

Wilhelm Sasnal

14 October 2011 – 1 January 2012

The Whitechapel Gallery presents the first major UK exhibition of Polish artist Wilhelm Sasnal, a leading figure in contemporary painting.

Wilhelm Sasnal paints images from everyday life and the mass media. His paintings range from portraits of his family and friends to icons of popular culture such as Roy Orbison, from a news image of a young girl rescued from the wreckage of the recent Tsunami in Japan to troubling chapters in the history of Poland including World War II and the Holocaust.

Stylistically, Sasnal's work fuses Romanticism with Realism, and Pop with Abstraction, demonstrating his knowledge of and passion for the history of painting and painting as a medium. He takes images from the multitude available in comic books, newspapers, television and online that might otherwise be overlooked to create a unique and highly personalised record of contemporary life.

The Whitechapel Gallery exhibition offers a survey of Sasnal's work made over the last decade, from 1999 until 2011, with more than 60 paintings and a selection of his films displayed in the galleries.

The exhibition is divided into three sections and opens with Sasnal's recent work, made between 2005 to 2011, that draws from images in the mass media and his world travels. The second section returns to a key moment in his early career, bringing together works that explore Poland's role in World War II, including comic book style interpretations of *Maus*, Art Spiegelmann's cartoon narration of the Holocaust. The third section spans 2001 to 2005, with a selection of works that focus on the use of film and photography in his painting, as well as Sasnal's continued interest in life, past and present, in Poland.

Sasnal's recent feature-length films and a selection of shorts will be screened as part of the accompanying programme in the Zilkha Auditorium.

Notes for Editors

- Wilhelm Sasnal was born in 1972 in Tarnów, Poland. He studied architecture at the Krakow Polytechnic, 1992-1994, and painting at the Krakow Academy of Fine Arts, 1994-1999. He has exhibited widely in Europe and America, including solo shows at : Centro de Art Contemporaneo, Málaga, Spain, 2009; Kunstsammlung Nordrhein-Westfalen K21, Düsseldorf, Germany, 2009; Zacheta Narodowa Sztuki, Warsaw, Poland, 2007; Camden Arts Centre, London, England, 2004; Kunsthalle Zürich, Switzerland, 2003. His work has also been included in major international festivals such as the 5th Berlin Biennial of Contemporary Art, Germany, 2008; the XXVI Bienal de São Paulo, Brazil, 2004. His work is held in

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important international collections such as Tate Modern, London and Museum of Modern Art, Warsaw. He currently lives and works in Krakow, Poland.

- In 1996 he co-founded the Ladnie (Pretty) group – now dissolved - which included Rafal Bujnowski, Marek Firek, Marcin Maciejowski, Wilhelm Sasnal and Jozef Tomczyk.
- *Wilhelm Sasnal* is curated by Achim Borchardt-Hume, Chief Curator, Whitechapel Gallery.
- The exhibition will tour to Haus der Kunst, Munich.
- The exhibition will be accompanied by a Whitechapel Gallery publication. It will complement a new comprehensive monograph on William Sasnal to be published by Phaidon.
- Wilhelm Sasnal is represented by Sadie Coles HQ, London.
- *Wilhelm Sasnal* is supported by the Adam Mickiewicz Institute and the Polish Cultural Institute as part of the International Cultural Programme of the Polish EU Presidency.

Visitor Information

Opening times: Tuesday – Sunday, 11am – 6pm, Thursdays, 11am – 9pm.
Whitechapel Gallery, 77 – 82 Whitechapel High Street, London E1 7QX. Nearest London Underground Station: Aldgate East, Liverpool Street, Tower Gateway DLR. T + 44 (0) 20 7522 7888 info@whitechapelgallery.org
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1. Wilhelm Sasnal, Kacper, 2009. Oil on canvas, 75 x 90 cm © Wilhelm Sasnal, Courtesy Sadie Coles HQ, London 2. Wilhelm Sasnal, Roy Orbison 1, 2007. Oil on canvas, 35 x 30 cm. © Wilhelm Sasnal, Private Collection. 3. Wilhelm Sasnal, Bathers at Asnières, 2010. Oil on canvas, 160 x 120 cm © Wilhelm Sasnal Courtesy Sadie Coles HQ, London. 4. Wilhelm Sasnal, Maus 5, 2001. Oil on canvas, 50 x 40 cm, © Wilhelm Sasnal, Courtesy Sadie Coles HQ, London. 5. Wilhelm Sasnal, Kacper and Anka, 2009. Oil on canvas, 180 x 220 cm, © Wilhelm Sasnal, Private Collection, London. 6. Wilhelm Sasnal, Power plant in Iran, 2010. Oil on canvas, 180 x 200 cm, © Wilhelm Sasnal Courtesy Sadie Coles HQ, London. 7. Wilhelm Sasnal, Tsunami, 2011. Oil on canvas, © Wilhelm Sasnal, Courtesy Sadie Coles HQ, London. 8. Wilhelm Sasnal, Shoah (Forest), 2003. Oil on canvas, 45 x 45 cm, © Wilhelm Sasnal, Private Collection, courtesy Hauser & Wirth.

