

Alice Neel: Painted Truths

8 July – 17 September 2010, Galleries 1, 8 & 9.

The Whitechapel Gallery presents the first major retrospective of influential 20th century American painter Alice Neel.

Alice Neel (1900–1984) is best known for her portraits of celebrated artists and writers from New York, including Andy Warhol, Frank O’Hara, Meyer Shapiro and Linda Nochlin.

A self-proclaimed ‘collector of souls’, she painted friends, family and neighbours in the Manhattan district of Spanish Harlem, delving into their personalities with rare frankness. Undeterred by a turbulent personal life that included a year of hospitalisation following a nervous breakdown, and the destruction in 1934 of over 250 paintings and drawings, it was only in her later years that she gained widespread recognition.

At a time when New York witnessed the birth of Abstract Expressionism, Minimalism and Pop Art, Alice Neel pursued the less fashionable discipline of painting people, and was a key force in reviving portraiture in the 20 century. She became a figure-head for the Feminist movement and is now much admired by a generation of younger artists including Peter Doig, Marlene Dumas, Chris Ofili, and Elizabeth Peyton.

Shown for the first time in Europe are 60 major works spanning seven decades of Alice Neel’s career. They include a portrait of Andy Warhol, who was famously sensitive about his ordinary looks and bad skin, which reveals the scars of his 1968 gunshot wounds. The exhibition is divided into sections according to Neel’s thematic preoccupations: allegory, the essential portrait, the psychological portrait, portraits from memory, cityscapes, nudes, parents and children, the detached gaze, and old age. In addition, two archival films are on show; an eight-minute silent film by Neel’s son Hartley, documenting the artist painting her daughter-in-law Ginny, and Michel Auder’s film showing Neel painting *Margaret Evans Pregnant*.

Notes for Editors

- Alice Neel (1900-1984) was born in rural Pennsylvania. On a scholarship she attended the first women-only art school in America (now Moore College of Art and Design), where she excelled at figurative painting. The early loss of her two daughters, the first to diphtheria and the second to her former husband’s family in Cuba, led to a nervous breakdown, and Neel was hospitalised. A few months after her release, Neel settled down to eke out an artist’s existence in Greenwich Village (New York),. In 1938, Neel moved to Spanish Harlem to ‘find more truth’ continuing to paint family, friends, and neighbours. Upon

Press Release

.....

Whitechapel Gallery
77–82 Whitechapel High Street
London E1 7QX

T +44 (0)20 7522 7888
F +44 (0)20 7522 7887

whitechapelgallery.org

Whitechapel Gallery Trustee Limited is a private limited company, registered in England and Wales, registered company no. 4093862 and the corporate trustee of Whitechapel Gallery, registered charity no. 312162. VAT no. 863586582.

moving to the Upper West Side in 1962, Neel began to re-engage with the New York art world. At age 74 Neel was recognised with a solo exhibition at the Whitney Museum of American Art.

- Alice Neel: *Painted Truths* has been organised by the Museum of Fine Arts, Houston. Generous funding has been provided by The National Endowment for the Arts. The exhibition is at Museum of Fine Arts, Houston (21 March - 13 June 2010) and will tour to Moderna Museet, Malmö, Sweden (10 October 2010 - 2 January 2011).
- Alice Neel: *Painted Truths* is supported by the Estate of Alice Neel and Terra Foundation. With additional support from David Zwirner and Victoria Miro.
- *Alice Neel: Painted Truths* will be accompanied by a fully illustrated catalogue of the same title published by the MFAH and distributed by Yale University Press. The catalogue contains major essays by art historians Tamar Garb and Robert Storr, as well as by curators Lewison and Walker, who also contribute chapter introductions and entries on each work. In addition, three short appreciations are included by artists who admire Neel: Frank Auerbach, Marlene Dumas, and Chris Ofili.
- Media Partner: Classic FM.

Visitor Information

Opening times: Tuesday – Sunday, 11am – 6pm, Thursdays, 11am – 9pm.

Tickets: £8.50/£6.50 concs. Book Now*:+44(0)844 412 4309 * Fee £1 per ticket.

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 whitechapelgallery.org

Press Information

The media view for Alice Neel: *Painted Truths* is at 10am on Wednesday 7 July 2010.

For further press information please contact:

Rachel Mapplebeck on 020 7522 7880, 07811 456 806 or email

RachelMapplebeck@whitechapel.org

Elizabeth Flanagan on 020 7522 7871 or email

ElizabethFlanagan@whitechapelgallery.org

Alice Neel: Painted Truths

8th July–17 September 2010, Whitechapel Gallery



1.



2.



3.



4.



5.



6.



7.



8.



