although many collectors want to share their objects with others.

The oldest museum in Britain is The Ashmolean Museum, Oxford, which opened in 1683. It originally consisted of the eminent antiquarian, alchemist and astrologer Elias Ashmole's collection, which included artefacts acquired by the royal gardeners John Tradescant and his son while collecting plants abroad in the 17th century. The 'Grand Tour' of Europe was seen as an essential part of a young British gentleman's cultural education from the 17th to the 19th century, during which time many collections were made. Other famous museums that started with the collection of an individual scholar include Sir John Soane's Museum, London, and The Pitt Rivers Museum, Oxford, which are both reminiscent of a 'cabinet of curiosities'.

The Pitt Rivers Museum still has a Victorian atmosphere, with cluttered display cases, drawers to pull out, small hand-written labels and objects – unusually – displayed by type. Particularly relevant to this exhibition is the Robert Opie collection, currently housed at Opie's Museum of Memories at The Wigan Pier Experience. Begun in 1963, it contains over 500,000 items of packaging and advertising material that most people throw away; in this way, they resemble the discarded objects collected by Tomoko Takahashi.

Collections seldom begin purposefully. They can become like an addiction, serving as an extension of the self; often the collecting process becomes just as important as the objects. These points seem relevant to Takahashi's work although, unlike most collections, her installation at the Serpentine is temporary and will be dispersed after the exhibition. There are three main types of collection: souvenirs, fetish objects and systematics. Takahashi's collecting seems to be initially fetishistic, accumulating samples, and later more systematic, selecting specific examples as if trying to complete a set. She is not an accumulator, who lacks selectivity, or a hoarder, who views the objects as potentially useful.

Takahashi trained as a painter. During her studies at Goldsmiths College, she began to experiment with a variety of discarded materials and everyday objects that she could find or obtain cheaply from various sources such as car-boot sales. Takahashi is fascinated with objects that have a history, a past use and sometimes a personal significance. She recycles objects and is interested in their obsolescence and the excessive waste of living in a throwaway society. Takahashi has acknowledged that her work may be influenced by being brought up in Japan, which leads the world in consumerism, but she sees herself very much as a British artist.

'Takahashi is an idealist who hopes that in her works she can release objects from their usual straitjackets of meaning and context, and by extension release us from our conditioned expectations of the world around us.'
(Jemima Montagu, *Turner Prize 2000*. London: Tate, 2000)

For her exhibition at the Serpentine, Takahashi has been actively collecting objects for over four months. Items collected include toys, games and puzzles, mainly of educational value, furniture including old vitrines from the Gallery's basement, craft materials such as sponges, tools, domestic machinery like desk lamps, fan heaters, typewriters, sewing machines and washing machines, railings and equipment from Kensington Gardens and various treasures from car-boot sales. The scale of the objects ranges from tiny game pieces to large furniture. They start life in the world as having no art status, are elevated to high art status during the installation, and are then returned to everyday life through the take-away event on the last day, during which the elements become souvenirs as well as functional objects.

The artist's work sometimes features things from her personal life such as letters, bus tickets, bank statements and photographs. The work *Drawing Room,* 1998, consisted exclusively of paper-based material; she kept all her post,

including junk mail, for a year and then crossed out each piece of text with a thick black pen. Sometimes she even leaves traces of her presence, such as a sleeping bag, a suitcase, an alarm clock or cigarette butts, in the exhibition space.

‘Since the sixteenth century, collections have been amassed with the aim of transmitting information by means of a systematic arrangement of objects.’
(O. Impey and MacGregor, eds. *The Origins of Museums. The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe,* Oxford: Oxford University Press, 1985)

QUESTIONS AND POINTS FOR DISCUSSION

COLLECTIONS

- To increase young children's observational skills, devise a treasure hunt in the exhibition. Begin by asking them to spot a large item like a washing machine, then move on to more specific descriptions such as a 'round green toy'.

- Divide pupils into pairs. Ask one of them to choose an object without revealing what it is; the other can then ask up to ten questions before making a guess.

- Ask the pupils to look at the objects in a specific area for one minute, then turn away and list or draw as many as they can remember. Compare the lists or drawings to see which objects were most remembered.

- Choose an object and make up a story about where it came from and how it ended up in the exhibition.

- Discuss the idea that Takahashi recycles objects and is interested in the excessive waste of a throwaway society.

- Use Takahashi's collection of discarded objects as a starting point for a discussion of the question 'What is Art?'