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Government Art Collection selected by Cornelia Parker: Richard Of York Gave Battle In Vain

16 September – 4 December 2011, Gallery 7

The Whitechapel Gallery presents artist Cornelia Parker's personal selection of works from the Government Art Collection.

The second in a series of five displays, sees the artist choose over 70 works to create a rainbow of colour around the Gallery. From the red draperies in Daniel Mytens' portrait *Lady Anne Montagu*, c. 1626, to the yellow of Martin Creed's neon sculpture *THINGS*, 2000, and from David Batchelor's vivid *Shelf-like No. 5 (Green)*, 1999, to the royal blue background in Andy Warhol's portrait of Queen Elizabeth II, 1985, works are hung around the gallery from floor to ceiling according to colour. Cornelia Parker uses this as a way to select from the 13,500 works in the Collection and to allude to the different political parties.

Cornelia Parker has a long-standing interest in political subject matter, having used fluff collected from the House of Lords and Commons in *Political Abstract (Red and Green)*, 2010, and revealing the unseen back of the Chancellor of the Exchequer's box in *Self Portrait with Budget Box (Red & Black)*, 2011. Her series of photograms of feathers *Up Down Charm Strange*, 1998, hung in the dining room of 11 Downing Street during Gordon Brown's chancellorship. One of the works featuring a feather from the pillow of psychiatrist Sigmund Freud's couch is included in this display.

Cornelia Parker said: 'I used colour as an organising principle when selecting works from the Government Art Collection. The title of the display *Richard Of York Gave Battle In Vain* is a mnemonic used to remember the colours of the rainbow. The paintings and drawings I have chosen see old masters rubbing shoulders with contemporary British artists hung in a spectrum around the Whitechapel Gallery.'

Highlights include Grayson Perry's humorous *Print for a Politician*, 2005; the 17th century painting *Lady with a Tulip* after Van Dyck; Hamish Fulton's *No Talking for Seven Days*, 1993; Kenneth Martin's *Blue Tangle*, 1964; and *Red Eight*, 1987 by Richard Wentworth.

The display also includes works by artists including Craigie Aitchison, Peter Blake, Angela Bulloch, Jake and Dinos Chapman, Patrick Caulfield, Alexandre da Cunha, Andrew Grassie, Gary Hume, Callum Innes, Nils Norman, John Riddy, Bridget Riley, Ed Ruscha, Simon Starling and Gillian Wearing.

Government Art Collection: Selected by Cornelia Parker is part of the Whitechapel Gallery's ongoing programme opening up important public and private collections for everyone. It is followed by three further displays exploring the diverse nature of the Collection and its role promoting British culture on the world stage, including:

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- historian and broadcaster **Simon Schama** making a selection highlighting the role of the Collection in cultural diplomacy (*The Government Art Collection: Selected by Simon Schama: Travelling Light*, 16 December 2011 – 26 February 2012);
- **Staff from 10 Downing Street** choose their favourite works (The Government Art Collection: 12 from No 10, 9 March – 10 June 2012);
- The Government Art Collection commissions a new work of art for the Whitechapel Gallery exhibition to be displayed alongside previously commissioned works of art during the Cultural Olympiad (*Government Art Collection: Commissions Now and Then*, 21 June – 2 September 2012).