9.



10.



11.



12.

1. Alice Neel, *The De Vegh Twins*, 1975 2. Alice Neel, *Andy Warhol*, 1975 3. Alice Neel, *Self-Portrait*, 1980 4. Alice Neel, *Psychiatrist's Wife (Elsie Rubin)*, 1957 5. Alice Neel, *Sam*, 1958 6. Alice Neel, *Robert Smithson*, 1962 7. Alice Neel, *Richard*, 1946 8. Alice Neel, *Pregnant Woman*, 1971 9. Alice Neel, *Max White*, 1961 10. Alice Neel, *Nancy and the Twins (5 Months)* 1971 11. Alice Neel, *Last Sickness* 1953 12. Alice Neel, *José* 1936

Contact Elizabeth Flanagan, Communications Officer, on 020 7522 7871 or email ElizabethFlanagan@whitechapelgallery.org

Alice Neel: Painted Truths

Success came late to **Alice Neel**, 1900–1984, who began to paint in the early 1920s. She only gained popular and critical acclaim in the 1970s, when feminism exposed Western society's male, white, heterosexual bias in society and the arts.

Neel reinvigorated the traditions of portraiture at a time when abstraction was widely regarded as the only legitimate practice for painters. Her portraits stand out for their vivid colour, fluid brushwork and the knowing, unflinching eye with which they are executed. Neel painted people both lauded and ignored by mainstream society, capturing the hidden truths of individual existence. Describing herself as a 'Collector of Souls', Neel's portraits have an empathy that is informed by her own personal struggles.

Neel lived in New York for sixty-five years at a time of rapid change, first in Greenwich Village, then Spanish Harlem – both areas of considerable social and economic deprivation – before moving to the Upper West Side in the 1960s. These sixty paintings testify to Neel's exceptional status within post-War US painting and the continuous potential of the painted portrait as a genre.

Alice Neel: Painted Truths has been organised by the Museum of Fine Arts, Houston. Generous funding has been provided by The National Endowment for the Arts and the exhibition is supported by Terra Foundation for American Art.

Exhibition curated by Jeremy Lewison and Barry Walker, Curator of Modern and Contemporary Art, Museum of Fine Arts, Houston. The Whitechapel Gallery presentation is curated by Achim Borchardt-Hume, Chief Curator, with Candy Stobbs, Assistant Curator.

Supported by:

Media Partner:

TERRA
FOUNDATION FOR AMERICAN ART

CLASSIC *f*M

Allegory & Essential Portrait

Neel's portraits from the 1920s and early 30s are often deeply symbolic. Like many artists of the period – particularly those with left-wing political sympathies – Neel chose allegory as a tool for engaging with issues of social inequality. She had many friends associated with the Communist Party and admired both historic and contemporary works by writers such as Honoré de Balzac and Emile Zola, filmmakers Charlie Chaplin and Fritz Lang, playwright Berthold Brecht and artists including Max Beckmann, Otto Dix, George Grosz, José Clemente Orozco and Diego Rivera.

Neel used allegory to highlight the plight of impoverished New Yorkers during the Depression, as well as to articulate her own personal grief at the loss of her daughters. In a work such as *T.B. Harlem*, 1940, Neel equates the treatment endured by Carlos Negrón for tuberculosis – the removal of ribs which she described as a 'crucifixion' – to the suffering of the disenfranchised immigrants in Spanish Harlem.

Neel's portraits from the mid 1930s to the mid 1950s come closest to traditional realistic portraiture, with fully worked but nevertheless pared down backgrounds and an intense concentration on the sitter. These works also reveal the remarkable milieu in which she moved – from writer Max White, poet Kenneth Fearing and musician José Negrón, to journalist Art Shields and union organiser Pat Whalen. However, many of her sitters from this period remain unidentified, testimony to her belief that all humanity is worthy of being portrayed.

Psychological Portraits

From the late 1950s until her death, Neel's portraits display a more fluid approach which becomes manifest especially in her vivid sense of colour and animated brushwork. Rather than capture a single moment in time, these later portraits represent an accumulation of perceptions gathered over many sittings. Neel saw herself as akin to a therapist, revealing her sitters' psyche through their physical relationship to other figures, or by homing in on their idiosyncrasies. But according to some sitters they manifest a projection of Neel's own anxieties.

This approach to portraiture is diametrically opposed to that of Andy Warhol whom Neel painted in 1970. Warhol often worked from photographs, made portraits of people he'd never met and was interested primarily in a person's constructed, public persona. Neel's portrait, as tender as it is exposing, therefore offers a fascinating counterpoise to the celebrity cult around the famously elusive Warhol.

