Serpentine Gallery
Teachers' Notes

Rirkrit Tiravanija
5 July – 21 August 2005

Teachers' Notes supported by

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INTRODUCTION AND CONTENTS

These notes are designed to support teachers in the planning, execution and following up of a visit to the Serpentine Gallery. They are suitable for all age groups, but include specific activities that relate to **Key Stages 1** and **2**, **3** and **4** and **GCSE** and **AQA**. They are not a definitive prescription of work that has to be done, but a collection of ideas and suggestions we hope will be helpful. Feel free to adapt them to suit your needs, or use them to inspire discussion or practical work.

General contents:

- **Planning a visit to the Serpentine Gallery**
  Details about how to get to the Gallery, who to contact, and how to get involved in the Education Programme and special events
- ***Rirkrit Tiravanija*: an introduction**
  Information about the artist and the exhibition
- **Background information**
  The context of the exhibition and the key references
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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 relating to each exhibition being accompanied by a British Sign Language (BSL) interpreter.

9 July **Alex Farquharson**, curator and critic
16 July **Nina Pope**, artist
23 July **Sally O'Reilly**, author and curator
30 July **Martin Clark**, curator
6 August **Gavin Wade**, artist and curator
13 August **Edgar Schmitz**, artist, BSL interpreted
20 August **Kathryn Rattee**, Serpentine exhibition organizer

***15/21* Summer Course**
15 – 19 August, 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 15 to 21. Working with artists, participants will take part in activities inspired by *Rirkrit Tiravanija* and the Pavilion. The results will be exhibited in The Sackler Centre of Arts Education on Friday 19 August from 4 to 6pm.
Information: Rachel Moss Tel 020 7298 1516
Email rachelm@serpentinegallery.org

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

***Rirkrit Tiravanija* and Pavilion Art Pack**
Available at the Gallery Lobby Desk £1
A specially designed pack filled with suggestions for people of all ages to make their own art works in response to the Summer Programme.

Family Day: *Art in the Open*
Saturday 13 August, 12 – 5pm
Admission free
At various sites in Kensington Gardens, a team of artists will lead family activities relating to *Rirkrit Tiravanija*, the Serpentine Gallery Pavilion, and the park itself. Maps will be available from The Sackler Centre of Arts Education at the Gallery, organized in association with The Royal Parks. All ages welcome. No booking required for this informal drop-in event.

Children must be accompanied by an adult.

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

Images: Family Day: *Trap* during the *Andreas Slominski* exhibition, Saturday 21 May 2005
© 2005 John Taylor

PLANNING A VISIT TO THE SERPENTINE GALLERY

RIRKRIT TIRAVANIJA SPECIAL EVENTS

Sweatshop
Beyond Life Spaces
Tuesday 19 July
3.00 – 6.00pm
Serpentine Gallery
Admission free
Sweatshops are an informal series of discussions, convened by Lisa Le Feuvre and Edgar Schmitz. They invite writers, artists, curators and academics to explore and develop their current research interests.

This *Sweatshop* considers how 'Relational Art' promised a space for free social interaction in the 90s and how dialogues between art, activism and spatial intervention have developed since. Artists David Cunningham, Jean Matthee and Paula Roush investigate socially motivated practices in and around art.

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

Rirkrit Tiravanija
in conversation with Liam Gillick
Tuesday 5 July
7pm
Rirkrit Tiravanija will be in conversation with Turner Prize-nominated artist Liam Gillick. Gillick's recent major exhibitions include those at The Museum of Modern Art, New York, in 2003, and the Palais de Tokyo, Paris, in 2005. He also contributes regularly to major art magazines and journals.

Goethe-Institut
50 Princes Gate
Exhibition Road
London SW7 2PH
Tickets: £5 (£3 concessions)
Booking: Ticket Web, 08700 600100,
www.ticketweb.co.uk or at the Gallery Lobby Desk

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

PLANNING A VISIT TO THE SERPENTINE GALLERY

SPECIAL EVENTS AND PROJECTS

Sounding Architecture
7 – 12 August
Launch Event
Saturday 6 August
6.30 – 8.30pm
Serpentine Gallery
Sound artist Kaffe Matthews and artist Lynn Cox have been working with visually impaired adults, exploring non-visual perceptions of architectural space and the environment. The results will form the basis of a one-day seminar, *Sensual Clues*, during autumn 2005.

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

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

Acting Up
3 – 9 September
Launch Event
Friday 2 September
4.30 – 7.30pm
The Sackler Centre of Arts Education,
Serpentine Gallery
Disabled people from three organisations: ADKC – Action Disability Kensington and Chelsea; HAFAD – Hammersmith and Fulham Action Disability; and WAND – Westminster Action Network on Disability, have produced work that explores and challenges representations of disability.
A Serpentine Gallery Project in collaboration with ADKC, HAFAD and WAND

For information, or for a large-format or electronic version of this Gallery programme leaflet, contact:
Louise Coysh Tel 020 7298 1533
Email louisec@serpentinegallery.org

RIRKRIT TIRAVANIJA: AN INTRODUCTION

BACKGROUND TO THE EXHIBITION

Rirkrit Tiravanija, one of the most influential artists to have emerged in the early 1990s, focuses on breaking down the divisions between art and life. Best known for installations that encourage the participation of museum and gallery visitors, he has produced memorable works that invite his audiences to sample a meal, have a drink and engage in other social activities.

For his first solo exhibition in London, he has created a broadcast studio at the Serpentine, from which a serialized radio play about his life and art is transmitted daily on Resonance 104.4FM. In the Gallery, he has also built two full-scale replicas of his New York apartment, fully furnished and fitted with working kitchens, bedrooms and bathrooms for visitors to use. Tiravanija has a long-standing interest in modern architecture, and he has reconstructed existing spaces such as Philip Johnson's Glass House and Austrian-born architect Rudolf Schindler's house in Los Angeles.