- Repatriation is when an object that was taken from a country during war or colonial occupation is returned to its home. Discuss this concept in relation to Tomoko Takahashi's take-away event at the end of the exhibition, during which objects will be returned into the world.

BACKGROUND INFORMATION

INSTALLATIONS

Installation art is a term that covers a wide area of practice and enquiry within contemporary art. The place or context is key, whether it is indoor or outdoor, sited in a museum or gallery, or in a non-art place - fusing the boundaries between art and life. Installations often occupy entire spaces, creating a new environment into which the viewer can look, or even enter to experience the surrounding art work and the relationship between a number of elements. The media used to create installations varies widely and can be mixed media, including sculpture, film, light, architecture, sound and performance. Time is also important and installations can be permanent or temporary, often becoming better known through documentation.

German artist Kurt Schwitters (1887–1948) and French artist Marcel Duchamp (1887–1968) each made work that 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 best known for his Readymades, first created in 1913. These were everyday objects, sometimes slightly altered, that the artist designated as art works.

Other artists whose work is relevant to Tomoko Takahashi are Tony Cragg (born 1949), an English sculptor who often arranges everyday materials to form large images; Mark Dion (born 1961), an American sculptor and installation artist whose work demonstrates interests in collecting, archaeology, ecology and zoology; and Sarah Sze (born 1969), an American sculptor and installation artist who explores space and structure in her work.

Tomoko Takahashi's early works were collage and assemblage, and they have later increased in scale to form installations that fill rooms and even whole buildings. Her grandmother taught the skills of the Japanese tea ceremony, a ritual that is set up like a detailed installation; this heritage may well have influenced her. Since the mid 1990s, her work has become site-specific, using either materials from the chosen location or objects of her own. Takahashi has made work in a wide variety of art and non-art settings, including friends' homes, schools, galleries, an advertising office, a fashion showroom, a tennis court, a hotel room and a police station. She usually inhabits the space for several weeks and immerses herself in her installation; she spent four weeks at the Serpentine. This system allows her to have total, round-the-clock control of her work. She likes to work alone – often through the night – and the gallery space becomes her private studio.

‘Like the itinerant heir of Kurt Schwitters, Takahashi treats each installation as a lair in which she lives, eats and sleeps for the duration of the construction.’
(Claire Bishop. ‘Tomoko Takahashi’. *Art Text*, December 2000–January 2001, p 80)

Although her finished works are characterized by their chaotic appearance, Takahashi places great emphasis on classification and order, arranging her materials according to a complex and specific set of principles. She does not make proposal drawings and often changes things right up until the opening. Each installation is improvised in relation to its space. She starts with the theme, then collects the objects, and finally works on the composition. At the end, she uses drawings and photographs to record what she has done. Takahashi's work is often seen as being about process, but for her the work is more about processing objects.

‘The result is a tumultuous work that resembles everything from a city devastated by war or earthquake to the more familiar chaotic spaces of our own streets, garages, and even attics, where the refuse of life is often left to simply collect dust.’
(Colette Chattopadhyay. ‘Tomoko Takahashi’. *Sculpture*, January – February 2004, p 73)

For the Serpentine, Takahashi has created a series of distinct environments incorporating a variety of sounds, materials and moving elements. Her work contrasts dramatically with the white interior spaces of the Gallery’s clean, Neoclassical building, although it uses items found in the basement as well as those from the surrounding park of Kensington Gardens, which can be seen through the windows.

Takahashi’s collections are sorted both physically and psychologically. Details are important in her work, and larger objects are frequently used to build up height. The micro view, zooming in on what is next to an individual object, and the macro view, zooming out to take in the whole installation, building and park beyond, are both significant. Each item is seen as part of the larger installation and there are no individual labels. She has used old vitrines, but not to display objects like museum artefacts. Here, inanimate objects almost seem to take on personalities, and audiences will have their own personal responses to the things on display and the way they are juxtaposed.

The items are often broken and their functions are not particularly important. When they do work, Takahashi often subverts their purpose – using washing machines as noisy instruments, for example. A number of desk lamps have been relocated from their original office setting to the new context of the gallery space. In terms of semiotics, the following diagram (fig 1) analyses lighting and seating as messages in different settings. The metonymy – a word or phrase substituted for another with which it is closely associated – is within each set, and the metaphor – something conceived to represent something else – is between the sets. Each item is characteristic of its particular setting.