Alongside her portraits of art world personalities, Neel painted equally probing portraits of neighbours and acquaintances, hard working, ordinary Americans, among them Dewald Strauss, the *Fuller Brush Man*, 1965. After *Kristallnacht*, which marked the open persecution of Jews in Nazi Germany, Strauss had been interned in the concentration camp of Dachau. He escaped to the US where he served in the army during World War II and was awarded a Purple Heart for bravery. As a door-to-door salesman of brushes, Strauss had to make twenty five sales a day so not to lose his job. However, according to Neel: '...he was so happy to be in America.'

Cityscapes and Portraits from Memory

Neel's cityscapes span the years she spent in Greenwich Village, 1932-38, Spanish Harlem, 1938-62, and finally, the Upper West Side, 1962-84. Many of the Greenwich Village works were painted for the Public Works of Art Project, which formed part of President Roosevelt's New Deal economic programme. During her years in Spanish Harlem, Neel was a single mother raising two boys. Her cityscapes from this time convey a sense of isolation and imprisonment, as well as giving an impression of tenement living. In 1959, after her sons left home and her relationship with Sam Brody, Hartley's father, came to an end, Neel painted *Night*, a work that displays her admiration for painter Clyfford Still. With her arrival on the Upper West Side, Neel's palette lightened, as a result of which her paintings seem less claustrophobic and filled with sunlight.

Throughout her career Neel painted portraits from memory. Robert Henri, a former teacher of Neel's at Philadelphia School of Design for Women and the leading theorist of the early 20th-century realist Ashcan School, regarded memory as an essential tool for artists. Henri believed that memory captured a person's essence and Neel recommended his book *The Art Spirit* to fellow artists. Neel's portraits from memory frequently dispense with detailed description, using caricature to invoke biting satire. But she also made paintings such as *Dead Father*, 1946, which memorialise poignant personal moments. Neel never painted her father in life. Here he is shown as she remembered him in his funeral casket and in a manner that echoes the influence of Latin American art.

Parents and Children, the Detached Gaze & Nudes

Neel painted portraits of parents and children in two distinct periods. The first was when she was raising her own children – first her two daughters whom she lost, one through diphtheria and the other through loss of custody, and then her two sons. Neel returned to the subject of motherhood when her sons began to have children of their own. Between these two phases she occasionally painted mothers and children who were her neighbours in Spanish Harlem such as *Black Spanish Family*, 1950. Going against tradition, Neel never sentimentalised the reality of motherhood with its attendant exhaustion, frustration, confusion and anxiety. Equally, her portraits of children while empathetic, nevertheless reveal their insecurities, vulnerability and gawkiness.

Neel's nudes are remarkable for several reasons. Traditionally, the nude had been the preserve of male artists, who worked with professional models, creating works that celebrated anonymous, idealised versions of the human, mostly female, form. Neel established the nude as an identifiable portrait and in doing so, painted her neighbours, friends, family and art world peers in all their fleshy, puny, flabby, hairy and pregnant reality. Neel's nudes often reflect on the power relationship between artist and sitter. John Perreault, an artist, critic and poet, was curating an exhibition on the male nude when Neel painted him in 1972. Reversing the artistic conventions of a woman as object of the male gaze, Perreault is shown as passively submitting to Neel's scrutiny.

Old Age

Neel started to paint older people only once she herself had reached middle age, her first painting of this kind being a portrait of her mother. Paintings of older subjects became a feature of her work after this, not least because her regular sitters and friends were ageing too. Alongside love, admiration and affection, Neel does not shy away from showing the toll time takes on the human body. Author Max White whom Neel painted three times, is shown at 55 prematurely aged by arthritis, and the eminent Marxist art historian, Meyer Schapiro, smiles with discoloured teeth and grey hair. In her nude self portrait, painted at the age of 80 and the artist's only painted depiction of herself, Neel keeps her glasses firmly on, so as to capture better life's impact on her own flesh and bones. Neel did not spare herself from her penetrating gaze.

An award-winning feature film on Alice Neel directed by her grandson, **Andrew Neel** and presented by **SeeThink Films**, is showing in the Zilkha Auditorium every 90 minutes, starting at 11am, 12.30pm, 2pm, 3.30pm and 5pm, 6.30pm on Thursday late night openings.

Reading material relating to this exhibition is available in the Café/Bar and the Foyle Reading Room.

The fully-illustrated catalogue with essays by **Tamar Garb, Jeremy Lewison, Robert Storr** and **Barry Walker** is available from the Bookshop at the special exhibition price of £39.95.