Born in 1961, Tiravanija currently divides his time between New York, Chiang Mai and Berlin. His recent work includes co-founding *The Land*, 1998 – present, an environmental reclamation project near Chiang Mai that brings together art, architecture and agriculture. The artist was awarded the HUGO BOSS PRIZE in 2004, accompanied by an exhibition at the Solomon R Guggenheim Museum in New York. His work has been featured in major solo exhibitions at the Museum Boijmans van Beuningen in Rotterdam in 2004, and at the Musée d'Art Moderne de la Ville de Paris in 2005.

These notes start with a short section focusing on the retrospective; they are then organized into three sections that correspond to the three elements of the *Rirkrit Tiravanija* exhibition:

- **The Apartments**
- **The Radio Play**
- **Other Works**

There are three entrances to this exhibition – the main entrance and the two that lead directly from the park into the East and West Galleries. Please note that some areas are not accessible to wheelchair or pushchair users.

BACKGROUND INFORMATION

THE RETROSPECTIVE

In early 2004, Rirkrit Tiravanija was invited to show his work in three different public spaces – Museum Boijmans van Beuningen, Musée d'Art Moderne de la Ville de Paris (ARC), and the Serpentine Gallery. This coincidence led the curators from each institution to join forces and consider co-organization. The main question addressed through a series of closed symposia involving various curators and the artist himself, was how to create an exhibition that would include all Tiravanija's major works – perhaps even a retrospective. Tiravanija embraced this opportunity to review his career, creating three related exhibitions; each titled *A Retrospective (tomorrow is another fine day)*.

While the formats of the exhibitions vary, at the core of each are texts by Tiravanija, American science-fiction writer Bruce Sterling, and French contemporary artist Philippe Parreno. Originally written for the Rotterdam and Paris retrospectives and modified for London, these texts explore Tiravanija's career through a selection of seminal pieces: *untitled 1989 ( ), untitled 1990 (pad thai), untitled 1990 (blind), untitled 1992 (free), untitled 1995 (still), untitled 1996 (tomorrow is another day), untitled 1996 (rehearsal studio no 6),* and *untitled 2002 (he promised)*. The artist's works are typically untitled but include subtitles in parentheses referring to the experience.

The presentations of *A Retrospective (tomorrow is another fine day)* at Museum Boijmans van Beuningen and Musée d'Art Moderne de la Ville de Paris are conceptually linked to the Serpentine show: in both venues, the texts written by Tiravanija, Sterling and Parreno were presented as overlapping sound-scapes about the artist's key works. In Rotterdam, the artist's accounts were recorded as if by an official audio-guide narrator, and conveyed through hand-held devices; Sterling's memories of the works were presented in the form of personal recollections disseminated on speakers placed in the walls throughout the exhibition; and Parenno's theatrical text, written from the perspective of a ghost, was performed by actors. In Paris, the texts were spoken by museum tour guides, played through wall-mounted speakers, and acted by performers. Instead of physically re-creating any of the works discussed, the parameters of each were marked by walls built inside the spaces. Within this framework, visitors could reconstruct mentally the works they heard described in the texts – the works were therefore conveyed without literally re-staging them. As an artist who, fundamentally, is a catalyst for encounters between individuals rather than a traditional object maker, Tiravanija sees his work living on into the future in the memories and imaginations of visitors.

BACKGROUND INFORMATION

THE APARTMENTS

‘The food performances are about conviviality, socializing. They're about time and memory. There's a ritualized element that's like a tea ceremony. And they have a transformative power; whenever he serves these pieces, the dynamic of the audience opens up.’ (Andy Stillpass, a collector of Tiravanija's work)
(Carol Lutfy and Lynn Gumper. 'A Lot to Digest'. *ARTnews*, May 1997, p 152)

Rirkrit Tiravanija is well known for cooking, usually Thai curried vegetables, for visitors to his exhibitions. He was greatly influenced and taught how to cook by his grandmother, who was an educator and a renowned chef who ran her own restaurant. It was for the opening of his solo exhibition *untitled 1990 (pad thai)* at the Paula Allen Gallery in New York, however, that he first made food as art. Some visitors mistook the art work for the catering, as they were not used to being able to eat and drink in the gallery space. During the show, the artist continually rearranged the remains of the cooking event, such as bottles and garbage, as archives in makeshift vitrines. For *untitled 1992 (free)* at the 303 Gallery in New York, he set up a canteen area in the back room. This is where the gallery's office and art store were usually located but they had already been moved to the front exhibition area. Again, the kitchen space was transformed over time by the smell, paper plates and food remains piling up.

Since then Tiravanija has cooked for audiences in exhibitions all over the world – he even made soup inside a canoe at both the Venice Biennale in 1993, and *untitled 1995 (still)* at the 303 Gallery, a variation of the 1992 exhibition. Once his exhibitions have opened, he often disappears and leaves someone else cooking in his place. Tiravanija's work with food might be likened to the Native American 'potlatch'. This word, which means 'big feed', describes a banquet given by a tribe member that lasts several days. The artist finds cooking at home in his apartment the same as cooking for people in the gallery, an attitude that comes from his Thai culture, where meals are traditionally shared.

Other artists have used food as part of their work. Thai conceptualist Montien Boonma's[1] work came from the Buddhist practice of social generosity, which involves cooking for strangers at temples. In 1971, Gordon Matta-Clark[2], together

[1] See pages 19 – 21 for artistic links
[2] *ibid*

with several other artists, established *Food*, an alternative restaurant in Soho, New York City, that blurred the boundaries between art and life by providing a sympathetic social environment in which refreshments were served. Both Matta-Clark and Tiravanija have also altered or reconstructed architectural spaces as part of their work.

