

Serpentine Gallery

Teachers' Resources

Richard Hamilton: Modern Moral Matters

3 March – 25 April 2010



Richard Hamilton
Swinging London 67 (f)
1968-69
Screenprint on canvas, acrylic and collage
67 x 85 cm
© 2010 Richard Hamilton

Sponsored by



With additional support from

Marlon Abela, Morton's Club
Alan Cristea Gallery
Desmond Page and Asun Gelardin

And those who wish to remain anonymous

The Teacher's Resources have been designed in collaboration with Art, Design and Museology at the Institute of Education, University of London. Focusing on Learning beyond the Classroom in Art and Design, PGCE students Anisa Tahzib, Patrick Darteh, Simone Fox and Jonathan Page have undertaken a placement at the Serpentine Gallery to develop resources for the *Richard Hamilton: Modern Moral Matters* exhibition.

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These include useful cross-curricular links, classroom discussions, and activities.

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Introduction

Richard Hamilton has embraced many different media since the 1950s, including painting, printmaking, installation, typography and industrial design. This major exhibition will reassess the nature of the British artist's pioneering contribution, focusing on Hamilton's political works.

Modern Moral Matters presents a selection of works from 1964 to the present day taking a closer look at conflict. The installations, prints and paintings on view take international politics, riots, terrorist acts and war as their subject matter, and examine how these conflicts are represented by the media, including via television and the internet. Recent events that have been brought to our attention through the media are carefully scrutinised and configured in Hamilton's work to expose the brutality, injustice and trauma of political and moral conflicts. From the trilogy of paintings about the conflicts in Northern Ireland to the student protest at Kent State University, Ohio, in the United States, Hamilton gives us fresh perspectives on moving and poignant historical events. Through the effective use of mixed media Hamilton produces striking images that maintain a deep political resonance whilst encouraging viewers to question their own identity and reactions towards them.

Hamilton has seen great changes in communication technologies throughout his working life. In 1969, he noted that: "In the Fifties we became more aware of the possibility of seeing the whole world, at once, through the great visual matrix that surrounds us, a synthetic 'instant' view. Cinema, television, magazines, newspapers flooded the artist with a total landscape."

Through its fragmentation of images, manipulation of space and reference to different styles and genres, Hamilton's work interrogates the representations that surround us. Yet his analysis of the image is counterbalanced by an underlying, allegoric lyricism, through which he reinvigorates the genres of portraiture and history painting.

This survey of Hamilton's political works also explores in depth the artist's working processes and the varied ways he uses photographic material. It investigates his continued interest in creating multiples of a single, iconic image as both a mirror and a critique of the visual overload created by the media.

Hamilton, born in 1922, was educated at the Royal Academy Schools from 1938 to 1940. He studied engineering draughtsmanship at a Government Training Centre in 1940 and returned to the Royal Academy Schools in 1946 after the war. Hamilton later attended the Slade School of Art, University College, London, from 1948 – 1951. Hamilton was a leading instigator of Pop Art in Britain and a key member of the Independent Group, formed in the 1950s by a group of artists and writers at London's Institute of Contemporary Arts. Retrospective exhibitions of his work have been held in the UK at the Hanover Gallery (1964) and Tate Gallery (1970 and 1992). Hamilton was Britain's representative at the 1993 Venice Biennale.



Richard Hamilton
War games 1991–92
Oil on Scanachrome on canvas
200 3 200 cm
© 2010 Richard Hamilton

South Gallery: *Treatment Room (1983-84)*



Richard Hamilton
Treatment Room
1983-84
Installation
275 x 550 x 550 cm
© 2010 Richard Hamilton

Keywords

Clinical – brain washing – uncomfortable – surgeon – operation – desensitisation
sanitise – claustrophobic – psychological – scared – fear – repetitive – politics –
National Health Service – Prime Minister – *Thatcherism* – history - doctor – patient
– propaganda – institution – medical – history – treatment – healing – cure

Cross-curricular links

Art & Design – History – PSHE – History – Politics – Psychology – Sociology-
Media Studies

Background

The *Treatment Room* (1983-84) consists of a white gurney which is covered by a red blanket. A TV monitor appears to watch over the recently vacated bed which appears to be more of a mortuary slab than hospital bed. This room expresses the clinical style of the establishment institution and presents a space as impersonal or as neutral as a dentist's waiting room or perhaps a prison cell. A looped video of Margaret Thatcher is shown on the monitor of her delivering a speech for the Conservative Party during 1983 General Election. It suggests that the 'patient' undergoes two kinds of treatment at once, institutional control and political propaganda.

