

Thomas Struth: Photographs 1978 - 2010

6 July – 16 September, Galleries 1, 8 & 9

The Whitechapel Gallery's major summer exhibition presents Thomas Struth's first solo show in Britain for almost 20 years. Struth's large-scale photographs bring his intense and precise vision to subjects as diverse as visitors looking at famous works of art in the world's great museums, family portraits and the dense undergrowth of the Asian jungle.

Thomas Struth is an artist who travels widely and captures cities from New York to Tokyo, while his latest vast colour photographs show sites of cutting edge technology such as the Kennedy Space Station on Cape Canaveral and Korean shipyards. The exhibition includes his iconic museum series of life-size photographs showing tourists admiring Michelangelo's *David* statue in Florence, Italy, and pupils chatting in front of Velazquez *Las Meninas* at the Prado, Madrid. The works show the awe that art can inspire on people's faces, without revealing the object they are looking at, and are testament to Struth's continuous interest in places of culture around the globe.

The Whitechapel Gallery exhibition includes over 70 works from 1978 to 2010 and assesses the important role he has played in redefining fine art photography.

Several photographs depict a range of places in which people invest faith and belief: from French Gothic cathedrals to the extraordinary El Capitan rock in Yosemite National Park, California and high-tech research laboratories pushing the boundaries of science in the twenty-first century. Struth once compared the space shuttle programme to the construction of medieval cathedrals, reflecting on 'the extremes of human effort, conviction, organisation and perhaps also hubris'. This interest in human construction also encompasses huge-scale panoramic photographs of sites of shipyards, oil rigs and sprawling cities in Asia; structures which make our modern way of life possible but at the same time dwarf people in their scale and ambition.

The artist's most recent images of sites at the cutting edge of technology such as his almost 4-metre-wide panorama of the space shuttle undergoing repair at the Kennedy Space Centre on Cape Canaveral are among the largest on view. Their ambitious scale shows the possibilities of human achievement, but also the flaws in this ambition, as repairs are made to the huge structure.

Struth's early black and white photographs taken in the deserted streets of cities including Brussels, Düsseldorf, Edinburgh, London, Naples, New York, Paris and Rome in the late 1970s and early 80s are on display, shaped by his years growing up in re-built German cities. He has also repeatedly photographed families he knows both near home as well as in far-off destinations such as Lima, Shanghai and Hiroshima. While showing cultural differences, the similarities of these portraits reveal a shared sense of humanity.

Press Release

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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.

The exhibition also includes the dense jungles and forests from Struth's *Paradise* series. They are a detailed presentation of nature, with no human presence, in contrast to his other works about culture and systems of belief.

Notes for Editors

- Thomas Struth, born in Geldern, Germany, in 1954, lives and works in Berlin and New York. He is one of a generation of fine art photographers that have come to international prominence today, including, Cindy Sherman and Jeff Wall, and part of the pioneering group of artists including Andreas Gursky, Candida Höfer and Thomas Ruff who studied at the Academy of Fine Arts, Düsseldorf. Struth was taught by Gerhard Richter and Bernd and Hilla Becher at Düsseldorf. He recently had a major travelling retrospective in the U.S, that included the Dallas Museum of Art, and the Metropolitan Museum of Art, New York, in 2002. From 1993 – 1996 he was the first Professor of Photography at the newly founded Hochschule für Gestaltung, Karlsruhe. He was awarded the Spectrum International Photography Prize, Stiftung Niedersachsen, Germany in 1997, and the Werner Mantz Prize for Photography, Maastricht, The Netherlands, 1992. He is currently visiting professor at Oxford University.
- *Thomas Struth: Photographs 1978 – 2010* is organised by Kunstsammlung Nordrhein Westfalen, Düsseldorf and Kunsthaus Zürich in collaboration with the Whitechapel Gallery. The exhibition was on show at Kunsthaus Zürich from 11 June – 19 September 2010 and is on view at Kunstsammlung Nordrhein Westfalen, Düsseldorf, from 26 February – 19 June 2011.
- *Thomas Struth: Photographs 1978 – 2010* is curated by James Lingwood and Achim Borchardt-Hume, Chief Curator.
- *Thomas Struth: Photographs 1978 – 2010* is accompanied by a fully illustrated book published by Schirmer/Mosel with key texts by Tobia Bezzola, Yaron Ezrahi, Ruth HaCohen, Anette Kruszynski, James Lingwood, and Armin Zweite. £29.95.
- The artist is creating a limited edition artwork in support of the Whitechapel Gallery's exhibitions and education programme.
- Thomas Struth is represented by Marian Goodman Gallery, Galerie Rüdiger Schöttle, Galerie Max Hetzler, Gallery Hyundai, Monica De Cardenas, Galerie Greta Meert & Paul Andriessse.
- *Thomas Struth: Photographs 1978 - 2010* is supported by Christie's and the Institut für Auslandsbeziehungen.