Fig 1

Office	Supermarket	Disco	Bedroom	Church	Gallery
desk lamp	fluorescent light	strobe lights	bedside lamp	candles	overhead light
:	:	:	:	:	
swivel chair	plastic chair	bar stool	bed	pew	bench

(based on Susan Pearce. ‘Thinking about things: objects as signs and symbols’. *Museums Journal,* 86 (4), 1986, pp 132–34)

Takahashi's work is often temporary and therefore not usually available to the art market. However, some of it was part of the Saatchi collection and *Line Out*, 1999, displayed at the Saatchi Gallery as part of the group show *Neurotic Realism Part I,* was a combination of two previous works with additional materials. *Drawing Room,* 1998, originally displayed at the Drawing Center in New York, is now part of the Tate collection and detailed notes have been made so that each piece can be reinstalled exactly where the artist intended. At the Serpentine, the objects will be taken away by the public on the last day of the exhibition.

The artist punctuates her works with references to the time and labour she invests in them, writing notes on the walls and the floor that describe her working process or identify the sources of the objects she uses. Gaffer tape frequently marks out barriers and creates pathways for the audience through the installation.

Takahashi has commented that at the Saatchi Gallery the ‘...objects dominated the people somehow, and the viewers didn't know how to behave. Maybe my work is always in confrontation with the viewer; it's a kind of fight against the viewer.’
(Robert Preece. ‘Staging Controlled Chaos’. *Art Asia Pacific*, Issue 25, 2000, p 55)

QUESTIONS AND POINTS FOR DISCUSSION

INSTALLATIONS

- Discuss the categories of objects you can see. Choose a section of the installation and list the objects under the three categories: tools for learning, tools for living and tools for making. Create a Venn diagram to see if any of these categories cross over into more than one section.

- Choose an object to draw. Pick a second object to draw that you can link to the first in some way. Continue this process to create a mapping diagram using words, pictures and symbols (like arrows).

- Choose an object. What was its original function? How has its function changed? (For example washing machines become instruments.) Discuss the objects in terms of semiotics.

- Discuss the temporality of the work at the Serpentine Gallery and the idea that the objects are taken away at the end of the exhibition.

BACKGROUND INFORMATION

COLLABORATIONS

Tomoko Takahashi's work celebrates activity. She says that it is set up ‘according to my relationship to the people who work there, the objects I find, and the traces of what people do in that space.’
(Maite Lorés. ‘Other Voices, Other Places’. *Contemporary Visual Arts*, issue 17 1998, p 48)

Takahashi’s work is a shared experience involving her and the participants or visitors. She often collaborates with the general public and with other artists of her generation. For example, she has worked with artist Ella Gibbs a number of times, including on *The Day of Patience,* 1999, a 24-hr-long card-playing event, which also involved members of the public. During the Serpentine exhibition, Gibbs is involved in running a week-long course for young people along with artist Amy Plant, as well as collaborating with Takahashi on a residency based in Robinsfield Infants School.

Another long-time collaborator is Simon Faithfull who, with Takahashi, is running an event called *'it' (again)* on the Gallery lawn. This is a game of ultraviolet tag – played under UV lights and projected live onto a large-scale outdoor screen. Each player will wear a white hat so that, when dusk falls, they all appear on the screen as white spots, creating random patterns as they move. These are like fractal images or cell division and relate to the patterns in her installations. This is the second time Takahashi and Faithfull have collaborated to produce an outdoor game – the first was in Clissold Park in 2000.

‘Systems, Takahashi seemed to suggest, are arbitrary and some rules are made to be broken.’
(Jemima Montagu, *Turner Prize 2000*. London: Tate 2000)

Playing with rules and order is key in Takahashi’s work, whether it is in the creation of her installations or in the events she stages. In *Tennis Court Piece*, 2000, she assembled a wide range of sports equipment on a tennis court working against the rules set out by the white lines, and in *Learning How to Drive*, 2000, she commented on the frustration of learning the Highway Code. Takahashi has found that creating installations in a gallery, rather than in other spaces, has its own restrictions – in terms of access, for example, as well as health and safety.

In 2000, with artist Jon Pollard, she created *Word Perhect*, a collaborative web project commissioned and produced by e-2 and the Chisenhale Gallery, in which they reprogrammed Microsoft Word. The project is about the mundane act of writing and tries to humanize the anonymous face of technology in a humorous way. The text on the computer screen is

hand written and many of the buttons call up unexpected responses: for example, 'help' tells you to 'grab a person to ask', which brings you back to the non-technological aspect of everyday life.

