

Media Briefing

Whitechapel Gallery

Expansion & Opening Exhibitions

Tuesday 31 March 2009, 10am – 4pm

Contact Details:

Rachel Mapplebeck, Whitechapel Gallery
Office: 020 7522 7880
Mobile: 07811 456806
Email: RachelMapplebeck@whitechapelgallery.org

Elizabeth Flanagan, Whitechapel Gallery
Office: 020 7522 7871
Mobile: 07811 456806
Email: ElizabethFlanagan@whitechapelgallery.org

Or

Erica Bolton, Bolton & Quinn
Office: 020 7221 5000
Mobile: 077116 98186
Email: erica@boltonquinn.com

Whitechapel Gallery

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Press Release

31 March 2009

Whitechapel Gallery opens following major expansion

The Whitechapel Gallery unveils today its ambitious expansion following a £13.5 million capital campaign, opening to the public on 5 April 2009. The Heritage Lottery Fund supported project has transformed the former library building next to the Gallery, increasing gallery space by 78%. Designed by leading Belgian architects Robbrecht en Daem (with London practice Witherford Watson Mann Architects), the expanded Whitechapel Gallery provides one of the most exciting new cultural buildings in Europe.

Included in the expanded building are new galleries dedicated to presenting collections and new commissions; a permanent gallery and research room for the Whitechapel Gallery's historic archive, and an Education and Research Tower including study and creative studios. These elegant spaces for art have been designed by the architects in collaboration with leading artist Rachel Whiteread CBE.

The original exhibition spaces in the Whitechapel Gallery have been beautifully renovated and will be the site for a landmark exhibition of German sculptor Isa Genzken, the first major retrospective of her work, until 21 June 2009.

The Bloomberg Commission gives a new platform for an annual art commission. It launches with a site specific artwork by Goshka Macuga, who has been inspired by Picasso's *Guernica* coming to the Whitechapel Gallery in 1939 on its first and only visit to the UK.

The Whitechapel Gallery will provide unprecedented public access to important art collections. The inaugural display of rarely seen works from the British Council collection is supported by Hiscox.

The Whitechapel Gallery's 100 year old archive is brought to life with displays of rare documents and artists' letters. The first exhibition, *The Whitechapel Boys*, looks at the moment when artists David Bomberg, Mark Gertler and Isaac Rosenberg contributed to forming the Vorticist movement in the former Whitechapel Library.

Films by Ursula Mayer are on display in the Zilkha Auditorium. Two new project galleries show the work of Mexican artist Minerva Cuevas and the primary schools education project *Archive Adventures*.

Iwona Blazwick OBE, Director, Whitechapel Gallery, said, 'This century old institution is the artists' gallery for everyone. The expansion enables us to be open all year round so there will always be something free to see. The Whitechapel Gallery will become a major cultural resource and a destination for the arts.'

Dame Jenny Abramsky, Chair of the Heritage Lottery Fund, said, 'The Whitechapel is a revelation! One of the capital's most vibrant galleries, it works on so many levels by bringing together an historic building, an amazing collection of contemporary art and an important century-old archive, all right in the beating heart of the East End. Seeing this cultural gem open again to the public makes me want to shout with joy - I can't tell you how proud I am that the Heritage Lottery Fund has played a role in supporting this visionary project.'

Moira Sinclair, Executive Director of Arts Council England, London said: 'The Whitechapel Gallery is one of London's artistic gems - a pivotal cultural institution, which has had so much influence on generations of artists. The Arts Council first supported the Gallery in 1947, and we are delighted to still be a major partner today as it relaunches for the 21st century. This renovation will help it to continue its great work into the future - with new facilities, reinvigorated spaces and improved access. Our aims are intertwined: helping more people experience great art. Like many others, we look forward to the Whitechapel Gallery reopening.'

Development was much needed: previously the Gallery had to close for up to 10 weeks each year to allow for exhibition installations. The Gallery's former Education Studio could not accommodate full class sizes and the overwhelming number of schools wishing to use its facilities. Previously there was limited access for disabled people to the Gallery and there was no wheelchair access to the former library.