Politics is everywhere we look, the news, radio, poster campaigns and not forgetting, art work. Hamilton's view on politics is strongly portrayed throughout the exhibition and within this particular piece the viewer is invited to experience being a 'patient' and undergoing a treatment, which can be interpreted subjectively.

Discussions

- What is the main focus when you enter this room?
- How does this make you feel?
- How would you describe the term 'treatment' when experiencing this room?
- What do you think the artist is trying to communicate in this work?
- Former Prime minister Margaret Thatcher once said 'There's no such thing as society' talking to *Women's Own* magazine, in October 1987. Do you agree or disagree with this statement? How does this relate to *Treatment Room*?

Activities

- Ask students to research the Margaret Thatcher and the key events in British history when she was British Prime Minister.
- Ask students to research how Margaret Thatcher was portrayed in the media.
- How was Margaret Thatcher linked to the conflict in Northern Ireland? How does this relate to the Hamilton's other works in the exhibition?
- Part 1: An individual task: Students are asked to watch the Margaret Thatcher speech and make a drawing of something that they believe best describes what they have heard.
- Part 2: A group task: Students discuss in groups of four what they have drawn and why they have chosen this image.

North Gallery: *The Citizen* (1981 – 83), *The Subject* (1988- 90) and *The State* (1993)

The Citizen (1981 – 83)



Richard Hamilton
The Citizen
1981-83
Oil on canvas
2 canvases, each 200 x 100 cm
© 2010 Richard Hamilton

Key words

Portrait - citizen – national identity – anger – sadness – symbolism – martyr – politics – suffering – violence – Human Rights – conflict – war – protest – values – beliefs – struggle – hunger strike – sacrifice – power – prisoner – memory – loss

Cross curricular themes

Citizenship – Psychology – History – Religious Studies – Politics

Background

Hamilton's trilogy of works concerning conflict in Northern Ireland is made up of *The Citizen*, *The State* and *The Subject* (1981-1993). Due to its unique history, Northern Ireland is a vortex of economic, religious and cultural struggle. Issues of citizenship and identity are intermingled and complex.

The Citizen (1981-3) shows an Irish Republican prisoner on hunger strike, an image taken from a photograph of Bobby Sands from inside the Maze prison in Northern Ireland during the 1970's and 1980's. The image of this prisoner is very powerful and although he is surrounded by excrement smeared on his cell walls, he stands defiant and dignified in his posture. His glowing presence, long hair and beard appear similar to a portrait of Christ, reminding the viewer of the religious undertones which gave momentum to the violence in Northern Ireland at the time.

The swirling brown paint in the background of *The Citizen* contrasts with the stillness and gloom of the landscape in the painting *The State* (1993), and further

still from the bright lights in the image of *The Subject* (1988 – 90). There is a power, softness and immediacy in these works.

Discussion

- What modern day heroes or heroines can you name and why have you chosen them in particular?
- What and why do people suffer? How could you visually depict a scene of suffering?

Activities

- Choose someone you consider to be a modern day hero or heroine and think about how you would represent them in an artwork. Think who it would be, the environment you would place them in and the materials you would use to convey your idea.
- Research in groups of 3 or 4 people who went through hardships and suffering in their life for a cause they really believed in and present this in a collaborative way. Think of how you would convey this in a striking and powerful way. You could use ICT, performance art, collage, photography, sculpture or painting.
- See if you can find further images of Bobby Sands on the internet. How do they compare to the Hamilton's painting *The Citizen*?

The Subject (1988 – 90)



Richard Hamilton
The Subject
1988-90
Oil on canvas
2 canvases, each 200 x 100 cm
© 2010 Richard Hamilton

Key words

Symbols – loyalty – patriotism – uniform – tradition – identity – pride – symbolism – politics – profile – conflict – war – direction – militant – marching – values – belief – ceremony – British

Cross-curricular links

Citizenship – Psychology – History – Religious Studies – Politics

Background

The Subject (1988 - 90), a proudly marching Orangeman, is mirrored by a blur of headlights in what might be the scene of a riot, or wreckage in a bomb – strewn street.