Takahashi is often influenced by American and South Asian music, and she has described her work as ‘visual music’. She has studied ethnomusicology and learned to play the Indian sitar and various gamelan instruments. The orchestration of sound is evident in the Serpentine installation, in the form of various mechanical noises such as the whirring and clicking of washing machines. Analogies have often been made between her practice and musical composition and she has invited *The Leafcutter John Orchestra* to create a piece of music in her installation. Using objects from the exhibition as sound sources, a group of musicians including Sebastian Rochford of Polar Bear, Melissa Agate aka sanso-xtro, and Sebastian Lowsley-Williams will create a spontaneous piece in the Gallery. Leafcutter John’s album, *The Housebound Spirit*, was named by *The Wire* magazine as one of the top 50 records of 2003.

As well as the artist, a number of groups and organizations have donated raw materials for this installation, including the Royal Parks (equipment and railings), Toyhouse Libraries Association and Barnardo’s (toys and games), the Victoria and Albert Museum (furniture), and Marley Floors (flooring). Many objects came from local schools, and Workaid welcomed the artist into their workshop and generously donated tools and equipment. Takahashi is intrigued by these smaller organizations and some of them will be taking part in Serpentine workshops. Takahashi's installation will exist only for the duration of the exhibition and then it will be returned to the community through a take-away event.

QUESTIONS AND POINTS FOR DISCUSSION

COLLABORATIONS

- Discuss those who have collaborated with the artist to create the Serpentine exhibition. Your list could include organizations that have donated objects, the installation team and Gallery staff, and the other artists involved in the events and primary-school residency, as well as the audience who visit both the exhibition and the events.

- Consider the importance to Takahashi's work of playing with rules.

- Takahashi has described her work as 'visual music'. Discuss her installation in terms of musical composition.

ARTISTIC LINKS

This section makes links to other artists and art movements relevant to the *Tomoko Takahashi* exhibition.

- **Schwitters, Kurt (1887–1948)** Born in Hanover, Germany, Schwitters is best known for his elaborate three-dimensional collages made from discarded objects including corks, old shoes and bits of paper like bus tickets and scraps of newsprint. 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 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.

- **Duchamp, Marcel (1887–1968)** French artist best known for his Readymades, first created in 1913, which were everyday objects, sometimes slightly altered, and designated as art works by the artist. One of his well-known works is a urinal tipped on its side, titled *Fountain* and signed *R. Mutt*. Duchamp liked chess, and was involved in creating the Surrealist game of Exquisite Corpse. Takahashi uses found objects to create her installations and is fascinated with games and their rules.

- **Cragg, Tony (born 1949)** English sculptor whose work explores different materials, especially individual found objects, which he composes to form a large image. Cragg dispassionately arranges everyday materials that people often overlook, aiming to increase the audience's imaginative and emotional relationship with these objects rather than focusing on their functions. *Britain Seen from the North,* 1981, was made during a visit to Britain from Germany, where the artist now lives, during which he saw this country with fresh eyes and commented on a number of social and economic issues. Made out of plastic objects found on the streets of London, the work represents a person – the artist himself – looking at a map of Britain lying on its side.

- **Fischli, Peter (born 1952) and Weiss, David (born 1946)** Swiss artists who started collaborating in 1979 and have since used a diverse range of media and tackled a variety of subjects, revelling in their observations of everyday life in Zürich where they live, and elsewhere. Especially for the opening of Tate Modern in 2000, Fischli and Weiss created an installation over seven years; the project appeared to be a room of paint-stained equipment left behind by the builders, featuring pallets, paint tins, brushes and even a packet of cigarettes and a pint of milk. The objects in their renditions of studios and storerooms, however, are not real but fabricated out of polyurethane, creating a *trompe-l'oeil* effect.

- **Dion, Mark (born 1961)** American sculptor and installation artist whose practice demonstrates interests in archaeology, ecology, zoology and uncovering the structures that govern the natural world. His work is often based on historical cabinets of curiosities, and during the 1990s it examined museum ideology, particularly that of natural history museums. For *Tate Thames Dig,* 1999, he carried out fieldwork involving the local communities at Bankside and Millbank. The objects found during two digs along the river were placed in a double-sided cabinet similar to the 19th-century display furniture still used in many museums. Visitors were able to pull out drawers and the lack of labels invited them to interpret the artefacts in their own way.