Tiravanija is interested in replicating his own and other people's dwellings in alternative contexts. For *untitled 1997 (playtime)* at the Museum of Modern Art in New York, he arranged for a structure to be built in the sculpture garden that was based on the renowned architect Philip Johnson's 1949 *Glass House*. The house, reduced to half-scale, was used as a venue for education workshops led by the artist's friends. During the exhibition, children's painted handprints transformed the external glass walls, challenging the usual Museum regulations of no touching.

For *untitled 2002 (he promised)*, at the Secession museum in Vienna, Tiravanija created a replica of part of a house built by Austrian architect Rudolph Schindler on the King's Road in Los Angeles. (Among the notable features of this house is a bedroom that reflects Schindler's enthusiasm for the California weather by having no ceiling.) Tiravanija's replica was made from chrome, referencing Schindler's renovation of the Secession building itself, in which he looked to the future with his use of aluminium. Inside, the space was used for a series of programmed events including discussions, talks, music, barbecues, films and sessions of Thai massage. The various parts of the building were flown in from Mexico and constructed as they arrived, and the finished work was completed just two days before the exhibition closed. Visitors were encouraged to come back to see it.

In *untitled 1996 (tomorrow is another day)* at Kölnischer Kunstverein, Cologne, Tiravanija created a fully functional copy of his own apartment in Manhattan's East Village, using plywood to replicate the spaces and basic furnishings. Since 1982, the artist has lived in his run-down fifth-floor apartment with no lift; his flat number is 21, the same as his birth date. In the real flat, the cramped rooms are functionally furnished to serve as a home base, a studio, and a place for friends to stay. By reconstructing his apartment in the gallery context, he made his private space public, but the exercise relied on exhibition visitors to activate it and give it meaning. Among other things, they cooked, slept, bathed, listened to the radio, had parties, got married, watched television, drew on walls and hung out – the artist set no rules. The exhibition, open 24 hours a day, attracted a wide variety of people, many of whom returned to create a range of different experiences. Tiravanija calls his works 'parallel spaces' in relation to both the specific gallery context, and the real world beyond.

Tiravanija sometimes reconstructs one work in another venue, or brings together several past projects to create new installations. For *untitled 1999 (tomorrow can shut up and go away)* at Gavin Brown's Enterprise in New York, he replicated his apartment for a second time, within a different context.

At the Serpentine Gallery, Tiravanija has recreated two full-scale replicas of his apartment – *untitled 2005 (apartment 21)* – that reflect the symmetry of its East and West galleries; they are constructed and furnished identically, one layout a mirror image of the other. These apartments, which can be viewed externally as well as entered, are made of plywood in

order to highlight the fact that they are replicas. There are four rooms in each: a kitchen, a bathroom, a reception room and a bedroom, all furnished for basic functionality. The kitchen, for example, contains a cooker, fridge, sink, shelves, table and chairs ready for visitors to use, along with an assortment of cooking ingredients. During the exhibition, the two apartments are expected to evolve in different ways so they will no longer be the same. The artist's work is never static, and the ways in which people use his space are totally unpredictable. Both apartment entrances lead directly from the surrounding park rather than the main Gallery entrance. During the exhibition, a temporary architectural structure has been erected on one side of the Gallery. This is the Serpentine Gallery Pavilion 2005, which has been designed by the celebrated Portuguese architect Álvaro Siza and the distinguished architect Eduardo Souto de Moura, with Cecil Balmond, Deputy Chairman of Arup.

Rirkrit Tiravanija cites Andy Warhol[3] as his greatest artistic influence. At the opening of Tiravanija and Warhol's joint exhibition in 1995, also at Gavin Brown's Enterprise, Warhol's film *Sleep,* 1963, in which a man is shown sleeping for six hours, was projected as a backdrop. In the same exhibition, a dirty electric wok used previously by Tiravanija was displayed on the floor next to a Warhol Brillo box. Similarly, Tiravanija often displays food packages, like ready-made consumer products, resulting from his cooking performances. Warhol's *Factory* was a place to hang out similar to Tiravanija's apartments. Both artists have also had exhibition openings where all the art is removed, and both aim to stay on the periphery of their own creative process. Like Joseph Beuys[4], Tiravanija has a shamanistic side, and often uses the remains of his performances to create new installations. He also continues the spirit of Beuys' 'social sculpture' – how people mould and shape the world they live in. Beuys felt that this should be accomplished cooperatively, creatively and across disciplines, thus expanding the definition of art. In contrast with Beuys, however, who was at the centre of his work, Tiravanija is often absent from his.

On visiting the Louvre as a child, Tiravanija says he was more interested in the crowds looking at Leonardo Da Vinci's *Mona Lisa,* 1503-1506, than he was in the painting itself. His list of materials often includes ‘lots of people’ – as well as food, wood, chrome and glass – and his work would not exist without an audience to act as participants and collaborators. The audience takes control of each situation and changes it as they wish. When the artist leaves, the exhibition goes on, as his presence is not necessary for the experience of his art. His work is an artistic act of generosity, and people are not used to getting things for free. He blurs the boundaries between sculpture, installation, performance and conceptual art.

‘Every time somebody else comes into the kitchen and helps you or eats with you, the work changes...The conversation is different. The other person has a different idea of what they're looking at...so for me it's always kind of a moving and changing thing.’
(*Rirkrit Tiravanija Untitled 1999 (reading from right to left).* Ohio: Wexner Center for the Arts, 1999, p 11)

[3] *ibid*
[4] *ibid*

QUESTIONS AND POINTS FOR DISCUSSION

THE APARTMENTS

- Carry out an everyday task in one of Rirkrit's apartments. Discuss how it differs from doing the same thing at home.