- The title refers to being subjects or servants of the British Crown.
- Orangemen are part of a Protestant institution that collectively makes up a social and political organisation known as *The Orange Order*. The name is a tribute to Protestant William of Orange who defeated the army of Catholic King James II at the Battle of Boyne in 1690.

Hamilton used this image of the Orangeman to accompany the paintings *The Citizen* and *The State*. By doing so he invites us to draw both distinctions and parallels between the men and what they symbolise. The Orangeman's clean uniform, polished shoes and white gloves could not contrast more with the ragged, bare foot appearance of the figure portrayed in *The Citizen*, for example.

On the other hand one could argue that like the prisoner, the Orangeman is surrounded by devastation and human waste.

Discussion

- How is the Orangeman portrayed by Hamilton? What does his body language suggest?
- In what ways does his appearance differ from *The Citizen*?
- What troubles are there in your community? How would you try to deal with these issues?
- What uniform would you design to convey a message?
- How can political issues be visualised?

Activities

- Choose an issue or attitude in your community that you want to convey and make others aware of. Try to think of how you would present this. You might choose to create a trilogy of images that are in some way connected.
- You may wish to create a logo design or a flag design for example. Think about how you might question identity in your work.

The State (1993)



Richard Hamilton
The State
1993
Humbrol enamel and cloth on Cibachrome on canvas
Two canvases, each 200 x 100 cm
© 2010 Richard Hamilton

Key words

Authority – uniform – identity – conflict – power – fear – safety – soldier – riots – violence – tension – camouflage – atmosphere – weapon – representation – control

Cross curricular themes

Citizenship – Psychology – History – Religious Studies – Politics

Background

The State (1993) the patrolling soldier (British paratrooper) steps backwards out of a damp, featureless landscape.

The final image in the trilogy is of a patrolling soldier expresses the unease of the British army's position in Northern Ireland. With a weapon in his hands, but appearing to take a cautious step, the soldier's body language and partially concealed face suggest that the identity and purpose of the State in Northern Ireland is unclear. The Irish streets and landscapes appear calm and serene but the ripples on the surface could indicate the turmoil and confusion simmering underneath. Hamilton has chosen to attach real fabric on the pocket of the soldier as this reminds us of personal identities within the wider contexts of the state and army. It brings a sense of immediacy and three-dimensional realism into the piece.

Discussion Questions

- Why is the soldier's face obscured? What does it say about the identity of the British army in Northern Ireland?
- Who appears the most powerful figure in the three paintings? Why?
- What are the similarities and differences between the *Subject, Citizen or State*?
- What do your clothes say about your identity?

Activities

- Ask students to research the conflict in Northern Ireland and identify key events in history that have taken place. What do students believe the causes of this conflict to be? Who are the victims of the conflict?
- Create a trilogy of images that relate to one another through the theme of identity. Use mixed media, (photographs, newspapers, magazines etc).
- In groups of six, try to identify as many different types of people that can easily be recognised through the uniform they wear (Spider diagrams may be useful when gathering ideas). Investigate how those uniforms might be mixed up between those groups you have identified. Think how your trilogy would tie together through underlying social, political and economic ways. When you have decided upon three types of people - each represented by their uniform - split up into pairs and undertake one section each. Make sure you all have regular contact between your groups to ensure that your sections relate clearly to one another.
- Design your own trilogy based on your own identity. Think about how your appearance will change with different clothes in different surroundings (Try using paints, photographs, newspapers and textiles). Try to maintain a dialog between the three sections. Think about how your body language, facial expressions, and mood changes in different contexts. How can you best show that in a trilogy?

West Gallery: *Swingeing London (1968-69)*



Richard Hamilton
Swingeing London 67 (f)
1968-69
Screenprint on canvas, acrylic and collage
67 x 85 cm
© 2010 Richard Hamilton

Keywords

Process – repetition – mass media – conceal – reveal – gestures – mass culture – abstraction – non – representational – text – emotions – photographic – irony.