- **Rhoades, Jason (born 1965)** American artist who creates extravagant, messy installations of pop-culture ephemera. He amasses a wide range of objects in mixed-media installations, usually creating strange conceptual frameworks for his work. Many of Rhoades' objects, such as cars, weapons, tools and machinery, have a stereotypically male orientation. His recent installation, *Meccatuna,* 2004, comments on the changed nature of religious icons in the current consumerist society. This work combines elements from various projects including objects accumulated during a journey from Los Angeles to Mecca, where he plans to make a centre for his own art.

- **Sze, Sarah (born 1969)** American sculptor and installation artist who explores space and structure in her work. Sze often uses small-scale, everyday objects such as toothpicks, pencils and elastic bands in her installations, and is a keen observer of the inherent properties of materials and forms. She exhibited *Second Means of Egress (Orange)*, 2004, in the Serpentine group exhibition *State of Play* (3 February – 28 March 2004). This work was inspired by the fire escapes found on apartment buildings in American cities. For it she designed and prefabricated four miniature components – a ladder, two different staircases and a platform – reminiscent of children's construction sets such as Meccano. For her installation *The Triple Point of Water*, 2003, at the Whitney Museum of American Art, which consisted of plants, insulation board, water pipes and a range of household objects, she colour-coded the top layer of items, which is typical of her work.

CLASSROOM ACTIVITIES

COLLECTIONS

Cross-curricular links: English (speaking and listening, writing), ICT (research) and History (historical enquiry)

- Find out if any pupils collect anything. What do they collect? Why do they collect? Why do these objects have a value for them (apart from a monetary value)? What do they think will happen to their collections in the future?

- Give the pupils objects to ask questions about – see next page.

- Put individual objects in cloth bags. Ask the pupils to touch them without looking and draw what they can feel.

- Ask each pupil to choose an object and write a catalogue card describing it. Put all the objects together on a table. Pupils then take turns to read what's written on their cards and the rest of the group have to identify the object.

- Look at an object for a set amount of time. Put it away and draw it from memory. Look at the object again. Remove it again and adjust the drawing. Repeat several times to improve observational skills.

- Choose a museum and find out how its collection was formed by talking to a curator, reading books, or checking the Internet. Research historical 'cabinets of curiosity' or the more contemporary *The People's Show,* 1990, at Walsall Museum and Art Gallery, which displayed a wide range of collections by local people.

- Visit Sir John Soane's Museum in Lincoln's Inn Fields, London. Compare the way the objects are displayed there with other museums and galleries you have visited. What are the similarities and differences between the ways objects are displayed at Sir John Soane's Museum and in Tomoko Takahashi's installation?

- In an age of mass production and consumption, contemporary collecting is an important issue for social history museums; without it, the artefacts of our throwaway society will disappear. Discuss the items modern museums should be collecting, such as VCR machines, which some companies no longer manufacture.

- For over 50s groups, hand around objects no longer in use today (such as dolly-pegs) to trigger memories and initiate discussion.

Object Questions

1. Is it big or small?
2. What colour is it?
3. What shape is it?
4. What material(s) is it made of?
5. How many parts does it have? Is it complete?
6. Is it heavy?
7. Does it feel warm or cold?
8. Does it smell?
9. Does it make a noise?
10. How was it made?
11. What is it used for? What else could it be used for?
12. Who might have owned it?
13. How old is it? Are there any marks on it?
14. Do you have anything similar at home?
15. Do you like the way it looks and why?
16. What is it worth to the people who made it, or the people who used it, or to a museum, or to you?

CLASSROOM ACTIVITIES

INSTALLATIONS

Cross-curricular links: English (vocabulary, writing), Science (materials and their properties), ICT (research, word processing) and History (chronology)

- Create an exhibition area in the classroom so that pupils can take turns bringing in their collections and becoming curators. They can each decide how they want to display their objects – like a traditional museum with typed labels or more like Tomoko Takahashi's installation.

- Provide a range of objects for pupils to sort into groups. They may arrange them by materials, by methods of manufacture, by use, or using any other system. Ask them for feedback about how they made their decisions.

- Carry out an object blanket dig, using two blankets, a selection of objects and paper to make signs. To do this, place a blanket on the floor and spread the objects out on it. Put the second blanket on top so they are all hidden. Ask the children to sit around the edge of the blankets. Choose a few categories (like old and new) and write them on pieces of paper. Ask the children to take turns choosing an object from under the top blanket, answering questions about it, passing it around for everyone to look at and then deciding which category to put it in. Once all the objects have been dug from the blankets, discuss the resulting groups.