Visitor Information

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

Tickets: £9.50/£7.50 concs (including Gift Aid donation) £8.50/6.50 (without Gift Aid).

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:

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Thomas Struth: Photographs 1978-2010
 6 July – 16 September 2011



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1. *Pantheon*, Rome, 1990. Chromogenic colour print, 183.5 x 238.0. 2. *Space Shuttle 1*, Kennedy Space Center, Cape Canaveral, 2008. Digital colour print, 199.3 x 376.7 cm. 3. *Audience 1*, Florence 2004. Chromogenic colour print, 179.5 x 286.5 cm. 4. *The Ma Family*, Shanghai 1996. Chromogenic colour print, 117.5 x 144.5 cm. 5. *Semi Submersible Rig*, DSME Shipyard, Geoje Island, 2007. Digital colour print, 279.5 x 349.0 cm. 6. *El Capitan*, Yosemite National Park, 1999. Chromogenic colour print, 176.5 x 223.0 cm. 7. *Mailänder Dom*, Milan, 1998. Chromogenic colour print, 183.4 x 229.6 cm. 8. *Crosby Street*, New York/Soho, 1978. Silver gelatin print, 64.0 x 84.0 cm. 9. *Shinju-Ku*, Tokyo 1986. Silver gelatin print, 41.0 x 58.3 cm. 10. *Coenties Slip*, New York/Wall Street 1978. Silver gelatin print, 40.5 x 56.0 cm. 11. *Paradise 36*, New Smyrna Beach, Florida, 2007. Chromogenic colour print, 168.0 x 207.5 cm.
 All images © Thomas Struth

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Whitechapel
Gallery

Government Art Collection: At Work

3 June - 4 September 2011

Gallery 7

The Whitechapel Gallery presents works of art from the Government Art Collection, shown for the first time in a public gallery.

For over 100 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. Usually 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. *Government Art Collection: At Work* opening at the Whitechapel Gallery on 3 June is a selection from these embassies and government departments, showcasing the diverse nature of the Collection, its locations and function.

Highlights include a 16th-Century portrait of *Queen Elizabeth I*, formerly on display in the Ministry of Justice; the modern masterpiece *Lancashire Fair: Good Friday, Daisy Nook* by Mancunian artist L.S. Lowry, recently housed at 10 Downing Street; and Derek Boshier's 1962 contribution to British Pop Art, *I Wonder What My Heroes Think of the Space Race* - previously installed at the British Embassy in Moscow; and, *Peas are the New Beans* by Bob and Roberta Smith, a humorous comment on accountancy.

The first display also includes works by artists including Zarina Bhimji, Edward Burra, Tracey Emin, Elizabeth Frink, Jim Lambie, Michael Landy, Bridget Riley and Walter Sickert.

Many works on display are being shown in Britain for the first time in many years. *Queen Elizabeth I* by an unknown artist is shown in a public gallery for the first time since its acquisition in 1951. *Frederick V, King of Bohemia* (1596-1632) & *Elizabeth, Queen of Bohemia* (1596-1662), 'The Winter Queen', a pair of portraits by Gerrit von Honthorst, have been on display at the British Embassy, Prague, since 1952. *View of St. Paul's and Blackfriars Bridge* (c1775) painting by William Marlow, has been on display at 10 Downing Street since 1980.