Cross curricular links

Art and Design-History-Citizenship-Media Studies

Background

On 12 February 1967, Sussex police raided the home of Keith Richards, one of the members of the band *The Rolling Stones*. Among those with him in the house at the time were Mick Jagger, lead singer of the group, Marianne Faithfull, and Hamilton's art dealer Robert Fraser. Keith Richards was charged with allowing his house to be used for the smoking of cannabis; Jagger and Fraser were charged with being in unlawful possession of different drugs, and after court proceedings both were sentenced to imprisonment. In the image their expressions appear tinged with humour, possibly owing to the fact that they were in such an extraordinary situation. *Swingeing London* is one of a group of paintings and prints, which Hamilton made after this incident. The original image was a newspaper photograph.

Discussions

- Discuss how the media portrays celebrities.
- To what extent are the two men concealing their identities?
- Choose an issue that you feel strongly about. This might be something that touches you personally or something more public, perhaps in the

political, religious, social or cultural realm. Use this issue as a starting point for a classroom debate or stage a mock protest event.

- Think about your own perception of reality and discuss this with your class or in a group.
- Discuss how this work shows the power of the media over people and the impact it has on them. How does that differ from the other works in the exhibition?

Activities

- Create an archive of images of current and past events from newspapers, magazines and the internet. Try to make the collection as diverse as possible. Experiment with basic photography and IT techniques to incorporate these images into a simple collage. Perhaps add single words layered over or alongside each image. Try cutting words out of headlines and see how this might change the meaning of the image. Can you use this activity to present the issues you discussed in your debate?
- Consider working with collage and imagery and layering like Hamilton. Incorporate found images from newspapers and magazines and play with layered meanings. Does hiding parts of your work in a different way change its meaning?

East Ear:

Shock and Awe (2007 – 08) and *Portrait of Hugh Gaitskill as a Famous Monster of Filmland* (1964)



Richard Hamilton
Shock and Awe
2007-08
Inkjet print on Hewlett-Packard Premium canvas
200 x 100 cm
© 2010 Richard Hamilton

Shock and Awe (2007 – 08)

Keywords

Symbolism – identity – body language – uniform – semiotics of clothing – proportion – composition – Expression – content – impact – tone – Apocalyptic – truth – reality – image manipulation

Cross curricular links

Politics – History – Art and Design – Design and Technology – Graphic Design – Sociology

Background

The conflict in Iraq made an impact on and influenced Hamilton to produce this portrait of former British Prime Minister Tony Blair. *Shock and Awe* links to the satirical painting of the British Labour Party politician Hugh Gaitskill, and along

with Margaret Thatcher's portrayal in Treatment Room they make another trilogy, this one of questionable leaders.

Tony Blair, like the figures in *The Subject* and *The State*, is armed and wearing a uniform or costume. He too is made to stand out against an environment scarred by war, something the media has played much attention to. However, whereas the figures in *The Subject* and *The State* identities that allowing the viewer to interpret and understand their political purposes, Blair appropriates a fictitious identity, like a Texas cowboy from a John Wayne film.

Assembled from images made and found (some on the Internet, which suggests another shift in discursive frame), Blair appears in a *Roy Rogers* shirt, jeans, and cowboy boots, with guns and holsters that are too big for his short legs. The space behind him, a fiery landscape suggests that it is just after the invasion of Iraq. This no-man's-land is meant to evoke Baghdad on the first night of *shock and awe*. This term was used by the United States armed forces when describing their plan to invade Iraq in 2003.

The painting *Shock and Awe* by Hamilton is meant to encourage the thoughts of what the work is trying to portray, of course, many political elements play a part in the context of this particular piece. However, it is encouraged to make students think about the different medias that can be used to create and develop a piece of work that has meaning—a semiotic. Discussion question and activities will enable students to think this through further.