The Gallery has already raised £13 million towards its £13.5 million capital campaign target. This includes **Heritage Lottery Fund** grants totalling £3,722,200; **London Borough of Tower Hamlets** grant of £1,300,000; **Arts Council England** grant of £1,050,000; **European Regional Development** grant of £500,000; **London Development Agency** grant of £350,000; £2,749,485 raised from charitable trusts and individual donors; and £2.5million from an auction of artworks donated by artists in 2006. The capital monies raised to date come from a wide range of public and private sources, represented by 57% public funding, 15% from commercial galleries, 14% from charitable trusts, 12% from individual donors and the remainder from the Whitechapel's own funds.

The Whitechapel Gallery was founded in 1901 to bring great art to the people of east London. The Gallery's history is a history of firsts: in 1939 Picasso's masterpiece, *Guernica* was displayed at the Whitechapel Gallery on its first and only visit to Britain; in 1958 the Gallery presented the first major show in Britain of seminal American abstract expressionist Jackson Pollock; and in 1970 and 1971 the first shows of David Hockney, Gilbert & George and Richard Long were staged to great acclaim. Exhibitions in the 1980s and 90s included Donald Judd, Cy Twombly, Cindy Sherman and Lucian Freud. From 2000, the Gallery has shown Janet Cardiff & George Bures Miller, Liam Gillick, Nan Goldin, Cristina Iglesias, Paul McCarthy, Mark Wallinger and Franz West. The Gallery is internationally renowned for its exhibitions of modern and contemporary art and its pioneering education and public events programmes. The Whitechapel plays a unique role in the capital's cultural landscape and is pivotal to the continued growth of east London as a leading contemporary art quarter.

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

Whitechapel Gallery Capital Supporters



Clare Duffield Foundation
The Foyle Foundation
The Garfield Weston Foundation
The Kresge Foundation

City Bridge Trust
The Mercers' Company
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Collectors' Circle

Maryam and Edward Eisler / Jack Kirkland / Bina and Philippe von Stauffenberg / Charles Asprey
And those that wish to remain anonymous

Clare Creative Studios supported by the Clare Duffield Foundation

Foyle Reading Room supported by The Foyle Foundation

Pat Matthews Gallery supported by David Matthews

Zilkha Auditorium supported by Nina and Michael Zilkha

Outset Project Gallery supported by Outset Contemporary Art Fund

Victor Petitgas Gallery supported by Catherine and Franck Petitgas

176 / Zabłudowicz Collection Project Gallery supported by Anita and Poju Zabłudowicz

Library Dining Room supported by Robert Taylor and Robert Kallenbach

Tom Bendham Gallery supported by the Tom Bendham Estate

The Whitechapel Project Founding Partners

Brian Boylan/ Antje & Andrew Geczy/ The Glass-House Trust/ Peter and Maria Kellner/ Richard & Janeen Haythornthwaite/ Brian & Lesley Knox/ Keir McGuinness/ Dasha Shenkman/ Tishman Speyer Properties

The Whitechapel Project Galleries' Circle

Acquavella Galleries / Aicon Gallery / Air de Paris / Albion / Thomas Ammann Fine Art AG / The Approach / Galerie Bruno Bischofberger / Blow de la Barra / Tanya Bonakdar Gallery/ Ben Brown Fine Arts / Galerie Daniel Buchholz / Christie's / Sadie Coles HQ / Contemporary Fine Arts / Paula Cooper Gallery / Corvi-Mora / Stephen Friedman Gallery / Frith Street Gallery / Gagolian / Gimpel Fils / Barbara Gladstone / Vilma Gold / Marian Goodman Gallery / Greengrassi / Greene Naftali/ Haunch of Venison / Hauser & Wirth / Galerie Max Hetzler / Jablonka Galerie / Alison Jacques Gallery / Galerie Johnen + Schöttle / Annely Juda Fine Art / Georg Kargl Fine Arts / Galerie Krinzinger /Simon Lee Gallery / Lisson Gallery / Ronald Augustine & Lawrence Luhring / Mai 36 Galerie / Marlborough Fine Art / Matthew Marks Gallery / The Mayor Gallery / Victoria Miro / Metro Pictures / Modern Art / Museum 52 / Galerie Nächst St Stephan / Pace MacGill Gallery / Maureen Paley / Galerie Emmanuel Perrotin / Friedrich Petzel Gallery / Galerie Eva Presenhuber / Almine Rech Gallery Brussels Paris / Anthony Reynolds Gallery / Galerie Thaddaeus Ropac /Andrea Rosen Gallery / Sotheby's / Galerie Sprüth Magers / Timothy Taylor Gallery / Emily Tsingou Fine Art / Waddington Galleries Ltd / Galerie Barbara Weiss / White Cube / Donald Young Gallery / David Zwirner