- Choose a room in one of the apartments, and think about what you would find in the same room at home; in the bedroom, for example, you might have pictures, a wardrobe and a chest of drawers. Where would you put these things in Rirkrit's apartment? Try using paper and tape to mark out their locations.

- Make an A4 drawing of one interior or exterior space that is familiar to you. It could be a conventional view or a floor plan. Include relevant details that show what kind of space it is, who lives there, and what it is used for. Compare your drawing to the spaces in Rirkrit's apartments.

- Compare Rirkrit's two apartments and return to the Gallery several times before the show closes to see how they evolve. They were built and furnished identically but how have they changed during the exhibition? What differences can you spot later on?

- As well as experiencing the apartments yourself, are you interested in watching how others behave in the spaces?

- Discuss what types of things you could do in the apartments, such as have a dinner party, and then come back with friends to carry them out.

- Discuss how the experience of being in the apartments relates to the reality television show *Big Brother.* Philip Johnson sometimes lived in his *Glass House* with see-through walls. Would you like to live somewhere with no privacy? Who would be your ideal housemates?

- Discuss whether you think this exhibition would attract people who would not normally choose to visit art galleries.

BACKGROUND INFORMATION

THE RADIO PLAY

'If all the world is a stage, then each of us is a performer. These artists take this thought and present works in which ordinary people, members of the public or the audience attending an art exhibition, become the main protagonists of the piece... the spectator becomes not a passive observer but an integral part of the creative process, enacting and completing the work and revealing the artistic potential in all of us.'
(Jens Hoffman and Joan Jonas. *Perform.* London: Thames and Hudson, 2005, p 157)

Rirkrit Tiravanija has recreated numerous rehearsal or recording studios in museums and galleries. His exhibition *untitled, 1995 (D)*, at the Whitney Biennial was a reconstruction of a rehearsal space used by the artist and his band in New York – the 'D' in the title refers to the musical chord. Electric guitars, amplifiers and other instruments were provided in one room for visitors to pick up and play. In a second room, a silent black-and-white film of Marcel Broodthaers[5] in New York was playing, often accompanied by the sounds being produced in the next room. Broodthaers once reconstructed his own apartment in Brussels in a work titled *Salle Blanche,* 1975.

In 2004, Tiravanija was awarded the fifth HUGO BOSS PRIZE by the Guggenheim Museum. For the subsequent exhibition, he created *untitled 2005 (the air between the chain-link fence and the broken bicycle wheel)*, a low-power television station broadcast solely inside the gallery's walls, in compliance with US transmission regulations. This work raised issues about media consumerism and the right to free speech, which were reinforced by the choice of film shown – *Punishment Park,* 1971 – and the texts that covered the gallery's walls. These included the First Amendment and instructions for building a home-made television station. The station consisted of a wooden structure, benches, a television and a glass case housing a metal rod. On top was an antenna that resembled Marcel Duchamp's[6] Readymade *Bicycle Wheel,* 1913. Duchamp's *Fountain,* 1917, is Tiravanija's favourite sculpture.

Continuing this interest in spaces for rehearsal or recording, Tiravanija has created a broadcasting studio within the North Gallery of the Serpentine. The script, *(please do not turn off the radio if you want to live well in the next 15 minutes)*, was written by Elizabeth Linden and Matt Sheridan Smith, and adapted from a treatment for a radio play by Rirkrit Tiravanija. Produced by Xentos 'Fray' Bentos, it is serialized in 15-minute episodes broadcast live from the Serpentine Gallery during the seven weeks of the exhibition, on Resonance 104.4FM (Monday to Saturday at 4:30pm, with a recorded omnibus presentation on Sundays at 11am). Within both the radio play and the exhibition, fiction and reality merge. The time-travel

[5] *ibid*
[6] *ibid*

storyline is woven into the history of Tiravanija's own life and career, and features exhibitions of works by the Artist; the same works that were focused on in his Paris and Rotterdam exhibitions. The two main characters are interpreted by actors, but all the other parts are taken by visitors to the exhibition. In some of the broadcasts, Tiravanija himself participates by playing the Artist.

The play is set in the future, after the occurrence of a catastrophic event – the Big Black Geyser Incident (BBGI) – which depleted the supply of Earth's natural resources and altered the state of life, as we know it. In the story, the BBGI, which leaked toxic sludge into the soil, is generally attributed to an Artist whose ill-conceived underground sculpture project was the accidental catalyst.

The story follows the experiences of two main characters, PW and C. PW, a playwright, frequents a café run by C, a time traveller with many tales to tell from her trips to other times and places. As one of the few chefs who prepares real food (nourishment is usually taken in pill form), C has been given permission to undertake time travel in order to acquire ingredients from the past. One afternoon C gives PW a fortune cookie that she has transported from the past, in which he finds the message: 'The Artist Didn't Do It'. This triggers their curiosity and, inspired by the message, PW – who is not an eager or regular time traveller – agrees to journey with C to search for the Artist and unravel the meaning of the mysterious fortune. C and PW move through space and time by eating various curries, chosen according to the distance they want to travel; they look for the Artist at different points in his life – from childhood to adulthood – and in the process weave together information about his work to paint a picture of his career.

There are a number of wind-up radios dotted around the exhibition, entitled *(no power, no problem),* and visitors are able to listen to the play in the space. In addition, an audience far beyond the Gallery is also hearing it on a conventional radio frequency. The station itself is surrounded by plants (which feature in some of Tiravanija's previous works and also reference Marcel Broodthaers[7]), as well as tables and chairs relating to the play's fictional café, where fortune cookies are given out during the daily broadcast. The exhibition also includes calendars, entitled *(1987-2005),* from each of the years of the artist's career discussed in the radio play.