For 113 years, the Government Art Collection has acquired more than 13,500 paintings, sculptures and work in other media dating from the 16th century to the present day. On display in more than 400 embassies and government buildings worldwide, their purpose is to promote British art and artists. It is shown for the first time in a public art gallery.

The exhibition *The Government Art Collection selected by Cornelia Parker: Richard Of York Gave Battle In Vain* is curated by the Government Art Collection in collaboration with the Whitechapel Gallery. The displays are shown in the dedicated Collections Gallery.

Notes to editors

- Cornelia Parker RA (b. 1956, Cheshire, England) is one of the leading British artists of her generation.
- The Government Art Collection showcases British art in Government buildings including Downing Street, the Home Office and British Embassies and Residences in nearly every capital city across the world. The Collection promotes British art and culture to the world and facilitates diplomatic and cultural links by selecting works of art with connections between the host country and the UK.
- *The Government Art Collection: Selected by Cornelia Parker: Richard of York Gave Battle in Vain* is a collaboration between the Government Art Collection and the Whitechapel Gallery. The presentation of the Government Art Collection is part of the Whitechapel Gallery's ongoing programme of opening up collections that are rarely seen by the public in the UK. It follows the presentation of five displays from the British Council Collection from April 2009 – May 2010, and four displays from The D. Daskalopoulos Collection, Greece, from June 2010 – May 2011.
- Following the end of the five displays at the Whitechapel Gallery the exhibition will tour Birmingham Museums and Art Gallery (16 November 2012 – 24 February 2013) and Ulster Museum (15 March – 9 June 2013)
- The Whitechapel Gallery Collections programme is supported by Hiscox.

Visitor Information

Government Art Collection selected by Cornelia Parker: Richard Of York Gave Battle In Vain 16 September – 4 December 2011. Admission free. Opening times: Tuesday – Sunday, 11am – 6pm, Thursdays, 11am – 9pm. Whitechapel

Gallery, 77 – 82 Whitechapel High Street, London E1 7QX. Nearest London Underground Station: Aldgate East, Liverpool Street, Tower Gateway DLR.
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For press enquiries about the Collection please contact the DCMS press office:

Simon Oliver on 020 7211 6269 or email simon.oliver@culture.gsi.gov.uk

Sandra McKay on 020 7211 6267 or email Sandra.mckay@culture.gsi.gov.uk

Government Art Collection: Selected by Cornelia Parker
Richard Of York Gave Battle In Vain
 16 September – 4 December 2011, Whitechapel Gallery



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1. Andy Warhol, Queen Elizabeth II of the United Kingdom, 1985, from the series 'Reigning Queens' © The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York / DACS, London 2011. 2. David Batchelor, Shelf-like No. 5 (Green), 1999 © David Batchelor. 3. Kenneth Martin, Blue Tangle, 1964 © Estate of Kenneth Martin. 4. Craigie Aitchison, Portrait of Alton Peters, 1983 © Estate of Craigie Aitchison / Bridgeman Art Library. 5. Richard Wentworth, Red Eight, 1987, from 'Artists' Choice' portfolio © Richard Wentworth. All Rights Reserved, DACS 2011. 6. Adam Dant, Come on England, 2000 © Adam Dant. 7. Daniel Mytens (previously attributed to Cornelius Johnson) Lady Anne Montagu (née Rich) (1604-1642), wife of Edward Montagu, 2nd Earl of Manchester (Viscount Mandeville), 1626 ©Crown copyright: UK Government Art Collection. 8. Martin Creed Work No. 253: THINGS, 2000 © Martin Creed. 9. Daniel Gardner, Portrait of Angelica Kauffmann, RA (1741-1807) painter, c.1773, ©Crown copyright: UK Government Art Collection. 10. Jem Southam, Birling Gap, Limestone with Flints, 2000 © Jem Southam. 11. Walter Richard Sickert The Integrity of Belgium, 1914 © Estate of Walter R Sickert. All Rights Reserved, DACS 2011. 12. John Riddy, London (Garrick), 2008 © John Riddy / Frith Street Gallery, London. 13. Cornelia Parker, Feather from Freud's Pillow, 1998 from the series 'Up Down Charm Strange' © Cornelia Parker.