The first in a series of five displays, *Government Art Collection: At Work* is part of the Whitechapel Gallery's ongoing programme opening up important public and private collections for everyone. It will be followed by four further displays exploring the diverse nature of the Collection and its role promoting British culture on the world stage including artist Cornelia Parker presenting her personal take on the Collection (16 September – 4 December 2011), and historian and broadcaster Simon Schama makes a selection highlighting the role of the Collection in cultural diplomacy (16 December 2011 – 26 February 2012).

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The exhibition *The Government Art Collection: At Work* is curated by the Collection in collaboration with the Gallery. The selectors who have chosen works are high profile political and diplomatic figures with a close connection with the works. They are: **Lord Boateng**, former Government Minister and British High Commissioner to South Africa; the Prime Minister's wife **Samantha Cameron**; Deputy Prime Minister **Nick Clegg**; **Lord Mandelson**, former Business Secretary; **Dame Anne Pringle**, British Ambassador to Moscow; **Sir John Sawers**, Chief of the Secret Intelligence Service; and Culture Minister **Ed Vaizey**.

The displays are shown in the dedicated Collections Gallery.

Notes to editors

- 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.
- *Government Art Collection: At Work* exhibition 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 its run 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: At Work 3 June 2011 – 4 September 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. T + 44 (0) 20 7522 7888 info@whitechapelgallery.org whitechapelgallery.org

Press Information

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Government Art Collection: At Work
 3 June – 4 September 2011



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1. Anonymous 16th Century British Artist, *Queen Elizabeth I (1533–1603) Reigned 1558–1603*, oil on panel, 53.5 x 42 cm © Crown Copyright: UK Government Art Collection. Selected by Lord Mandelson. 2. L S Lowry, *Lancashire Fair. Good Friday. Daisy Nook 1946*, Oil on canvas, 72 x 92 cm, © The Estate of L S Lowry, 2010/courtesy of the UK Government Art Collection. Selected by Samantha Cameron. 3. Bob and Roberta Smith, *Peas Are The New Beans*, vinyl paint on panel, 61 x 60.4 x 5 cm © Bob and Roberta Smith / courtesy of the UK Government Art Collection. Selected by Lord Boateng. 4. Gerrit van Honthorst, Elizabeth, *Queen of Bohemia (1596-1662) Winter Queen*, c. 1630, oil on canvas, 226 x 167.5 cm, © Crown Copyright: UK Government Art Collection. Selected by Anne Pringle. 5. David Tindle, *Tea*, 1970-1, acrylic on canvas, 93 x 112 cm, © David Tindle / courtesy of the UK Government Art Collection. Selected by Nick Clegg. 6. Michael Landy, *Compulsory Obsolescence*, 2002, pen and ink, 82.5 x 112.5 cm, © Michael Landy / courtesy of the UK Government Art Collection. Selected by Ed Vaizey.

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Fred Sandback

25 May – 14 August 2011, Gallery 2

The Whitechapel Gallery presents an exhibition of the work of American sculptor Fred Sandback.

Fred Sandback was one of a generation of artists who pioneered a radical approach to sculpture. Emerging in the 1960s these artists used non-traditional materials and space itself to create an expanded field of sculpture. He studied at Yale School of Art and Architecture (1966-9), where he began experimenting with what were to become his trademark materials including elastic cord and acrylic yarn, holding a presentation of his work in Donald Judd's New York studio in 1968.

Using very modest materials, Sandback transformed the 'white cube' of the gallery into an exploration of line, plane and volume. The historic architecture of Gallery 2 at the Whitechapel Gallery, originally built as the reading room of the former Whitechapel Library, now provides the backdrop for a group of Sandback's sculptures. Scaled to meet the dimensions of this brick-walled room with Victorian columns and ceiling beams, his lines of yarn are pulled across space, like three dimensional drawings.