- 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 objects would you use? What things specific to that room 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. Keep a record of it by taking photographs.

- Using the Internet, research relevant sculpture and installation artists, such as Sarah Sze and Mark Dion.

- Discuss the words that could be used to describe the installation process – sorting, arranging, systemising, classifying, processing, categorizing, grouping, ordering, taxonomy.

CLASSROOM ACTIVITIES

COLLABORATIONS

Cross-curricular links: Music (composing)

- Create your own large collaborative art work. Then make a list of everyone involved in making it, including the companies who supplied the materials, the teachers, other pupils invited to visit the work, and even the cleaners who tidied the room. Discuss the positive and negative aspects of working collaboratively.

- Create an art work in response to a set of rules. Think about playing with the rules like Tomoko Takahashi.

- Create a musical composition to accompany a group of objects or your collaborative art work. Think about using alternative instruments to create sounds, in the way that Tomoko Takahashi has used washing machines.

CURRICULUM MAP

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

Area of Learning	**THEME/FOCUS**
Personal, social and emotional development	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 art work)* • 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 Takahashi'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. • Number *(counting the number of specific objects, like sewing machines, in Takahashi's work)*
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 creating large-scale art works)* • Resources from a variety of cultures to stimulate different ways of thinking *(in the way that growing up in Japan may have influenced Takahashi's work)* • Children having time to explore and experiment with ideas, materials and activities *(to create installations in the classroom in response to Takahashi's work)*

CURRICULUM MAP

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

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 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 • 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 systemising, classifying, processing, categorising, grouping, ordering, taxonomy)* • Purposes for writing: to communicate with others *(by writing descriptions of objects and lists to group them)*; to organise and explain information *(by writing an exhibition review)*; to create imaginary worlds (*by writing stories about the objects*)	3a, b, c, d and e 9b 10b 1a 9a, b and d

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stages 1 & 2
Mathematics	Ma2: Number • Count reliably up to 20 objects at first and recognise that if the objects are rearranged the number stays the same *(in relation to specific objects, such as sewing machines, in Takahashi's installation)* Ma4: Handling data • Select and use handling data skills when solving problems in other areas of the curriculum • Represent and interpret discrete data using graphs and diagrams *(using diagrams, such as Venn diagrams, to categorise the objects in Takahashi's work)*	2a 1a 2c
Science	Sc3: Materials and their properties • Sort objects into groups on the basis of simple material properties *(grouping the objects in Takahashi's installation by material)*	1b
ICT	• Share and exchange information in a variety of forms • Be sensitive to the needs of the audience and think carefully about the content and quality when communicating information *(creating object labels for a classroom display including a description)* • Working with others to explore a variety of information sources and ICT tools (*using word processing to create an object label and using the Internet to research traditional museums and other artists)*	3a 3b 5b
History	• Place objects in chronological order (*blanket dig grouping old and new objects)* • How to find out about the past from a range of sources of information (*finding out about objects by asking lots of questions)*	1a 4a
Geography	• Make plans and maps (*mapping a route through the exhibition)*	2e

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stages 1 & 2
Music	• Responding to a range of musical and non-musical starting points *(creating a musical composition to accompany a group of objects; thinking about using alternative instruments to create sounds, like Takahashi's use of washing machines in her installation.)*	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.
  (Takahashi creates installations from everyday objects.)

- **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.
  (Takahashi's installation has been commissioned especially for the Serpentine Gallery's internal space.)

- **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 can choose their own journey through Takahashi's installation, mapping their route using words and symbols.)

- **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.
  (*Takahashi's work is like a 3-D still life made up of thousands of objects.)*

- **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.
  (Takahashi's installation includes disused railings and equipment from the surrounding Kensington Gardens.)

- **General Unit: Visiting a museum, gallery or site**
  Children visit the *Tomoko Takahashi* 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, ICT, Geography and Music.