All images courtesy of the UK Government Art Collection

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The Bloomberg Commission: Josiah McElheny:

The Past Was a Mirage I'd Left Far Behind

7 September 2011 – 20 July 2012, Gallery 2

New York-based artist Josiah McElheny is a sculptor, performance artist, writer and filmmaker, best known for his use of glass with other materials. For his Bloomberg Commission he uses light and mirrors to transform the Whitechapel Gallery into a hall of mirrors.

Josiah McElheny is the latest artist invited to create a new work of art for The Bloomberg Commission sited in the former Whitechapel library (now part of the Gallery), built in 1892 as a 'lantern for learning'.

Seven large-scale, mirrored sculptures will be arranged as multiple reflective screens for the artist's interpretation of groundbreaking experimental abstract films, programmed to change throughout the year. The sculptures will reflect and refract the projected film selection, saturating the whole gallery and visitors in images and light. Refracted, distorted and multiplied, the moving images explore how abstraction is used to depict an image of visual enlightenment.

The Bloomberg Commission: Josiah McElheny is displayed in Gallery 2, a dedicated space for site-specific works of art that was previously the reading room of the former Whitechapel Library. Inspired by the history of the Library as a creative haven for early modernist thinkers such as Isaac Rosenberg and Mark Gertler, McElheny's new work explores the history of abstraction in film and video, reinterpreting them by presenting fractured, constantly morphing versions.

Drawing on the history of the former library as a centre for social reform and modernist ideals in Britain, this major installation is accompanied by a series of film presentations, lectures and events exploring the notion of abstraction in the moving image.

Josiah McElheny (b. 1966) lives and works in New York. His work combines a conceptually rigorous examination of history with an ability to create deeply engaging sensory experiences.

The Bloomberg Commission invites an international artist to create an annual site-specific artwork inspired by the rich history of the former library. Previous commissions were created by artists Goshka Macuga (2009) and Claire Barclay (2010). Bloomberg's support reflects its commitment to innovation, and its ongoing efforts to expand access to art, science and the humanities.

Notes for Editors

- Josiah McElheny was awarded a MacArthur Fellowship in 2006 and is a former Senior Critic in Sculpture at the Yale University School of Art. McElheny has exhibited in numerous group exhibitions, such as *Young Americans Part II* (Saatchi Gallery, London, 1997), *The Whitney Biennial* (Whitney Museum of Art, New York 2000) and *Part Object, Part Sculpture*, (Wexner Center for the Arts 2005). Performance projects include *The Infinite Repetition of Revolt* with Andrea Geyer (Tate Modern, London 2011) and *The Metal Party* (The Public Art

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Fund, New York 2001). Commissioned projects include *Projects 84: Josiah McElheny* (Museum of Modern Art, New York 2007) and *Josiah McElheny – A Space for An Island Universe* (Museo de Art Reina Sofia, Madrid, 2009). In 2010, the University of Chicago Press published *The Light Club*, his critical commentary on the work of historic German artist and writer Paul Scheerbart. On view until mid-December 2011 is his curatorial collaboration with Lynne Cooke and Tom Eccles, *If you lived here, you'd be home by now*, at the acclaimed Center for Curatorial Studies at Bard College in upstate New York.

- *The Bloomberg Commission: Josiah McElheny* is curated by Daniel F. Herrmann, Curator, Whitechapel Gallery.
- The Commission will be accompanied by a fully illustrated publication.
- Supported by Bloomberg. As a leading global financial information services company that has made its mark by championing innovation, Bloomberg is deeply committed to education and creativity, and to expanding access to art, science and the humanities. Through support of educational and cultural institutions worldwide, Bloomberg fosters a broad range of creative initiatives - from exhibitions and audio tour programmes to student fellowships and public art installations - that promote public awareness and appreciation of the arts.
- Additional support provided by the Wingate Scholarships.