Discussions

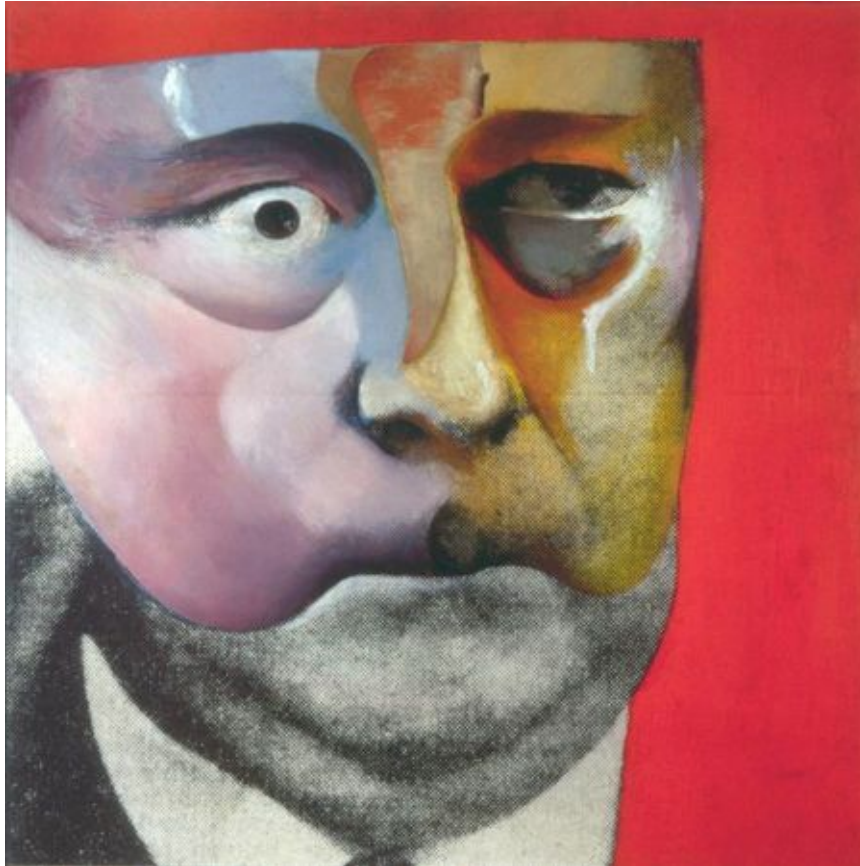
- The clothes, objects and poses of people in a portrait tell us a lot about their power and status. Discuss how Tony Blair is portrayed in this scene. What does his body language suggest? Why is he dressed like a cowboy?
- How does the title of the painting relate to it's content?
- Discuss the background, what do those colours symbolise?
- What does Tony Blair's facial expression suggest? Why has Hamilton portrayed him this way?
- Compare and discuss the differences and similarities of the Tony Blair portrait and *Swingeing London*. Think about the poses, clothing, composition, body languages etc.
- Discuss how war is represented by the media. How do people appear? How are they represented? How do clothes, expression, gesture and composition affect peoples' personas?

Activities

- Ask students to research former British Prime Ministers Tony Blair and Margaret Thatcher, in what ways to they differ and agree in their political views?
- Ask students to research former British Prime Minister Tony Blair and how he was portrayed in the media.
- Objects: objects can have meaning for us. They can make us think of different places, associations, memories and feelings. What do your objects at home make you think of? Create your own self - portrait. Think about how you want people to view you. What other personal or precious objects could you put in with the portrait? Which location to place the background? What objects will you hold or have around you? Remember you can use any media. Maybe like Hamilton, think about mixed media.

- **Group work:** Write a description of another person in the class or group. Describe their appearance, style and character on paper. Now write a list of imagery that may represent them, (hobbies, habitat, culture, religion, etc). Pass your notes to your partner so that and they can simplify the image and create a self - portrait from the descriptions.

Portrait of Hugh Gaitskill as a Famous Monster of Filmland (1964)



Richard Hamilton
Portrait of Hugh Gaitskill as a Famous Monster of Filmland
1964
Oil and collage on photograph on panel
61 x 61 cm
© 2010 Richard Hamilton

Keywords

Monster – mixed media – Pop Art – mutilated – process – collage – prints – photograph – manipulate – collage – appropriation – nuclear disarmament

Cross curricular links

Art & Design – Design Technology – History – Graphics – Sociology

Portrait of Hugh Gaitskill as a Famous Monster of Filmland is a mixed media composition that has taken him out of context where he looks distorted or mutilated and not depicting his normal appearance.

This politically charged portrait was created through an ironic juxtaposition of images from various sources. Hugh Gaitskell (1906-63) was the leader of the Labour Party who famously refused to commit to a non-nuclear policy. Perceiving Gaitskell as perhaps a 'political monster', Hamilton painted over a newspaper photograph of the politician to recall the face of the actor Claude Rains in his leading role in *The Phantom of the Opera*. Hamilton found the image of Rains on the cover of the American magazine *Famous Monsters of Filmland*. The red background adds to the intense feeling behind the portrait.