[7] *ibid*

QUESTIONS AND POINTS FOR DISCUSSION

THE RADIO PLAY

- What materials are used in the reconstruction of the apartment and the radio station? Why do you think these materials were used? Does either structure appear to be finished?
- If you had your own radio station, what would you call it?
- If you have participated in the radio play, how did it feel to be involved in an art work?
- To find out more about the artist, listen to the play during the exhibition.
- Look at the calendars. Discuss their dates and relevance to the play.

BACKGROUND INFORMATION

OTHER WORKS

'Viewers are integral components of any art work, but Tiravanija provides something beyond the privilege of an art experience. He creates an opportunity for social exchange.'
(Andrea K Scott. 'Mi casa, su casa'. *Time Out New York*, Issue 193, June 10-17, 1999)

For *untitled 2005 (hyde park corner)* Rirkrit Tiravanija has filled the South Gallery at the Serpentine with a 4,000 piece hand-cut jigsaw puzzle on a chrome table, presented unassembled for visitors to put together over the course of the exhibition. The image depicts a 1972 performance by Marcel Broodthaers[8], made in connection with his exhibition of *Neuf peintures, Série anglaise* at the Jack Wendler Gallery, London, in December of the same year. The film, which was shot at Speaker's Corner, includes Broodthaers' handwritten words and phrases on a blackboard, which he held up to audiences and passers-by. The signs depicted such phrases as SILENCE, PAY ATTENTION, and YOU ARE ARTISTS. The image from the performance featured in *untitled 2005 (hyde park corner)* states: VISIT TATE GALLERY.

There are two other works in this area of the Gallery. To the left is *untitled 2003 (less oil more courage).* This painting was exhibited in the 2003 *Venice Biennale* and relates to the radio play. To the right is *untitled 2005 (passport)*, an exact replica of the artist's Thai passport on a glass and chrome plinth. In Thailand, as each passport expires, it is sewn onto the next one, so Rirkrit's passport is bulky and full of visas documenting his numerous journeys. The artist was born in Argentina to Thai parents and spent his early childhood in Ethiopia, Thailand and the United Kingdom before moving to Canada as a teenager. In 1982, he relocated independently to the United States. He currently divides his time between New York, Berlin and Chiang Mai.

Tiravanija has been described as a nomad or traveller who focuses on each journey itself rather than on specific destinations. He has created a number of art works in the form of mobile vehicles equipped for life on the road. One of them, *untitled 1994 (barajas to paracuellos garama to torrejon de ardoz to san fernando or coslada to reina sofia)*, which was exhibited in the Serpentine Gallery's group show *En Route*, 2002, is a bicycle customized with a folding table, a cooker and camping stools, pushed by the artist over several days on a journey through Spain. He stopped along the way to feed himself and the people he met, and the bicycle was then exhibited along with an unedited video documenting his trip.

[8] *ibid*

The piece *untitled 1995 (bon voyage, monsieur ackermann)* is a standard yellow Opel Commodore Coupe from 1969, customized with a fitted kitchen and three video cameras, and named after the original owner, Franz Ackermann. The car was exhibited at the Royal College of Art alongside monitors showing recordings of the road trip the artist took in it. A few years later, Tiravanija and five students travelled across the United States in a 1962 Ultra Van motor home for *untitled 1998 (on the road with jiew jeaw jieb sri and moo),* ending up at the Philadelphia Museum of Art. The travellers shared their experience via email and website using computer equipment on board.

In 1996, Tiravanija was invited by the artist Navin Rawanchaikul to create an art work inside a working tuk tuk (three-wheeled open car) in Thailand, as part of the *Chiang Mai social installation.* The artist's recent work also includes co-founding, along with Kamin Letchaiprasert, *The Land*, *1998 – present*; an environmental reclamation project near Chiang Mai that brings together art, architecture and agriculture. One notable feature of this work is that anyone can build a new structure on the land providing it is accessible to all, and becomes part of a self-sustaining environment emerging from the artistic community.

QUESTIONS AND POINTS FOR DISCUSSION

OTHER WORKS

- Discuss the experience of making the jigsaw, which may include interacting with strangers. How does this compare with making a jigsaw at home? Guess how many pieces this one contains.

- Look at Rirkrit's passport. How many places has he been to? Discuss the places he has visited and how his travels and his Thai culture have influenced his work.

- Discuss the current idea of introducing ID cards into this country and compare them with the form of the Thai passport.

- Discuss the painting *untitled 2003 (less oil more courage)* in relation to the radio play. Why do you think there is no more oil?

ARTISTIC LINKS

This section makes links to other artists and art movements relevant to the *Rirkrit Tiravanija* exhibition.

- **Beuys, Joseph (1921 – 1986)** German sculptor, draughtsman, performance artist, and teacher, and one of the leading figures in European avant-garde art during the 1970s and 1980s. Beuys was highly influential in shifting emphasis from what an artist makes to his personality, actions, and opinions, and he succeeded in creating a kind of personal mythology. (As a Luftwaffe pilot, he was shot down in the Crimea in 1943 and according to his own account, which has been doubted, he was looked after by nomadic Tartars who kept him warm with fat and felt – materials that came to figure prominently in his work. The hat that he habitually wore hid the head injuries he received in the crash.) In 1946-51 he studied at the Düsseldorf Academy, and in 1961 he was appointed professor of sculpture there. Characteristically, his sculpture is made of junk material or rough, unworked wood. However, he probably became better known for performances, of which a famous example was *How to Explain Pictures to a Dead Hare*, 1965. In 1962 Beuys became a member of Fluxus and he was also active in politics, aligning himself with the Greens, the West German ecological party. Although he continued to make sculpture, he dismissed the art object as 'a useless piece of merchandise whose only purpose is to provide the artist with an income'.