Visitor Information

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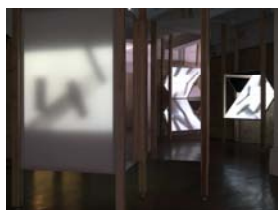
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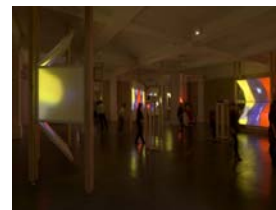
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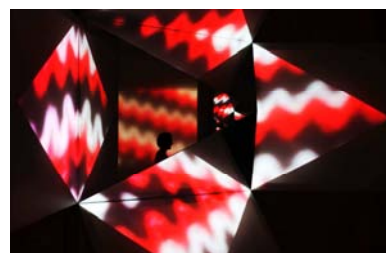
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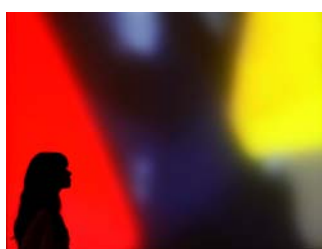
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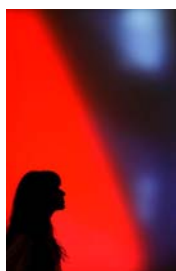
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1-6. Josiah McElheny, *The Past Was A Mirage I'd Left Far Behind*, 2011. Installation view. Photo: Todd-White Art Photography. 7-10. Josiah McElheny, *The Past Was A Mirage I'd Left Far Behind*, 2011. Installation view. PRESS ASSOCIATION Photo. David Parry/PA

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Rothko in Britain

9 September 2011 – 26 February 2012, Pat Matthews Gallery (Gallery 4)

Whitechapel Gallery revisits its ground-breaking exhibition of works by Mark Rothko on its 50th anniversary.

In 1961 the Whitechapel Gallery held the first solo show of American artist Mark Rothko in Britain. This now iconic exhibition is brought vividly to life through the Gallery's archives of original photographs and letters from the artist shown alongside Rothko's painting *Light Red Over Black* (1957), the first work by Rothko to be bought by a British public collection, and material from other archives never exhibited before.

Mark Rothko (1903 – 1970) was part of a generation of New York painters whose style became known as Abstract Expressionism. Whitechapel Gallery Director Bryan Robertson (Director 1952 - 69) championed contemporary artists from the US, also showing Jackson Pollock's work for the first time in the UK in 1958, and exhibiting Robert Rauschenberg in 1964.

Rothko reached his mature style in the mid-1950s. From then on, he used muted, deep colours such as dark blues, reds and greens to make luminous rectangles seemingly hover on the surface of the canvas. While realising his Whitechapel Gallery exhibition in London he outlined the height at which he wanted his works to be hung as well as the light levels to create the atmosphere most conducive to his work. All this was done with the intention of giving his saturated colourfields a greater sense of depth and creating an immersive experience for the viewer.

The Whitechapel Gallery's 1961 exhibition introduced the work of Mark Rothko to Britain for the first time, and included paintings from 1945 - 60. It was visited by artists including John Hoyland and Roger Scruton and became influential on their work.

Rothko in Britain now presents rarely seen archive material such as letters from the artist and original photographs including installation photographs of the 1961 Whitechapel Gallery exhibition - never seen before in public and lent by the Rothko estate -, shown alongside Rothko's *Light Red Over Black* (1957). One rare letter describes Rothko's warm feeling for England, saying 'I feel so in tune with people like Shakespeare and Dickens I often think that they must really have been Russian Jews who emigrated to New York.'

In addition, the display sheds new light on the connection between Britain and one of America's foremost artists of the post-war period by highlighting some of the strong relationships Rothko formed during his trip in the summer of 1959, when he visited England for the first time and spent time with the painter William Scott in Somerset and Peter Lanyon in Cornwall. In St. Ives he met the artists Michael Canney, Alan Davie, Paul Feiler, Terry Frost, Patrick Heron, Bryan Wynter and others.

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The Whitechapel Gallery exhibition in 1961 played a crucial role in fostering this ongoing relationship with Britain, which culminated in one of the most exceptional donations by an artist to a public gallery, that of a group of Seagram murals to Tate in 1969.

The exhibition is part of the Whitechapel Gallery's dedicated programme of highlights from its century-old archive of showing modern and contemporary art. The exhibition is displayed in Gallery 4 (Pat Matthews Gallery).