Alice Neel: Painted Truths
8 July – 17 September 2010

List of works

Gallery 1

Allegory

Futility of Effort

1930

Oil on canvas

67.9 x 62.2 cm

Collection of Anne McNamara and Errol Mitlyng, Dallas, TX

Symbols (Doll and Apple)

c. 1933

Oil on canvas

63.5 x 71.1 cm

Collection of Barbara Lee, Cambridge, Massachusetts

Kenneth Fearing

1935

Oil on canvas

76.5 x 66 cm

The Museum of Modern Art, New York, gift of Hartley S. Neel and Richard Neel, 28.1988

Pat Whalen

1935

Oil on canvas

68.6 x 58.4 cm

Whitney Museum of American Art, New York, gift of Dr. Hartley Neel, 81.12

José

1936

Oil on canvas

71.1 x 63.5 cm

Estate of Alice Neel

T.B. Harlem

1940

Oil on canvas

76.2 x 76.2 cm

National Museum of Women in the Arts, Washington, D.C., gift of Wallace and Wilhelmina Holladay, 1983.24

The Essential Portrait

Max White

1935

Oil on canvas

91.4 x 66 cm

Smithsonian American Art Museum, Washington, D.C., museum purchase, 1989.14

Elenka

1936

Oil on canvas

61 x 50.8 cm

The Metropolitan Museum of Art, New York, gift of Hartley S. Neel and Richard Neel, 1987.376

Richard

1946

Oil on canvas

66 x 35.6 cm

Estate of Alice Neel

Art Shields

1951

Oil on canvas

81.3 x 55.9 cm
Collection of Lillian and Billy Mauer

The Psychological Portrait

Psychiatrist's Wife (Elsie Rubin)
1957

Oil on canvas
76.2 x 45.7 cm
Collection of Alison and John Ferring, St. Louis, Missouri

Sam

1958
Oil on canvas
81.3 x 55.9 cm
Estate of Alice Neel

Frank O'Hara, No. 2

1960
Oil on canvas
96.5 x 61 cm
Estate of Alice Neel

Robert Smithson

1962
Oil on canvas
101.6 x 61.6 cm
Private collection, courtesy Locks Gallery, Philadelphia

Hartley

1965
Oil on canvas
127 x 91.4 cm
National Gallery of Art, Washington, D.C., gift of Arthur M. Bullowa, in honor of the 50th anniversary of the National Gallery of Art, 1991.143.2

Maynard Stone

1965
Oil on canvas
133.4 x 82.5 cm
Collection of Bridgitt and Bruce Evans, Boston, Massachusetts

Fuller Brush Man

1965
Oil on canvas
101.6 x 68.6 cm
Collection of Diane and David Goldsmith

The Family (John Gruen, Jane Wilson and Julia)

1970
Oil on canvas
153 x 147.8 cm
Estate of Alice Neel

David Bourdon and Gregory Battcock

1970
Oil on canvas
152.4 x 142.2 cm
The Jack S. Blanton Museum of Art, The University of Texas at Austin, museum purchase, Archer M. Huntington Museum Fund, 1983.13

Andy Warhol

1970

Oil on canvas
152.4 x 101.6 cm
Whitney Museum of American Art, New York, gift of Timothy Collins, 80.52

Jackie Curtis and Ritta Red

1970
Oil on canvas
152.4 x 106.7 cm
The Cleveland Museum of Art, Leonard C. Hanna, Jr., Fund, 2009.345

Jackie Curtis as a Boy

1972
Oil on canvas
111.8 x 76.2 cm
Collection of John Cheim, New York

Linda Nochlin and Daisy

1973
Oil on canvas
141 x 111.8 cm
Museum of Fine Arts, Boston, museum purchase, Seth K. Sweetster Fund, 1983.496

The De Vegh Twins

1975
Oil on canvas
96.5 x 81.3 cm
Private collection, Washington, D.C.

Geoffrey Hendricks and Brian

1978
Oil on canvas
111.8 x 86.3 cm
Estate of Alice Neel

Ginny

1984
Oil on canvas
111.8 x 76.2 cm
Estate of Alice Neel

Gallery 9
Portraits from Memory

Childbirth

1939
Oil on canvas
76.2 x 101 cm
Private collection

Audrey McMahan

1940
Oil on board
60.3 x 45.4 cm
Estate of Alice Neel

Dead Father

1946
Oil on canvas
49.5 x 71.1 cm
Estate of Alice Neel

Dore Ashton

1952
Oil on canvas
61 x 50.8 cm
Estate of Alice Neel

Ellie Poindexter
1962
Oil on canvas
76.2 x 61 cm
Private collection

Cityscapes

Snow on Cornelia Street
1933
Oil on canvas
76.2 x 61 cm
Collection of Peggy Brooks

Ninth Avenue El
1935
Oil on canvas
76.2 x 61 cm
Private collection, courtesy Cheim & Read, New York

Fire Escape
1946
Oil on canvas
91.4 x 61 cm
Collection of Peggy Brooks

Night
1959
Oil on canvas
81.2 x 45.7 cm
Estate of Alice Neel

107th and Broadway
1976
Oil on canvas
152.4 x 86.4 cm
Private collection, Washington, D.C.