By the time Richard Hamilton had finished this portrait, Hugh Gaitskell had died, adding an unexpected charge to an already provocative representation.

Discussions

- Why do you think the artist has used a mixed media format to produce this piece?
- Why have these particular colours been used?
- What message do you think is being made within this piece?
- What could the symbolism behind this picture be?
- How are politicians portrayed in society today?
- How many different types of media have been used?
- What does the painting remind you of?

Activities

- Ask students to research British politician Hugh Gaitskill and how he was portrayed in the media.
- Students are to use the photocopied image of the original picture of Hugh Gaitskell and recreate their own mixed media version with the resources provided.
The aim of this is to get students to think about the processes that can be used to produce a painting.
- Students then find two images to juxtapose and contrast each other; they can chose two different types of media to create the work.

East Gallery: *Kent State* (1970)



Kent State 1970
Screen-print from 13 stencils
73 x 102.2 cm
© 2010 Richard Hamilton

Key words

Protest- death- visual language-memory-tragedy- loss- colour- repetition- modernity-mass media

Cross-curricular links

Art and Design- History-Geography-Citizenship

Background

This work reminds us of the terrible tragedy that befell student protestors at Kent State University, Ohio, in May 1970. The National Guard ended up shooting students when trying to quell an anti-war demonstration over US involvement in Vietnam and Cambodia.

The Screen-print series emerged unexpectedly after setting his camera up in front of a television for a week. The blurred image removes questions of identity from the picture but helps symbolise the far reaching consequences of war and violence.

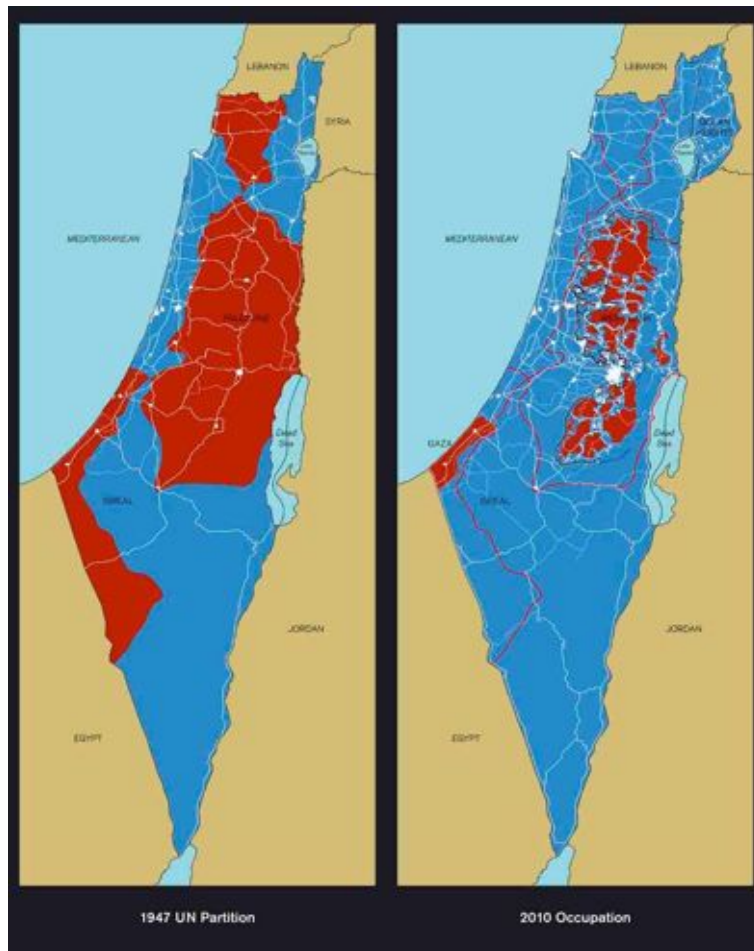
Discussion

- How does this image show tension between the source material and the finished work?
- Discuss how the use of a camera can be a process of being critical. Does it create a fresh perspective? How do you interpret this image?
- What subject matter would you chose to capture in a work of art and why?
- What materials and process would you use to record a subject matter?
- How can artists use different techniques and media to engage the audience?