At the heart of this installation is a series of triangular planes, conceived by the artist in 1982 and realised here for the first time. This is accompanied by a multi-coloured vertical construction that references Mondrian's famous series of *Boogie-Woogie* paintings from the early 1940s. A group of early elastic cord and spring steel sculptures attached to the walls completes the presentation.

Sandback said of his work: 'the inherent mysticism resides in persisting in wanting to make something as factual as possible and having it turn out just the other way... the realisation that the simplest and most comfortable of perceptions are shadows'.

The exhibition provides an opportunity to see a substantial body of Sandback's work in Britain, and is accompanied by an archival display paying particular attention to earlier installations by the artist in the UK, especially London.

Notes for Editors

- American sculptor Fred Sandback (1943 – 2003) is a key figure in late twentieth-century US-American art. Born in Bronxville, New York in 1943, Sandback completed a Bachelor of Arts in Philosophy at Yale University (1962-6), followed by a Master of Fine Arts degree in Sculpture at Yale School of Art and Architecture (1966-9), where he met Robert Morris and Donald Judd. There he began experimenting with what was to become his trademark medium of coloured yarn. Following an informal presentation in Donald Judd's New York studio in 1968, Sandback

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had his first solo exhibitions, while still a student, at the Konrad Fischer Gallery, Düsseldorf (1968), Heiner Friedrich Gallery, Munich (1968), Dwan Gallery, New York (1969) and his first museum show at the Museum Haus Lange, Krefeld, Germany (1969). Sandback continued to exhibit widely internationally, including monographic exhibitions in the UK at the Henry Moore Foundation, Leeds, (1999), Kettle's Yard, Cambridge (2005) and the Fruitmarket Gallery, Edinburgh (2006). His work features in the collections of the Centre Pompidou, Paris, Museo Reina Sofia, Madrid, MoMA, New York and the Dia Art Foundation, New York; his work is on permanent display at Dia:Beacon.

- *Fred Sandback* is curated by Achim Borchardt-Hume, Chief Curator, Whitechapel Gallery.
- The presentation follows *The Bloomberg Commission: Clare Barclay: Shadow Spans* in Gallery 2. The next Bloomberg Commission opens in September 2011.
- *Fred Sandback* is organised by the Whitechapel Gallery, London, in collaboration with the Fred Sandback Estate and David Zwirner, New York.

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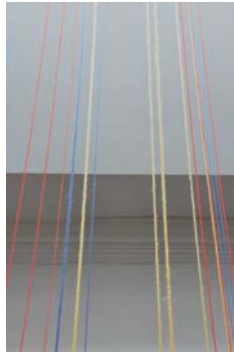
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Fred Sandback

25 May – 14 August 2011, Whitechapel Gallery



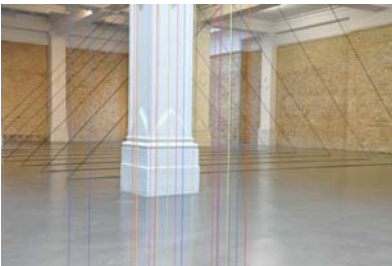
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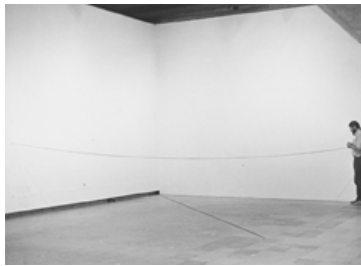
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1. *Untitled (Sculptural Study, Seven-part Triangular Construction)*, c. 1982/2011, Black acrylic yarn, Fred Sandback Estate, courtesy David Zwirner, New York. Installation View, Whitechapel Gallery. 2. *Broadway Boogie Woogie (Sculptural Study, Twenty-Part Vertical Construction)* 1991-2011, red, yellow, and blue acrylic yarn. Installation View, Whitechapel Gallery. 3. & 4. Fred Sandback. Installation View, Whitechapel Gallery. 5. *Fred Sandback installing at the exhibition "Pier and Ocean,"* Hayward Gallery, London, 1980; photo courtesy Estate of Fred Sandback. 6. *Untitled (Sculptural Study, Seven-part Right-angled Triangular Construction)*, ca. 1982/2010, black acrylic yarn, spatial relationships established by the artist; overall dimensions vary with each installation. Installation view Centro Universitário Maria Antonia, Sao Paulo Photo Vicente de Mello, courtesy Instituto Moreira Salles, Rio de Janeiro and Sao Paulo.