Windows
1977
Oil on canvas
172.7 x 101.6 cm
Collection of Toni Schulman, New York

Gallery 8 Nudes

Ethel Ashton
1930
Oil on canvas
61 x 55.9 cm
Estate of Alice Neel

Joe Gould
1933
Oil on canvas
99.1 x 78.7 cm
Estate of Alice Neel

Pregnant Julie and Algis
1967
Oil on canvas
106.7 x 162.6 cm
Estate of Alice Neel

Pregnant Woman

1971
Oil on canvas
101.6 x 152.4 cm
Estate of Alice Neel

John Perreault

1972
Oil on canvas
96.5 x 161.3 cm
Whitney Museum of American Art, New York, gift of anonymous donors, 76.26

Margaret Evans Pregnant

1978
Oil on canvas
146.7 x 96.5 cm
Collection of Barbara Lee, Cambridge, Massachusetts

Parents and Children

Degenerate Madonna

1930
Oil on canvas
78.7 x 61 cm
Estate of Alice Neel

Black Spanish Family

1950
Oil on panel
76.2 x 56 cm
Private collection

Mother and Child (Nancy and Olivia)

1967
Oil on canvas
99.7 x 91.4 cm
Collection of Diane and David Goldsmith

Nancy and the Twins (5 Months)

1971
Oil on canvas
111.8 x 152.4 cm
Estate of Alice Neel

Carmen and Judy

1972
Oil on canvas
101.6 x 76.2 cm
On loan from the Oklahoma City Museum of Art, Westheimer Family Collection, 2005.008

Ginny and Elizabeth

1976
Oil on canvas
111.8 x 81.3 cm
Estate of Alice Neel

Don Perlis and Jonathan

1982
Oil on canvas
106.7 x 76.2 cm
Moderna Museet, Stockholm, purchased 2009 with funds provided by The Second Museum of our Wishes, MOM/2009/16

The Detached Gaze

Isabetta

1934–35
Oil on canvas
109.2 x 66 cm

Collection of Monika and Jonathan Brand

Olivia in Red Hat

1974

Oil on canvas

137.2 x 81.3 cm

Collection of Maureen and Antoine Chiquet

Andrew

1978

Oil on canvas

76.2 x 61 cm

Estate of Alice Neel

Victoria and the Cat

1980

Oil on canvas

101 x 65.4 cm

Honolulu Academy of Arts, bequest of Frederic Mueller, 6003.1

Old Age

Last Sickness

1953

Oil on canvas

76.2 x 55.9 cm

Philadelphia Museum of Art, gift of Hartley S. Neel and Richard Neel, 2003-148-1

Baron's Aunt

1959

Oil on canvas

96.5 x 56 cm

Collection of Mike Healy and Tim Walsh

Max White

1961

Oil on canvas

101.6 x 71.1 cm

Estate of Alice Neel

The Soyer Brothers

1973

Oil on canvas

152.4 x 116.8 cm

Whitney Museum of American Art, New York, museum purchase with funds provided by Arthur M. Bullowa, Sydney Duffy, Stewart R. Mott, and Edward Rosenthal, 74.77

Self-Portrait

1980

Oil on canvas

137.2 x 101.6 cm

Smithsonian National Portrait Gallery, Washington, D.C., museum purchase, 85.19

Meyer Schapiro

1983

Oil on canvas

106.7 x 81.3 cm

The Jewish Museum, New York, museum purchase, S. H. and Helen R. Scheuer Family Foundation Fund, 1995-111

**Whitechapel Gallery presents the D. Daskalopoulos Collection,
Greece**

10 June 2010 – 22 May 2011, Gallery 7

As part of its programme to open up important art collections to the public the Whitechapel Gallery presents a series of four displays drawn from the D. Daskalopoulos Collection, Greece, one of the foremost European collections of contemporary art. Jointly titled, *Keeping it Real*, these displays go on view from 10 June 2010 – 22 May 2011 in the dedicated Collections Gallery.