Activity

- Choose a topic that has a particular meaning for you in recent media. Using everyday materials and experiment with how photographs can be mixed and turned into other art forms. Think about making a series of pieces that relate to one another or tell a story. Experiment with the use of colour and unidentifiable objects. Polaroid cameras, newspapers/magazines or other images can be manipulated with interesting effects to create a series of works and paintings.
- Think about a current story that you could film or photograph from the TV; take a series of pictures of this image and think about how these images can be altered with different materials to cover a large space of wall.

West Ear: Maps of Palestine 2009 -10 and Unorthodox rendition 2009 -10



Maps of Palestine 2009-10
EFI Vutek inkjet solvent printer on canvas
200x175 cm
Courtesy of the artist

Key words

Politics – economics – territory – homeland – Human Rights – persecution – maps – conflict – mutual recognition – borders – security – control – borders – ownership – law – refugee – occupation

Cross curricular

History – Geography – Politics – Economics

Background

The work consists of two maps: one of Israel/Palestine in 1947 and one of Israel/Palestine in 2010. In the second map, Palestine has shrunk and appears as a very small area. In 1947 the Jewish State of Israel was drawn up and a partition plan for Palestine was proposed by the United Nations. The UN suggested two states: one Arab, one Jewish. The date and the word Partition is stated on the first map. On the second map the word *occupation* appears and we are presented with a up to date map of 2010.

The relentless conflict between the Israelis and Palestinians is one of the bloodiest and most horrific of the last century.

Discussions

-
- Which other works in the exhibition invite the viewer to question the boundaries between political, religious, economic and cultural issues?
- What does the term *Occupation* mean?

Activities

- Ask students to research the conflict between Israelis and Palestinians and identify key events in history that have taken place. What do students believe the causes of this conflict to be? Who are the victims of the conflict?
- Make your own maps that show a history of conflict or war. Use photos, newspapers, paper, card, drawings, magazines, and cut-outs to create both 2D and 3D maps that capture the realities of war. (Use imaginary or real geographical locations)
- In groups: Using a range of materials, (photographs, fabrics, paper, tissue, card, newspapers,) design a series of maps that might show how different types of people might live together peacefully in the same area. Think about: Scale, features, bridges, seas/oceans, land, urban, rural, population, colour, territory.

Unorthodox rendition (2009 – 10)



Unorthodox rendition 2009 -10
Oil on canvas
75 x 95 cm
Courtesy of the artist

Key words

Politics - nuclear weapons – kidnapping - Human Rights – persecution – justice – conflict - communication – security – memory – change – truth – reality – representation – struggle – hope – trial – peace – activist – abduction

Cross curricular

History – Geography – Politics – Economics

Background

This image is taken from a famous photograph of Mordechai Vanunu. In 1986, Vanunu was a young Israeli nuclear technician when he went to London to reveal the secrets of his country's atomic weapons programme to the world. Then, lured to Italy by an Israeli secret service agent, he was drugged, gagged, bound and returned to Israel, where he was convicted of treason and espionage and sentenced to 18 years' imprisonment.

Discussions

- Discuss why human rights are so important in society today by considering:

The Human Rights Act 1998 includes 16 basic rights: the right to life; protection from torture or inhuman or degrading treatment or punishment; freedom from slavery; the right to liberty; the right to a fair and public hearing by an independent court; the right to respect for privacy and family life; the right to freedom of thought, conscience and religion; the right to freedom of expression; the right to peaceful assembly and freedom of association; the right to education; the right to enjoy one's possessions; the right to elect a government by secret ballot; the absence of the death penalty; the right to enjoy the above rights without discrimination.

- What happens when a person's rights are taken away?
- Why does the UN Convention on the Rights of the Child emphasise the importance of children and young people participating in decisions that affect them?

Questions to consider for the exhibition as a whole:

- How do the media, TV and newspapers reflect war and conflict in the world today?
- How are the qualities of Richard Hamilton's work similar and different to imagery we see in the media today?
- How can political issues be visualised?
- How are politics and politicians portrayed in the media and in art?
- How has Hamilton used different materials to reflect historical events?
- Which art work in the exhibition was created first and which one is the most recent in this exhibition? How do they compare?
- What work was the most powerful to you and why?
- In what ways do we remember a significant world event?
- How does Hamilton record and reflect history in his work?
- What themes or issues can you identify that connect the art works in the exhibition together?

Further information and related links

V for Vendetta (2005)

Directed by James McTeigue

An action thriller film about a freedom fighter called V who uses terrorist tactics to fight against his totalitarian state.