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 *(Takahashi's installations are made up of thousands of everyday objects and often include personal things such as letters.)* • 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 Takahashi's installation)* • 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 Takahashi's installation as a stimulus*) • To analyze, review and comment (*reviewing art work*)	1d 2a 2f 3b and c 9a 10a 1m 9a 9d

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 3
Mathematics	Ma4: Handling data • Design and use data-collection sheets for grouped discrete data; collect data using various methods including observation • Draw and produce, using paper and ICT, pie charts for categorical data (*categorising Takahashi's objects)*	3a 4a
ICT	• Working with others to explore a variety of information sources and ICT tools in a variety of contexts (*using word processing to create an object label and using the Internet to research the artist)*	5b
Geography	• Appreciate how people's values and attitudes, including their own, affect contemporary social, environmental, economic and political issues, and to clarify and develop their own values and attitudes about such issues (*discussing recycling in relation to Takahashi's work)*	2e
Music	• Responding to a range of musical and non-musical starting points *(creating a musical composition to accompany a group of objects; thinking about using alternative instruments to create sounds, like Takahashi's use of washing machines in her installation.)*	5b

CURRICULUM MAP

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

- **Unit 7B What's in a building?**
  Pupils explore their ideas and feelings about buildings and their experiences of walking through spaces. They 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.
  (Takahashi's installation within the Serpentine Gallery contrasts with the character of the clean, white, Neoclassical building.)

- **Unit 8A Objects and viewpoints**
  Pupils explore familiar objects from different viewpoints as the starting point for their work. They make connections with other artists who worked from still life.
  (*Takahashi's work is like a 3-D still life made up of thousands of objects.)*

- **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.
  (*Takahashi'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.
  (Growing up in Japan may have influenced Takahashi's work; this installation has been commissioned especially for the Serpentine; she often works collaboratively with other artists and the community.)

- **General Unit: Visiting a museum, gallery or site**
  Pupils visit the *Tomoko Takahashi* 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 *(Takahashi's installation has been commissioned by the Serpentine Gallery. It includes some old vitrines from the building's basement and objects from the surrounding park.)* • Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses *(Takahashi's work is about processing everyday objects and she often changes things right up until the opening.)* • Present a personal response, realising intentions and making informed connections with the work of others *(like Tomoko Takahashi)*	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 *(Takahashi's installation includes some old vitrines from the building's basement and objects from the surrounding park.)* • Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying relationships and analysing methods and outcomes *(Takahashi's work is about processing everyday objects and she often changes things right up until the opening.)* • Present a personal, coherent and informed response, realising intentions, and articulating and explaining connections with the work of others *(like Tomoko Takahashi)*	A01 A02 A03 A04

FURTHER READING

Selected Books and Catalogues:

1985 O. Impey and MacGregor, eds. *The Origins of Museums. The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe,* Oxford: Oxford University Press

1994 Susan Pearce. *Interpreting Objects and Collections*. Routledge: London and New York
Nicolas de Oliveira et al*. Installation Art.* London: Thames and Hudson

1996 Gail Durbin et al*. Learning from Objects – A Teachers' Guide.* English Heritage

1999 *New Neurotic Realism*. Essay by Dick Price. London: Saatchi Gallery
High Art Lite. Julian Stallabrass. London: Verso
Elizabeth Newbery. *Museum in the Classroom – Guidelines for Teachers*. The Campaign for Museums

2000 *Turner Prize 2000*. Essays by Mary Horlock, Jemima Montagu and Ben Tufnell. London: Tate
Artworkers. Essay by Melissa Feldman. Llandudno: Oriel Mostyn Gallery

2002 *The Catalogue of Allmost All the Works Done By… Tomoko Takahashi (Between 1985–2002)*. Essays by Bernhard Fibicher and David Lillington. Bern: Kunsthalle Bern
29.01.02–10.03.02. Interviews by Robert Loder and Ye Yong Qing. London: Triangle Arts Trust
Patrick Mauries. *Cabinet of Curiosities.* London: Thames and Hudson

2003 Nicolas de Oliveira et al*. Installation Art in the New Millennium – The Empire of the Senses. London:* Thames and Hudson

2004 *No Money*. Dirk Luckow, ed. Kiel: Kunsthalle zu Kiel

Selected Artists' Books:

1999 *The Booklet of Patience*. Ella Gibbs and Tomoko Takahashi. London: Tate

2000 *The One and Only Users' Guide for Word Perhect*. Tomoko Takahashi. London: e-2 and Chisenhale Gallery
Handbook of Turun Taidemuseo Abo Konstmuseum Turku Art Museum. Tomoko Takahashi, ed. London: Beaconsfield

Selected Articles and Reviews:

1986 Susan Pearce. ‘Thinking about things: objects as signs and symbols’. *Museums Journal,* 86 (4), pp 132–34

1994 Susan Pearce. ‘The Urge to Collect’. *Interpreting Objects and Collections*. London and New York: Routledge, pp 157–59