The D. Daskalopoulos Collection consists of over 400 major works with a particular focus on the last 30 years and key works from earlier periods. Important artists represented in the Collection include Louise Bourgeois, Marcel Duchamp, Robert Gober, David Hammons, Mona Hatoum, Mike Kelley, Nikos Kessanlis, Martin Kippenberger, Sherrie Levine, Sarah Lucas, Cady Noland, Dieter Roth, Kiki Smith, and Rosemarie Trockel. Rivane Neuenschwander, Seth Price and Kelley Walker are but some of a younger generation of artists on show.

Devised by Achim Borchardt-Hume, Chief Curator, Whitechapel Gallery, *Keeping it Real* is conceived as a sequence of four micro-exhibitions, with each one building on the memory of its predecessor. They bring together a selection of works whose meaning is deeply rooted in the materials employed by the artists; from Duchamp's readymade and Gober's wax sculptures to Arturo Herrera's collages and Sam Durant's mirror painting.

The Corporeal, 10 June – 5 September 2010, foregrounds works which examine the human body as a site of psychological, social and ideological struggle. Gender identity and desire are frequent themes as are intimations of mortality. This display includes two emblematic works from the Collection: Louise Bourgeois' *Fillette (Sweeter Version)* (1968 -99) and Marcel Duchamp's *Fountain* (1917 - 64), as well as key works by Marina Abramovic, Robert Gober, David Hammons, Sherrie Levine and Sarah Lucas.

Subversive Abstraction, 17 September – 5 December, focuses on works that use the language of abstraction to probe the medium of painting beyond the conventional confines of paint on canvas. An installation by David Hammons enters into dialogue with works by artists as diverse as Lynda Benglis, Robert Gober, Kori Newkirk, Dieter Roth and Daniel Subkoff.

Current Disturbance, 17 December 2010 – 6 March 2011, is a single installation by Mona Hatoum of the same title dating from 1996. The work's physical presence is amplified by the sound of electric current feeding the flashing lightbulbs trapped in a grid of metal cages. This is the first presentation in London of this landmark work by Mona Hatoum.

Material Intelligence, 18 March – 22 May 2011 presents artists whose work draws on readily available images for a more playful engagement with the notion of materiality. These range from a series of collages by

Press Release

.....

Whitechapel Gallery
77–82 Whitechapel High Street
London E1 7QX

T +44 (0)20 7522 7888
F +44 (0)20 7522 7887

whitechapelgallery.org

Whitechapel Gallery Trustee Limited is a private limited company, registered in England and Wales, registered company no. 4093862 and the corporate trustee of Whitechapel Gallery, registered charity no. 312162. VAT no. 863586582.

Martin Kippenberger to the wall-mounted silhouettes of Seth Price and Kelley Walker's digitally manipulated brick paintings.

Achim Borchardt-Hume, Chief Curator, Whitechapel Gallery, said, 'Collectors have always played a vital role in securing and sustaining a lively and diverse artistic landscape. Having unrestricted access to a collection as significant as the D. Daskalopoulos Collection has enabled the Whitechapel Gallery to trace a particular sensibility in art of the past three decades while bringing rarely seen artworks into the public domain.'

The presentation of the D. Daskalopoulos Collection is part of the Whitechapel Gallery's ongoing programme of opening up collections that are rarely seen by the public. Exhibitions are displayed in the dedicated Collections Gallery, one of the new spaces in the recently expanded building which opened in April 2009. It follows the presentation of 5 displays from the British Council Collection from April 2009 – May 2010. The Whitechapel Gallery's programme of collection displays is supported by specialist insurer Hiscox.

Notes for Editors

- The Whitechapel Gallery has for over a century, organised exhibitions by drawing from public and private collections including those of artists. The earliest introduced art from all over the world, including exhibitions of Chinese (1901), Japanese (1902), Indian (1904), Jewish (1906) and North African and Middle Eastern (1908) art and life. Throughout the 20th century the Whitechapel continued to show private collections, including the Graham Robertson Collection of works by William Blake (1934); Harvey Collection of Old Masters and Powel Collection of early engravings, watercolours and drawings (1936); Dr WM Crafton Collection of Old British Masters, including Constable, Gainsborough and Turner (1941); *Five Centuries of European Painting*, which drew from the Bearsted, Cook and other collections to present works by Giotto, Hogarth, Titian, Memling and Rembrandt among others (1948); and the Bearsted Collection in 1955, which included works by Bosch, Breughel, Cuyp and El Greco.
- It follows the presentation of 5 displays from the British Council Collection from April 2009 – May 2010, curated by artists Michael Craig-Martin, Jeremy Deller and Alan Kane, and Paula Rego, and broadcaster Tim Marlow. The final display in Spring 2010 results from an international competition for curators.
- Dimitris Daskalopoulos is a business entrepreneur. He is today the Chairman of DAMMA Holdings SA, a financial services and investment company. He is the Chairman of the Board of the Hellenic Federation of Enterprises (SEV). He is also member of the Board of Directors of The National Bank of Greece and of the Mytilineos Group of companies. He has served as the chairman of the Federation of Greek Food Industries (1999 - 2006) and as board member of the Athens Chamber of Industry and Commerce and numerous other business associations and corporations. He has been active as member of the European Round Table of Industrialists (1998 - 2008), the President's Council for International Activities at Yale University (2004 - present), the Young Presidents Organization and the Chief Executives Organization. As the principal owner, CEO and Chairman, Dimitris Daskalopoulos oversaw since 1983 the transformation of a family dairy business into VIVARTIA S.A.,