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Whitechapel Gallery Exhibitions: Summer 2011

Also on display:

This is Whitechapel

Until 4 September 2011, Gallery 4

In 1972 the Whitechapel Gallery commissioned British photographer **Ian Berry**, renowned for his coverage of conflict, to turn his lens to everyday life in east London. He captured the last members of a dwindling Jewish community and the arrival of new faces from the Caribbean and South Asia; slum clearances heralding brutal high-rise towers; pineapples appearing in a greengrocer's window; and a cobbler meeting the demands of a growing youth culture with star-spangled platform heels. *This is Whitechapel* presents photographs and archive material from Berry's momentous commission revealing the poverty, the acts of kindness and community and the political tensions that are still evident today. Alongside are films and publications produced in the 1970s by filmmakers and writers such as **Maggie Pinhorn**, **Tunde Ikoli** and the **Basement Writers** group and recent work by **Chris Dorley-Brown**.

Children's Art Commission: Alan Kane: Home for Orphaned Dishes

Until 4 September 2011, Galleries 5 & 6

British artist **Alan Kane** presents a floor-to-ceiling display of a forgotten moment of popular craft revival. The 1960s and '70s saw a resurgence in traditional wheel-thrown, glazed stone and slipware pottery in the typical rustic earthy tones of that era. Patted, squeezed, pinched and pressed, these frank ceramics became a fashionable alternative to mass production and modernist design. Kane invites us to be inspired by, and to contribute to the collection on show by adding pieces of pottery that we find intriguing, unusual or just plain strange. Hunt pottery out in charity shops, rummage in the attic, poke about in the garden shed and search the back of the kitchen cupboards to find once treasured, but now discarded and forgotten pots, bowls, mugs, goblets and vases. Bring your orphaned finds to the Gallery, then label, categorise and add them to the exhibition. Prizes will be offered for the most unwanted, unusual and ugliest pot.

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Also showing

This is Whitechapel
Until September 4



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1. *Man with his daughter and kitten in London's East End. Whitechapel. London 1972.* 2. *Man shelters with his boxes from the rain in the boot (trunk) of a car in a scrapyard. Whitechapel. London 1972.* 3. *A woman in an apron, with a magnificent upswept hairdo, cuddles a white poodle in her arms outside Bloom's where a man is selling bagels to emerging customers. Here a little girl is desperate to get away from the shop, pulling at her mother's hand. London 1972.*

All images © Ian Berry / Magnum Photos

Children's Art Commission: Alan Kane: Home for Orphaned Dishes
Until September 4



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1 & 2 *Pots on table while unpacking before being put in shelves, Children's Art Commission: Alan Kane: Home for Orphaned Dishes.* 3. *Installation view, Children's Art Commission: Alan Kane: Home for Orphaned Dishes.*

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Whitechapel Gallery forthcoming exhibitions 2011

Major exhibitions

Wilhelm Sasnal

14 October – 1 December 2011, Galleries 1, 8 and 9

The first major UK exhibition of Polish artist Wilhelm Sasnal features over 60 of his paintings from the last 10 years. Anything can become the subject for Sasnal's paintings: from portraits of his family and friends to the inside of his eye lid; from photographs taken on his world travels to images from the troubling chapters in the history of Poland including World War II and the Holocaust. His style fuses atmospheric Romanticism with cool Realism and ironic Pop as he overrides traditional distinctions between abstract and figurative art. Alongside the paintings, the Gallery presents a selection of Sasnal's films. Wilhelm Sasnal lives and works in Krakow, Poland.