- **Boonma, Montien (1953 – 2000)** Thai conceptual artist who studied art in Bangkok, Rome and Paris and began exhibiting internationally in the late 1980s. Initially trained as a painter, he is best known for his sculptures and installations, which combine traditional and organic substances (such as herbs and spices, wax, gold leaf and lotus petals) with cement, steel and other industrial materials. Boonma consistently searched for alternatives to conventional expressions in Thai art and looked critically at 20th-century art movements, including Fluxus and Arte Povera. An international touring exhibition of Boonma's work, *Temple of the Mind*, was organized by the Asia Society in 2004. His superbly balanced combinations of structure, form, colour, light, and scent subtly draw the viewer into both intellectual discourse and the movingly spiritual.

- **Broodthaers, Marcel (1924 – 1976)** Belgian artist, writer, photographer, and film-maker. He worked mainly in the literary world until 1963, when he turned to the visual arts and began producing objects in the surrealist tradition. The best-known example is *Casserole and Closed Mussel,* 1965, an arrangement of mussel shells bursting in a neat column from a pot...but much of his subsequent work was a great deal less accessible, in a Conceptual vein. From 1968, Broodthaers carried out his activities in the name of a fictitious museum, the Musée d'Art Moderne; he mounted exhibitions of his work under the auspices of its imaginary departments and he addressed the public in a series of 'open letters' in the service of its supposed section chiefs. These activities provided an extended critique of the museum system.

- **Duchamp, Marcel (1887 – 1968)** French-born avant-garde artist and art theorist who became an American citizen in 1955. His out-put was small, and for long periods he was more or less inactive, but he is regarded as one of the most potent figures in modern art because of the originality and fertility of his ideas. From the outset he was interested in art primarily as a vehicle for ideas, and had little concern for skilled craftsmanship or beauty of technique. In 1909 he began exhibiting his work in public, at the Salon des Indépendants and the Salon d'Automne, but he had no interest in achieving conventional career success. By 1911 Duchamp was part of the Cubist circle, and in that year he produced his first work to show real originality – *Nude Descending a Staircase, No. 1*. This first conspicuous success as a painter was also Duchamp's last, for in 1913 he made his first Readymade (R – we did decide on the style for this one) and from this point virtually abandoned conventional media. With Man Ray and Francis Picabia he formed the nucleus of New York's Dada movement. Duchamp's main contribution to this was the Readymade, the best known of which was *Fountain* (1917), consisting of a urinal bowl signed 'R. Mutt', which was rejected by the Society of Independent Artists. During 1920 to 1923 he was engaged mainly on his most complex and ambitious work – an enigmatic construction entitled *The Bride Stripped Bare by Her Bachelors, Even*, also known as *The Large Glass.* Duchamp's iconoclasm and experimental attitude have been enormously influential, most obviously on Conceptual art, but also for example on Minimal art and on Pop art, in which the Readymade has played such a big part.

- **Fluxus** A loosely organized international group of avant-garde artists set up in Germany in 1962 and flourishing until the early 1970s. There was no common stylistic identity among the members; one of their manifestos stated that its aim was 'to purge the world of bourgeois sickness...of dead art...to promote a revolutionary flood and tide in art, to promote living art, anti-art'. Reviving the spirit of Dada, Fluxus was fervently opposed to artistic tradition and to everything that savoured professionalism in the arts. Its activities were mainly concerned with Happenings, street art, and so on. Fluxus festivals were held in various European cities, and also in New York, which became the centre of the movement's activities. The most famous artist involved with Fluxus was Joseph Beuys, but the movement's chief coordinator and editor of its many publications was Lithuanian-born American George Maciunas, who coined its name – Latin for 'flowing', suggesting a state of continuous change.

- **Matta-Clark, Gordon (1943 – 1978)** American artist best known for his process of 'cutting' – carving huge sections from buildings – drawing attention to the gaps in the fabric of society. He devoted his attention to film and performance work, co-founding *Food,* a restaurant in New York's SoHo, where artists were sometimes guest chefs. It was here that he made his first 'cuttings' and coined the term 'anarchitecture' – a combination of anarchy and architecture. He also helped to establish *Avalanche* magazine, and the performance and exhibition space *112 Greene Street.* Matta-Clark started projects, gave them life, and then moved on, letting nature take its course. He was one of the first artists who clearly let us know that artists are givers. Matta-Clark's critique of the mechanisms of the 'art-operating-system' makes us realise that the borders we presume to exist might actually never have been there in the first place.

- **Warhol, Andy (1928 – 1987)** American painter, printmaker, sculptor, draughtsman, film-maker, writer, and collector, one of the most famous and controversial artists of the 20th century. He was born in Pittsburgh to Czechoslovakian immigrant parents; his surname was originally Warhola. In 1960 Warhol began making paintings based on mass-produced images such as newspaper advertisements and comic strips, then in 1962 – at the suggestion of a friend – he started using dollar bills and Campbell's soup cans as his subjects. At first he painted these freehand, but he quickly switched to the screenprint process. Warhol soon became the most famous and controversial figure in American Pop art. In the same vein as his soup cans, he did pictures of Coca-Cola bottles and made equally banal sculptures of Brillo soap-pad boxes and similar packaging. He also embarked on a lengthy series of pictures of Marilyn Monroe, Elvis Presley, Elizabeth Taylor, and other celebrities. Whatever the subject in his pictures, he often made use of rows of repeated images. The screenprinting process allowed infinite replication, and he was opposed to the idea of a work of art as a piece of craftsmanship, hand-made and expressing the personality of the artist. In keeping with this outlook he turned out his works like a manufacturer, and called his studio 'The Factory'. There he was surrounded by a crowd of helpers and hangers-on. In 1965 he announced his retirement as an artist to devote himself to films and to managing the rock group The Velvet Underground, but in fact he never gave up painting.