Notes for Editors

- Mark Rothko was born Marcus Rothkowitz in Dvinsk, Russia (today Daugavpils, Latvia) in 1903 but emigrated to the United States with his family when he was ten years old. He attended Yale University in 1921 but gave up his studies in 1923 and moved to New York. Rothko's Surrealist-inspired biomorphic paintings of the mid-1940s were devoted to mythological themes and sought to express the tragedy of the human condition. By 1950, however, Rothko had eliminated references to the natural world and arrived at his signature style. He painted large vertical canvases with two, three or four rectangular forms in brilliant hues set against a coloured ground. His paintings created an intimate experience for the viewer and have been linked to profound themes of tragedy, ecstasy and the sublime. Rothko's work was to darken dramatically from the late 1950s onwards. This development is related to his work on a major mural commission for the Seagram Building in New York – from which Rothko later withdrew – and consequently on the large panels for the Rothko Chapel at the University of St Thomas, Texas. During that period Rothko travelled to Britain and was in regular correspondence with the British painters he met there during his trip in Cornwall and London. In 1961 he had a major solo exhibition at the Museum of Modern Art, New York which travelled to the Whitechapel Gallery in October of the same year and was curated by Bryan Robertson, Whitechapel Gallery director. In the mid 1960s Norman Reid, director of the Tate Gallery visited Rothko's studio and started exploring the possibility of adding more of Rothko's works to the collection. These negotiations lasted until 1969, culminating in a major donation by Rothko, his gift of 8 of the Seagram Murals. Rothko died on 25 February 1970, coincidentally, the day that the Seagram Murals arrived at the Tate Gallery.
- *Rothko in Britain* (2011) is curated by Nayia Yiakoumaki, Archive Curator.
- *Rothko in Britain* (2011) is supported by The Foyle Foundation, and, The Paul Mellon Centre for Studies in British Art.

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1. Mark Rothko, *Light Red Over Black*, 1957. Painting, oil on canvas, dimensions: support: 2306 x 1527 x 38 mm © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London. 2-6. Mark Rothko 1961, Whitechapel Gallery. Photograph: Sandra Lousada. 7. & 8. Installation view, Mark Rothko 1961, Whitechapel Gallery. Whitechapel Gallery Archive Photograph: Edgar Hyman. 9-11. William Scott and Mark Rothko at Elm Tree Cottage, Hallatrow, Somerset, August 1959. Photograph: James Scott © James Scott, Courtesy of William Scott Foundation. 12. William Scott, Mark Rothko and Kate Rothko at Elm Tree Cottage, Hallatrow, Somerset, August 1959. Photograph: James Scott © James Scott, Courtesy of William Scott Foundation.

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Whitechapel Gallery Exhibitions: Autumn 2011

Also on display:

The Street: Reclaim the Mural

Until 4 December 2011, Galleries 5 & 6

Artist collective The Work in Progress (Benedict Drew, Emma Hart, Dai Jenkins, Dean Kenning and Corinna Till) present Reclaim the Mural as part of the Whitechapel Gallery's commissioning programme of new art beyond the gallery. Reclaim the Mural aims to understand mural making in London, the reasons why it has waned in recent decades, and its continuing potential as a critical form of art. The project sets out to produce a new mural, exploring the processes of finding a wall, consulting with the public and collaborating on a design. This approach confronts the difficulties of making an image collectively and the way subversive images can be tamed by inclusive selection processes. Central to the group's concerns is the issue of housing. How can the mural as a public surface address this politically important area of contemporary life? The exhibition includes collages charting visits to London murals and conversations with muralists, housing association managers and people encountered at the market stall which became project HQ over the summer.

Cristóbal León, Niles Atallah & Joaquín Cociña, Marthe Thorshaug, Rachael Rakena, Kelly Nipper

14 October 2011–18 January 2012, Zilkha Auditorium

Artists from three continents explore the surreal, myth and ritual in video. León, Atallah and Cociña's animations tell a surreal tale of falling in love, taking us from peace to destruction and back again. Thorshaug's film is a modern take on Norse legend's death riders, as a group of girls drive themselves to extremes to conquer their fear and test their horses' courage. Rakena's work shows a lone man feasting on a raw fish head. Seafood is fundamental in Maori culture, and feeds him physically and mentally, as he consumes the sea's myths. Nipper's film, based on choreographer Mary Wigman's Witch Dance (1914), sees a 'witch' dancer enacting rituals resembling weather patterns, evoking superstitions that sorceresses control the weather. The films are part of Art in the Auditorium, showcasing international artists working with film, video and animation. León, Atallah and Cociña are selected by Fundación Proa, Buenos Aires, Argentina; Thorshaug by Henie-Onstad Kunstsenter, Oslo, Norway; Rakena by City Gallery Wellington, New Zealand; Nipper by Ballroom Marfa, Texas.