Greece's largest food company, with leading brands in dairy, bakery, frozen foods and restaurants and 13,000 employees in 29 countries. He sold the business in 2007. He is a collector of contemporary art, member of the Board of Trustees of the Guggenheim Foundation and active in the Tate International Council and the Leadership Council of the New Museum. Dimitris Daskalopoulos holds a B.A. in Management Studies from the Athens School of Management and an MBA from the Kellogg Graduate School of Management. He is fluent in English and French.

- *Keeping it Real* is conceived by the Whitechapel Gallery and curated by Achim Borchardt-Hume, Chief Curator, Whitechapel Gallery.
- A fully-illustrated publication introducing each of the 4 exhibitions is published by the Gallery in June 2010.
- The Whitechapel Gallery's programme of collection displays is supported by specialist insurer Hiscox.

Visitor Information

Keeping it Real, 10 June 2010 – 5 June 2011, Whitechapel Gallery. 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. T + 44 (0) 20 7522 7888 info@whitechapelgallery.org whitechapelgallery.org

Press Information

For further press information please contact:
Rachel Mapplebeck on 020 7522 7880, 07811 456 806 or email
RachelMapplebeck@whitechapelgallery.org
Elizabeth Flanagan on 020 7522 7871 or email
ElizabethFlanagan@whitechapelgallery.org

**Keeping It Real: An Exhibition in Four Acts: Act 1: The Corporeal:
The D.Daskalopoulos Collection**

10 June–5 September 2010, Whitechapel Gallery



1.



2.



3.



4.



5.



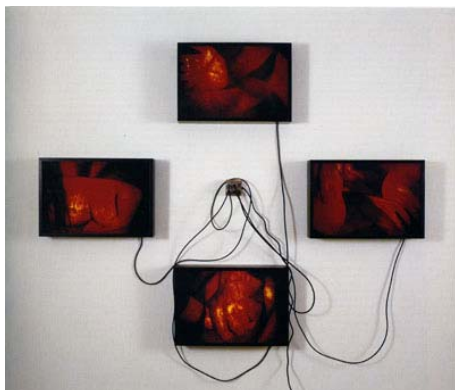
6.



7.



8.



9.



10.

1. Marcel Duchamp, *Fountain*, 1917/1964 2. Sherrie Levine, *Fountain (Buddha) :5*, 1996 3. Louise Bourgeois, *Fillette (Sweeter Version)*, 1968-1999 4. Robert Gober, *Untitled*, 1991 5. Sherrie Levine, *Body Mask*, 2007 6. Sarah Lucas, *Bunny Gets Snookered #10*, 1997 7. David Hammons, *Untitled*, 1974 8. John Bock, *Winona Ryder*, 2009 9. Kiki Smith, *Untitled*, 1980-92 10. Despina Isaia, *Untitled* ('You are the beautiful reflection of his love's affection' from the musical 'Funny Girl'), 2003

**Contact Elizabeth Flanagan, Communications Officer, on 020 7522 7871 or email
ElizabethFlanagan@whitechapelgallery.org**

Whitechapel Gallery Summer Exhibitions

Galleries 4, 5 & 6

John Latham: Anarchive

Until 5 September 2010

The remarkable archive of British artist **John Latham** (1921–2006) is explored through this exhibition of his work and papers. Latham had a visionary outlook that questioned scientific thought. An important contributor to the Destruction in Art Symposium, 1966, and a founder member of the Artist Placement Group, 1966–89, he created performances, paintings, assemblages, sculptures and films. This apparently eclectic practice was united by his concept of Event Structures and Flat Time Theory. Through his experimental and radical work he linked science and art, proving influential in both fields.

The exhibition explores the fundamental concepts that shaped his art, also including material from Flat Time House, the artist's residence and home to the **John Latham Archive**. A highlight of the exhibition are six rarely seen videos entitled Targets which were commissioned for Channel 4 in 1984 as part of the **Dadarama** series. These were designed as an intervention to the channel's main programme and depict Latham's theory through the combination of figurative and abstract sequences.