(Ian Chilvers. *Oxford Dictionary of 20th-Century Art.* Oxford: Oxford University Press, 1998; www.the-artists.org/artist/Boonma_Montien.cfm; www.culturevulture.net/ArtandArch2/MontienBoonma.htm; *Food.* New York: White Columns, 2000; and *The 20th-Century Art Book.* London: Phaidon Press Limited, 1996)

CLASSROOM ACTIVITIES

THE APARTMENTS

Cross-curricular links: Design and technology (including cooking), Mathematics (measuring) and English (writing, speaking and listening, vocabulary)

- Using measuring equipment, draw or make a replica scale model of your classroom. Include only the basic furniture and do not add any details or decorations. Invent imaginary characters to use this space. Would they use the classroom in the same way you do, or in a different way?

- As a class, organize a party, making sure there will be food for everyone. Change the way your classroom is used. Think about moving the furniture around or even removing it. You might also want to screen a film as a backdrop. Decide who you are going to invite. A party, like Tiravanija's work, is not complete without people.

- Make a list of words that are relevant to Tiravanija's work. Examples might include: exchange, interaction, encounter, repetition, reproduction, participant, collaborator, facilitator, inclusiveness, democratic, communal, giving, offering, sharing, everydayness and hospitality.

CLASSROOM ACTIVITIES

THE RADIO PLAY

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

- Write your own script for a radio play based on your life and record part of it. Who are the key characters in your play? Will the story be completely true or partly fictitious? Consider acting out your play.

- Listen to an extract from Rirkrit's radio play or read part of the script. Make up your own version of what happens next.

CLASSROOM ACTIVITIES

OTHER WORKS

Cross-curricular links: Design and technology, English (writing, speaking and listening), Geography (reading maps) and ICT (undertaking research)

- Design a mobile vehicle for use in the exhibition space. What would you need on board?
- Use the Internet to find out about Thailand and Thai culture.
- Create your own imaginary passport. Where have you been and where will you go? Locate these places on a map of the world.

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 and experience of Rirkrit's work)* • Using communication, language and literacy in every part of the curriculum
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 Rirkrit's spaces)*
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 Rirkrit's travels and Thai culture may have influenced his work)* • Children having time to explore and experiment with ideas, materials and activities *(adding their own work to Rirkrit's apartments; creating classroom-based art work in response to the exhibition)*

CURRICULUM MAP

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

SUBJECT	**THEME/FOCUS**	**NATIONAL CURRICULUM REFERENCE Key Stages 1 and 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 • Drama – use language and actions to explore and convey characters • Opportunities for pupils to listen to adults giving detailed explanations and presentations at the Gallery • Share ideas and experiences En3: Writing • Use of vocabulary • Purposes for writing: to communicate with others; to organize and explain information *(by writing an exhibition review)*; to create imaginary worlds (*by writing a radio play)*	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 and 2
Design and technology	Make a model of your classroom, thinking about Rirkrit's apartment; or design and make a mobile vehicle for use in the exhibition space • Develop, plan and communicate ideas • Work with tools, equipment and materials to make a quality product • Evaluate processes and products Breadth of study • Design and make assignments using a range of materials, including food *(cooking in Rirkrit's apartment; planning for a party)*	1a, b, c and d 2a, b, c, d, e and f 3a, b, c 5c
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 a radio play)* • Working with others to explore a variety of information sources and ICT tools (*using word processing to create a script for a radio play)*	3a 3b 5b
Geography	• To use atlases and globes *(to find the places Rirkrit has travelled to)* • Make plans and maps (*mapping a route through the exhibition)*	2d 2e
Music	• Responding to a range of musical and non-musical starting points *(creating a musical composition and sounds to accompany their radio play)*	5b
PSHE & Citizenship	Breadth of opportunities • Take responsibility *(for planning a party)* • Make real choices and decisions *(for planning a party)*	5a 5d

CURRICULUM MAP

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

- **Unit 1C What is sculpture?**
  Children develop their understanding of shape, form, texture and the sensory qualities of materials. They learn about the work of sculptors and about different kinds of sculpture. *(Rirkrit's sculptures and installations encourage the participation of museum and gallery visitors.)*

- **Unit 2A Picture this!**
  Children explore an issue or event in their lives. They learn how to record their observations and ideas using a variety of methods. *(Rirkrit's radio play is a fictional story that includes some past works and events from his life. They can create their own radio play around an event and perform it.)*

- **Unit 2C Can buildings speak?**
  Children record the use of shape and space in local buildings. They question how these features tell us something about the purpose of the building. *(Rirkrit has recreated two full-scale replicas of his New York apartment in the gallery space.)*

- **Unit 4C Journeys**
  Children explore how signs, symbols and metaphors can be used to communicate ideas and meanings about a journey. *(They can choose their own journey through Rirkrit's exhibition and look at the replica of his Thai passport to find out where he's been on his travels.)*

- **Unit 6C A sense of place**
  Children explore the 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. *(Rirkrit has a long-standing interest in modern architecture and has reconstructed existing spaces in alternative contexts.)*

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

CURRICULUM MAP

This table shows relevant links to the National Curriculum (**Key Stage 3**). Cross-curricular opportunities include English, Mathematics, Design and technology, ICT, Geography, Music 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 *(Rirkrit's exhibition includes two reconstructions of his apartment and a radio play about his life)* • Working on their own and collaborating with others on different scales *(like creating a large installation in the classroom or a scale model)* • Investigating art, craft and design from a range of historical, social and cultural contexts (*on Gallery visits)*	1a 1b 2a 2b 2c 4a 5a 5b 5d