Zarina Bhimji

18 January- 9 March 2012, Galleries 1, 8 and 9

The Whitechapel Gallery presents the first major UK survey show of photographer and film-maker Zarina Bhimji. This exhibition will document Bhimji's poetic mediations of power, politics and space throughout the last three decades and will premiere her latest film, *Yellow Patch* (2011), an ambitious narrative inspired by the journey of countless people from India to East Africa and eventually to Britain. A range of previously unseen photographic series, installations and storyboards will also be on display.

Exhibitions

The Bloomberg Commission: Josiah McElheny

6 September 2011 – 12 August 2012, Gallery 2

American sculptor, writer and glass blower, Josiah McElheny transforms 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. Glass, light and transparency provide the motif for his new installation sited in the former Whitechapel library (now part of the Gallery), built in 1892 as a 'lantern for learning'. Seven large-scale glass sculptures will be arranged as multiple 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.

Rothko in Britain

8 September 2010 – 26 February 2011, Pat Matthews Gallery (Gallery 4)

The Whitechapel Gallery revisits its famous first exhibition of Mark Rothko in Britain. In 1961 the Whitechapel Gallery showed the work of American artist Mark Rothko in Britain for the first time. While working on his Whitechapel Gallery exhibition Rothko made a breakthrough that was to become the blueprint for all his subsequent shows. 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).

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Continuing exhibitions

The Government Art Collection

3 June 2011 – 2 September 2012, Gallery 7

The Whitechapel Gallery presents the Government Art Collection, shown in a public gallery for the first time in its 113-year history. The Collection's 13,500 works dating from the 16th century to the present day are shown in 400 embassies and government buildings worldwide. The diverse nature of the Collection, and its role promoting British culture on the world stage is the subject of a series of 5 displays at the Whitechapel Gallery. Special guests selectors who have a close connection with the artworks – from leading political figures to staff who see works from the collection every day – will choose works revealing hidden stories of the Collection. The Government Art Collection and the Whitechapel Gallery will present four further displays on the following themes:

- Leading artist Cornelia Parker presents her personal take on the Collection. 16 September – 4 December 2011.
- Cultural and political commentator Simon Schama makes a selection highlighting the role of the Collection in cultural diplomacy. 16 December 2011 – 26 February 2012
- Staff from 10 Downing Street choose their favourite works. 9 March – 5 June 2012
- The Government Art Collection commissions a new work of art for the Whitechapel Gallery exhibition to be displayed alongside previous commissions during the Cultural Olympiad. 21 June – 2 September 2012.

The displays are part of the Whitechapel Gallery's ongoing programme opening up important public and private collections for everyone. The Whitechapel Gallery Collections programme is supported by: Hiscox

Also showing

The London Art Book Fair, 23 – 25 September 2011

The London Art Book Fair is the UK's largest art book fair and is the place to meet artists and writers, buy the latest art publications and see rare books that can't be found elsewhere. Over 90 leading publishers will fill the Whitechapel Gallery's spaces from 23 - 25 September 2011. With free admission and up to 40% off publications, The London Art Book Fair offers the opportunity to buy the best art books at great prices.

Art in the Auditorium

Throughout 2011, Zilkha Auditorium

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

Education Programme

Artists in Residence

16 Dec 2010-11 Feb 2011

On display in Galleries 5 & 6 there will be a selection of art work by artists **Junto:Projects** (Chloe Cooper, Phoebe Davies and Louisa Martin), **Shiraz Bayjoo** and the students with whom they collaborated on their year-long residencies in two east London secondary schools.

Community Project

A major new artist commissions in east London during 2011 as part of The Street. Art collective **The Work in Progress** (Benedict Drew Emma Hart, Dai Jenkins, Dean Kenning and Corinna Till) generate ideas about art, the institution and the world beyond while undertaking research in London about the production of new murals as part of a year long commission, *Reclaim the Mural*.

Writers in Residence

Writer collective **information as material** have been called literary perverts, philosophically irresponsible and inspired lunatics. They have also taught, published, produced, curated, exhibited and performed internationally. For their Whitechapel Gallery residency, **Craig Dworkin, Christine Morris, Simon Morris, Nick Thurston and Simon Zimmerman** programme events that explore the possibilities opened up by conceptualist approaches to writing and performative approaches to reading.

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