John Latham: Anarchive is co-curated by Antony Hudek, Athanasios Velios, Research Fellows at Ligatus, University of the Arts, London, and Nayia Yiakoumaki, Archive Curator, Whitechapel Gallery. Supported by the John Latham Foundation, the Lisson Gallery, the Exhibition Circle, Yoko Ono, Richard Saltoun and those who wish to remain anonymous.

Artists in Residence:

The School Looks Around

10 June–2 August 2010

The School Looks Around was a visionary book aimed at mobilising young people to document British life at the time of huge social change following World War II. It became the inspiration for artists **Amy Feneck** and **Olivia Plender** during their year-long residencies in east London secondary schools. Presented are materials from the original publication, alongside the artists' commissioned work. Feneck's new film shot on 16mm interrogates the current values and ideals of education by observing the day-to-day activity of a state run secondary school. Plender investigated local green spaces with the students, interviewing a nun and the school gardener. A documentation of the survey process carried out by her and the young people is shown. She will use this material to create a new film to be screened later in the year.

Artists in Residence is an ongoing programme of long term artist residencies in primary and secondary schools. The School Looks Around is co-curated by General Public Agency.

Press Release

.....

PTO

Whitechapel Gallery
77–82 Whitechapel High Street
London E1 7QX

T +44 (0)20 7522 7888
F +44 (0)20 7522 7887

whitechapelgallery.org

Whitechapel Gallery Trustee Limited is a private limited company, registered in England and Wales, registered company no. 4093862 and the corporate trustee of Whitechapel Gallery, registered charity no. 312162. VAT no. 863586582.

Children's Art Commission: Jake and Dinos Chapman

7 August–31 October 2010

Jake and Dinos Chapman transform the galleries into a space for children and families to delight in the macabre. Drawing on their forthcoming book **Bedtime Tales for Sleepless Nights** published by Fuel, the commission includes original etchings of modern-day fairy tales told in poetry and illustrated with intricate, fantastical drawings. A Whitechapel Gallery colouring book accompanies the commission along with drawing and poetry workshops for children run by the artists.

Exhibitions Continuing

The Bloomberg Commission: Claire Barclay: Shadow Spans

Until 2 May 2011

The Whitechapel Gallery presents a new site-specific artwork by leading artist Claire Barclay. Claire Barclay is a leading figure in a generation of young sculptors that have defined a re-engagement with materials and the process of making artwork. For her new installation, *Shadow Spans*, Barclay will create a large-scale installation in direct response to The Commissions Gallery. With its bare brick walls and concrete floor, Barclay has imagined it as a space turned outside in. The proximity to exterior spaces and the street is explored formally in *Shadow Spans* through the use of door and window like forms and a graphic interpretation of the brickwork that is repeated on fabric. From November, *Shadow Spans* will be animated throughout the year by a series of dance performances devised by innovative choreographers and dancers in response to her work such as the Siobhan Davies Company, Henrietta Hale, and Will Tucket from the Royal Ballet.

Visitor Information

All exhibitions are free admission unless otherwise stated

Whitechapel Gallery

77–82 Whitechapel High Street

London E1 7QX

Aldgate East

Liverpool St, Tower Gateway DLR

T +44 (0)20 7522 7888

F +44 (0)20 7522 7887

info@whitechapelgallery.org

whitechapelgallery.org

Press Information

For further press information please contact:

Rachel Mapplebeck on 020 7522 7880, 07811 456 806 or email

RachelMapplebeck@whitechapel.org

Elizabeth Flanagan on 020 7522 7871 or email

ElizabethFlanagan@whitechapelgallery.org

Summer Exhibitions 2010

John Latham: Anarchive

2 April–5 September 2010, Whitechapel Gallery

Artists in Residence: The School Looks Around

8 June–2 August 2010, Whitechapel Gallery



1.



2.



3.



4.



5.



6.



7.



8.



9



10

1. John Latham: Anarchive, 2010. Photo: Patrick Lears 2. John Latham: Anarchive, 2010. Photo Patrick Lears 3. John Latham: Anarchive 2010. Photo: Patrick Lears 4. John Latham at a Book Plumping event, 1967. Photo: Jennifer Pike. 5. John Latham, *Cluster No. 2*, Courtesy Lisson Gallery 6. *John Latham at River Side Studios*, 1982, Courtesy John Latham Estate 7. 8. Image courtesy Torange Khonsari 9. Image courtesy Patt Hammet 10. Image courtesy Ania Bas

Contact Elizabeth Flanagan, Communications Officer, on 020 7522 7871 or email ElizabethFlanagan@whitechapelgallery.org