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key Stage 3
English	En1: Speaking and listening • Use images to enhance communication • Concentrate on and recall the main features of a talk (G*allery talk*) • Ask questions and give relevant and helpful comments *(Gallery talk)* • Discuss and interact in a group, taking different views into account and modifying personal views in light of what has been said; sifting, summarizing and using most important points • Listen to live talks and presentations (G*allery talk*) • Group discussion: explore, hypothesize, debate and analyse En3: Writing • Writing to analyse, review and comment; form individual views taking into account evidence and opinions (*by writing reviews or critiques of the exhibition)* • To imagine, explore and entertain (*by creating a radio play about their lives)* • To analyse, review and comment (*reviewing art work*)	1d 2a 2f 3b and c 9a 10a 1m 9a 9d
Mathematics	Shape, space and measures • Measure and draw lines to the nearest millimetre, and angles to the nearest degree *(draw a scale model of your classroom)*	5d

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key Stage 3
Design and technology	Breadth of study • Design and make assignments in different contexts, including food *(make a Thai curry)*	7c
ICT	• Working with others to explore a variety of information sources and ICT tools in a variety of contexts (*using word processing to create a radio play script; using the Internet to research the artist and Thai culture)*	5b
Geography	• Geographical skills: using atlases, globes, maps and plans at a range of scales *(find the places Rirkrit has travelled to)*	2c
Music	• Responding to a range of musical and non-musical starting points *(creating a musical composition and sounds to accompany their radio play)*	5b
Citizenship	• Negotiate, decide and take part responsibly in school and community-based activities *(in planning a party)* • Reflect on the process of participating	3b 3c

CURRICULUM MAP

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

- **Unit 7B What's in a building?**
  Pupils explore their ideas and feelings about buildings and their experiences of walking through spaces. They evolve designs for sculpture based on their studies and produce a sculpture of a building. They look at the work of architects, designers and sculptors. *(Rirkrit has recreated two full-scale replicas of his New York apartment in the gallery space.)*

- **Unit 8C Shared view**
  Pupils explore and use natural and other materials to construct a temporary, site-specific work that represents a shared view of their locality. They work in groups to make a collective response. They analyse examples of work from different times and cultures where ideas, beliefs and values are shared and communicated through art, craft and design. *(Rirkrit has recreated two full-scale replicas of his New York apartment in the gallery space.)*

- **Unit 9A Life events**
  Pupils explore ideas and feelings about an event in their own life as a starting point for image making. They make connections between 18th- and 19th-century paintings and contemporary visual culture. *(Rirkrit's radio play is a fictional story that includes some past works and events from his life. They can create their own radio play around an event and illustrate it.)*

- **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. *(Rirkrit's work has been created specifically for the Serpentine's gallery spaces.)*

- **General Unit: Visiting a museum, gallery or site**
  Pupils visit the *Rirkrit Tiravanija* 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 *(Rirkrit has reconstructed his New York apartment twice, along with other work, specifically for the Serpentine.)* • Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses *(Rirkrit's work includes 'lots of people' and his spaces evolve throughout the show.)* • Present a personal response, realizing intentions and making informed connections with the work of others *(like Rirkrit Tiravanija)*	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 gathered 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 *(Rirkrit has reconstructed his New York apartment twice, along with other work, specifically for the Serpentine.)* • Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying relationships and analysing methods and outcomes *(Rirkrit's work includes 'lots of people' and his spaces evolve throughout the show.)* • Present a personal, coherent and informed response, realizing intentions, and articulating and explaining connections with the work of others *(like Rirkrit Tiravanija)*	A01 A02 A03 A04

FURTHER READING

Selected books and catalogues:

1996 *The 20th-Century Art Book.* London: Phaidon Press Limited

1998 Ian Chilvers. *Oxford Dictionary of 20th-Century Art.* Oxford: Oxford University Press

1999 *Rirkrit Tiravanija Untitled 1999 (reading from right to left).* Ohio: Wexner Center for the Arts

2000 *Food.* New York: White Columns

2002 *En Route*. London: Serpentine Gallery

2004 Bruce Sterling, Rirkrit Tiravanija and Phillippe Parreno. *Rirkrit Tiravanija: A Retrospective (tomorrow is another fine day).* Rotterdam: Museum Boijmans van Beuningen

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

2005 *Rirkrit Tiravanija: A Retrospective (tomorrow is another fine day).* London: Serpentine Gallery

2005 *Rirkrit Tiravanija: Une Rétrospective (tomorrow is another fine day).* Paris: Musée d'Art Moderne de la Ville de Paris/ARC

Selected articles and reviews:

1997 Carol Lutfy and Lynn Gumper. 'A Lot to Digest'. *ARTnews*, May, pp 150-53

1999 Andrea K Scott. 'Mi casa, su casa'. *Time Out New York*, Issue 193, June 10-17

Selected websites:

www.the-artists.org/artist/Boonma_Montien.cfm (the-artists.org website)

www.culturevulture.net/ArtandArch2/MontienBoonma.htm (culture vulture website)

QUESTIONNAIRE

We are planning to develop our teachers' notes and would appreciate your feedback.
Please complete the following questionnaire and send it to rachelm@serpentinegallery.org or
Rachel Moss, Education Coordinator, Serpentine Gallery, Kensington Gardens, London. W2 3XA.

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

   very useful useful satisfactory not useful

2. Did you use it

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

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

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

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

5. How old are your students?

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

   too easy about right too difficult

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

- Planning a visit to the Serpentine Gallery
- *Rirkrit Tiravanija*: 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 *Rirkrit Tiravanija* catalogue, which will be held on 22 August 2005.