A Clockwork Orange (1962)

Anthony Burgess

A charismatic character Alex DeLarge is jailed and he then volunteers himself for an aversion therapy which the government has developed as a way to help solve the problems of society, particularly crime. The novel was adapted into a film in 1971 and was directed by Stanley Kubrick.

Nineteen Eighty-Four (1949)

George Orwell

George Orwell's novel of a totalitarian future society where a man whose tries to rewrite history and rebels by falling in love.

Wintering Out (1972)

Seamus Heaney

Heaney's poems often deal with his local surroundings in Ireland, particularly in Northern Ireland, where he was born. Allusions to sectarian difference and conflict in Northern Ireland can be found in his poems. Poems to consider are *Requiem for the Croppies*, *Broagh* and *Gifts of Rain*.

Hunger (2008)

Directed by Steve McQueen

The film tells the story of the IRA hunger strike in 1981 and focuses on prisoner Bobby Sands.

Disasters of War (1810-20)

Francisco Goya

Goya's series of 83 etchings represent the horrors of the Napoleonic invasion of Spain in 1808 during which French soldiers brutally tortured the Spanish peasants and the Spanish responded with their own acts of cruelty. Goya's series of etchings, *Disasters of War* inspired artists Jake and Dinos Chapman's work of art by the same title.

Birmingham Race Riot (1964)

Andy Warhol

A painting about human rights protests in Alabama in the United States.

www.ukyouthparliament.org.uk

See the UK Youth Parliament Manifesto for young people here.

www.dcf.gov.uk/citizenship

A source of information about Citizenship in the curriculum, for young people in schools and colleges in England.

www.minorityrights.org

Minority Rights Group International campaigns worldwide with around 130 partners in over 60 countries to ensure that minority groups and communities can make their voices heard.

Planning a Visit to the Serpentine Gallery

Contact Details

Eleanor Farrington
Education Programmer
Serpentine Gallery
Kensington Gardens
London W2 3XA
Tel 020 7298 1516
Email eleanorf@serpentinegallery.org

Tel 020 7402 6075
Fax 0207402 4103
www.serpentinegallery.org

Transport

The nearest tube stations are South Kensington (1.25 km walk), Knightsbridge (1.25 km walk) or Lancaster Gate (1 km walk)
Bus routes 9, 10, 52, 452, 94 and 148 stop near the Gallery

Group Visit Guidelines

To make your visit as enjoyable as possible, please read the following:

Before your Visit:

- Adult supervision of students under 16 is required at all times, including in the shop. An adult student ratio of 1:5 for under 5's, 1:10 for 5 - 11 year olds, 1:15 for 11 - 16 year olds and 1:20 for 16 - 18 year olds is required.
- We recommend a preliminary planning visit, as for some exhibitions there may be works that you consider unsuitable for your group.

During your Visit:

- The artworks in the *Design Real* exhibition are extremely fragile. Please take extra care to follow the Gallery Guidelines at all times:

No running
No touching
No leaning against walls or plinths
No shouting
No photography

- Teachers/group leaders and accompanying adults are responsible for their group's behaviour whilst at the Serpentine Gallery.
- Many contemporary artworks are fragile and damage easily. Please make sure that your group understands that this is why they are not allowed to touch the art.
- Lecturing: If your group is larger than 30 please split them into smaller groups in the exhibition space and do not lecture in rooms where talks are already in progress.
- Drawing: If you would like to draw please check with the gallery what materials you will be able to use in the exhibition.

The *Richard Hamilton: Modern Moral Matters* Teachers' Notes are also available to download free at www.serpentinegallery.org along with Teachers' Notes for the previous exhibitions:

Design Real 26 November 2009 – 7 February 2010

Gustav Metzger: Decades 1959 – 2009, 29 September – 8 November 2009

Jeff Koons: Popeye Series, 2 July – 13 September 2009
Luke Fowler, 7 May – 14 June 2009
Rebecca Warren, 10 March – 19 April 2009
Indian Highway, 10 December 2008 – 22 February 2009
Gerhard Richter, 23 September – 23 November 2008
Richard Prince, 26 June – 7 September 2008
Maria Lassnig, 25 April – 8 June 2008
Derek Jarman, 23 February – 13 April 2008
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