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Whitechapel Gallery: 2012 Exhibitions & Projects

Major exhibitions

Zarina Bhimji

19 January - 9 March 2012, Galleries 1, 8 and Victor Petitgas Gallery (Gallery 9)
The Whitechapel Gallery presents the first major UK survey of photographer and film-maker Zarina Bhimji. The exhibition traces the development of her work over the last 30 years and premieres her new film, *Yellow Patch* (2011), an ambitious narrative inspired by the journey of countless people from India to East Africa. Previously unseen photographic series, early installations and storyboards are also on display.

An accompanying monographic publication is supported by the Acne White/Art T-Shirt Project.

Gillian Wearing

28 March - 17 June 2012, Galleries 1, 8 & Victor Petitgas Gallery (Gallery 9)
Turner Prize-winning British artist Gillian Wearing's photographs and films explore the public and private lives of ordinary people. Fascinated by how people present themselves in front of the camera in fly-on-the-wall documentaries and reality TV, she explores ideas of personal identity through often masking her subjects and using theatre's staging techniques. This major exhibition surveys Wearing's work from *Signs that Say What You Want Them to Say and Not Signs that Say What Someone Else Wants You to Say* (1992-3) to her first feature length film, *Self Made* (2011).

The London Open

4 July - 14 September 2012, Galleries 1, 8 & Victor Petitgas Gallery (Gallery 9)
A snapshot of the latest art from London in 2012, the Whitechapel Gallery's triennial exhibition is open to all artists over 26 living and working in the capital. 2012 is the 80th anniversary of the Gallery's open submission exhibition which started in 1932 as the East End Academy and later became the Whitechapel Open, and showcased artists early in their careers such as Antony Gormley, Cornelia Parker and Rachel Whiteread. Works are selected by a panel including writer Patricia Bickers, collector Jack Kirkland, curator Marta Kuzma and Kirsty Ogg, curator, Whitechapel Gallery.

Mel Bochner

12 October - 30 December 2012, Galleries 1, 8 & Victor Petitgas Gallery (Gallery 9)
The Whitechapel Gallery presents the first major European survey show of US artist Mel Bochner. One of the founding figures of conceptual art, and one of its most astute critics, Bochner combines colour and language in his work. The Gallery traces his work over the last 50 years, from the 1960s and 70s and his early installations, wall drawings and works on paper, to his most recent series of exuberant paintings using a thesaurus to generate word chains full of wit and humour.

Exhibitions

Government Art Collection

Until 2 September 2012, Gallery 7

This world-class collection of British art is shown in a public gallery for the first time in its 113-year history as part of the Gallery's ongoing programme opening up important public and private collections for everyone. Future displays include:

- **Government Art Collection: Selected by Simon Schama: Travelling Light**, 16 December 2011 - 26 February 2012. Historian Simon Schama's selection highlights the quality of different light captured by artists working around the world.

Press Release

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- **Government Art Collection: 12 from No 10: Selected by Downing Street Staff, 9 March – 10 June 2012.** Staff from 10 Downing Street choose their favourite works.
- **Government Art Collection: Now and Then, 21 June – 2 September 2012.** A newly commissioned work of art for the Whitechapel Gallery exhibition to be displayed alongside previous commissions during the Cultural Olympiad.
- **Government Art Collection: Archive, 2 March – 2 September 2012.**
The Whitechapel Gallery Collections programme is supported by: Hiscox