1997 ‘Company Deal’. *The Times*, April 19
‘Company Deal’. *Shukan Shincho*, May 22
‘This Work of Art Won £5000 First Prize’. *Eastern Daily Press*, July 18
‘EAST’. *The Times*, July 19
‘EAST’. *Daily Mail*, July 19
‘EAST’. *Daily Mirror*, July 19
‘EAST’. *Daily Telegraph*, July 19
‘EAST’. *The Times*, July 30
‘Low Maintenance’. *Time Out*, August 7
David Burrows. ‘Low Maintenance & High Precision’. *Art Monthly*, September, pp 39–40
Mark Currah. ‘Tomoko Takahashi’. *Time Out*, November 14

1998 Louisa Buck. ‘Faces to Watch in 1998’. *New Statesman*, January 2, p 24
Maite Lores. ‘Other Voices, Other Places’. *Contemporary Visual Arts*, issue 17, pp 45–49
Julian Stallabrass. ‘Tomoko Takahashi’. *Artist’s Newsletter*, February, p 17
Maite Lores. ‘Tomoko Takahashi: A Project for the New Tabernacle’. *Contemporary Visual Arts*, Issue 19
Rachel Withers. ‘Tomoko Takahashi’. *Frieze*, March–April, p 84
Louisa Buck. ‘Tomoko Takahashi’. *Artforum*, Summer, pp 120–121
David Humphrey. ‘New York Fax’. *Art Issues*, no 54, September–October, pp 32–33
Franklin Sirmans. ‘Tomoko Takahashi: The Drawing Center’s Drawing Room’. *Flash Art*, October, p 124
Jerry Saltz. ‘Tomoko Takahashi: Staff Stuff’. *Time Out New York*, November 10

1999 ‘Boys’ Zone’. *Time Out*, January 13
Kate Mikhail. ‘Rubbish, Absolute Rubbish’. *The Independent*, January 5
Richard Cork. ‘Last Orders in the Wasteland’. *The Times*, January 12
Max Andrews. ‘Die Young Stay Pretty and Neurotic Realism Part 1’. *Contemporary Visual Arts*, Issue 22
Jo Manby. ‘Dossier of a Madwoman’. *Make: The Magazine of Women’s Art*, June–August, pp 12–14
‘Lift/Entwistle’. *Time Out*, August 18
Martin Herbert. ‘Chaos Theory’. *Contemporary Visual Arts*, Issue 26, pp 22–27

James Hall. ‘Neurotic Realism Part I’. *Artforum*, October, pp 155–56
Robert Preece. ‘Tomoko Takahashi: In the Eye of the Tornado’. *Sculpture*, November, pp 10–11

2000 Louisa Buck. ‘And They Don’t Use Dead Animals’. *Observer Magazine*, March 19
Robert Preece. ‘Staging Controlled Chaos’. *Art Asia Pacific*, Issue 25, pp 51–55
Claire Bishop. ‘Tomoko Takahashi, Accumulation of Memories’. *Flash Art*, March–April, pp 94–5
Michael Gibbs. ‘I Can’t Find It’. *Art Monthly*, July–August, p 60
Stephen Bury. ‘e Books’. *Art Monthly*, November, pp 42–43
Claire Bishop. ‘Tomoko Takahashi’. *Art Text*, December 2000–January 2001, p 80

2001 Gemma de Cruz. ‘The Artists’ Champion’. *Art Review*, April, pp 32–35
Lisa Panting. ‘Tomoko Takahashi’. *Art Monthly*, May, pp 36–37

2003 Meghan Dailey. ‘Living Inside the Grid’. *Artforum*, May, pp 171–72
Merrily Kerr. ‘Living Inside the Grid’. *Flash Art*, May–June, p 88

2004 Colette Chattopadhyay. ‘Tomoko Takahashi’. *Sculpture*, January–February, p 73

Selected Websites:
www.e-2.org (*Word Perhect* collaborative web project)

www.ashmol.ox.ac.uk/ (The Ashmolean Museum)

www.soane.org/ (Sir John Soane's Museum)

www.prm.ox.ac.uk (The Pitt Rivers Museum)

www.robertopiecollection.com/ (Robert Opie's Museum)

www.vam.ac.uk/vastatic/microsites/1303_every_object/events.php (Every Object Tells a Story, The Victoria and Albert Museum)

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
- *Tomoko Takahashi*: 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 *Tomoko Takahashi* catalogue, which will be held on 11 April 2005.