Major projects

- The Gallery commissions British artist **Rachel Whiteread** to make a new work of art for the building's historic façade. Summer 2012, Gallery façade.
Supported by Art Fund. Additional support by London Organising Committee of the Olympic Games (LOCOG)
- **Aspen Magazine** Guest archive display from the influential 1960s magazine. From 8 September 2012, Pat Matthews Gallery (Gallery 4). Supported by the Foyle Foundation.
- **Jumex Collection** Showing rarely seen work from the Mexico City-based private collection, as part of the Whitechapel Gallery's programme of opening up important public and private collection for everyone. Founded by Eugenio Lopez, it is one of the foremost collections of contemporary art in Latin America, including work by Olafur Eliasson, Francis Alÿs, Doug Aitken, Maurizio Cattelan, Gabriel Orozco and Gabriel Kuri. Over a year a series of 4 displays and special events aims to create a vibrant link between Mexico and Britain. From 11 September 2012, Gallery 7
- The Italian artist **Giuseppe Penone** will make a new work of art for the Whitechapel Gallery for the latest in a series of commissions. One of the founding figures of Italian Arte Povera in the 1960s, Penone's work has explored our cultural relationship to nature. Famous for stripping back entire trees to a specific year ring of their growth, Penone's focus on the natural world promises to provide a striking contrast to the urban location of the Whitechapel Gallery. From 12 September 2012, Gallery 2.

Continuing exhibitions

The Bloomberg Commission: Josiah McElheny

6 September 2011 – 20 July 2012, Gallery 2

American sculptor, writer and glass blower, Josiah McElheny transforms the Whitechapel Gallery into a hall of mirrors. McElheny is the latest artist invited to create a new work of art for The Bloomberg Commission. Glass, light and transparency provide the motif for his new installation of seven large-scale glass sculptures arranged as multiple screens to reflect groundbreaking experimental abstract films, in a changing programme throughout the year. The sculptures reflect and refract the projected films, saturating the whole gallery and visitors in images and light.

Supported by Bloomberg. Additional support by the Wingate Scholarships.

Rothko in Britain

9 September 2011 – 26 February 2012, Pat Matthews Gallery (Gallery 4)

The Whitechapel Gallery revisits its ground-breaking exhibition of works by Mark Rothko on its 50th anniversary. In 1961 the Whitechapel Gallery held the first solo show of American artist Mark Rothko in Britain. This now iconic exhibition is brought vividly to life through the Gallery's archives of original photographs and letters from the artist shown alongside Rothko's painting *Light Red Over Black* (1957), the first work by Rothko to be bought by a British public collection, and material from other archives never exhibited before.

The Whitechapel Gallery Archive Exhibitions Programme is supported by the Foyle Foundation.

Art in the Auditorium

Throughout 2012, Zilkha Auditorium

Ongoing programme showcasing the work of some of the most exciting young artists working with film, video and animation from around the world.

Events

Whitechapel Gallery Party

15 March 2012

The Gallery's glamorous annual event to raise funds for Education and Community projects.

The London Art Book Fair, 21 - 23 September 2012

The UK's largest event dedicated to art books attracts the biggest names in the field, the latest publications and rare books that can't be found elsewhere. Talks and book signings from artists are part of the programme of talks, film screenings and live performances. With free admission and special discounts, The London Art Book Fair offers the opportunity to buy the best art books at great prices. Over 90 leading publishers fill the Whitechapel Gallery for the weekend.

Education Projects

Children's Art Commission

15 June - 2 September 2012, Outset Project Gallery (Gallery 5) & 176/Zabludowicz Collection Project Gallery (Gallery 6)

An annual commission featuring a major artist creating an exhibition specially for the very young.

Artists in Residence

16 Dec 2011- 26 Feb 2012, Outset Project Gallery (Gallery 5) & 176/Zabludowicz Collection Project Gallery (Gallery 6)

The exhibition showcases work by artists collective **Junto:Projects** (Chloe Cooper, Phoebe Davies and Louisa Martin), and artist **Shiraz Bayjoo** and the students they collaborated with, produced in response to year-long residencies in east London secondary schools The Bridge Academy and Bow Boys School.

Artists-in-Residence is supported by: ICE Futures Charitable Trust, LCH.Clearnet, Schroder Charity Trust, The Trusthouse Charitable Foundation, London Borough of Tower Hamlets, The Worshipful Company of Plumbers Charitable and Educational Trust and The Carmen's Benevolent Trust.

The Street; Matt Stokes

11 September – 2 December 2012, Outset Project Gallery (Gallery 5) & 176/Zabludowicz Collection Project Gallery (Gallery 6)

A major new artist commissions in east London during 2012 as part of The Street. British artist **Matt Stokes** meets the communities around the Whitechapel Gallery to create a new work of art looking at music and culture from the area.

Writers in Residence

Collective Information as Material continue their residency until March 2012, culminating in major finale event.

Press Information

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