Whitechapel Gallery Expansion Summary

The Exhibition Programme

- Free art exhibitions, open all year round
- New works of art inspired by the building's cultural heritage, and the history and communities of east London
- Free annual displays work of regional and international art collections
- Displays of work from artists run education and participatory projects
- Greater access to and displays from the Whitechapel's 100 year-old archive

The Education Programme

- Improved Education facilities for schools, colleges and community groups
- Free monthly Gallery tours with BSL interpretation
- Debates & Public Events. including *Cultural Question Time* public cultural debates held biannually, and *Big Ideas* - a platform for new ideas in contemporary art
- Film, poetry, music, performance and late night gallery openings
- Tailor-made workshops for community groups
- Annual writer-in-residence

Education Specific Developments

- Art classes for children with The Prince's Trust Drawing School
- Continuing professional development, workshops and resources for teachers
- Year-long artist-in-residence projects in schools
- Schools workshops with additional capacity
- Artist-led gallery visits and workshops
- Public readings of art writing
- Adult courses run with Bishopsgate Institute
- Online resources and projects for teachers and their students
- Discussion sessions for artists led by Heather and Ivan Morison
- Artists professional development sessions run with Artquest
- Open Screenings for filmmakers

Facilities

- Significant additional space in the Education & Research Tower, especially for schools and community programming. Including a Study Studio offering professional development opportunities, an Archive Research room and practical facilities for teachers
- Improved access for disabled people
- Preserving, maintaining and increasing access to a historic building
- Longer opening hours
- New social spaces – street-facing restaurant, bookshop and reading room
- New facilities for group visits - cloakroom and discussion space

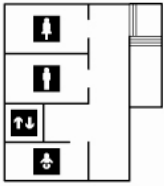
Heritage

- Restoration of the historic architectural façade
- Conservation and exhibitions of archives
- Restoration and revitalisation of historic interiors brought into a creative dialogue with contemporary art

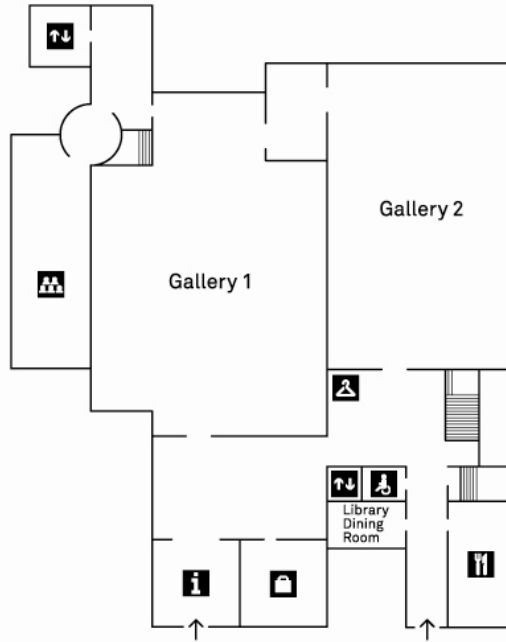
Floorplan

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Level -1

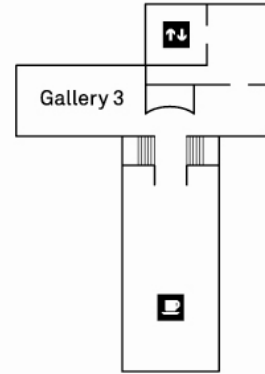


Level 0

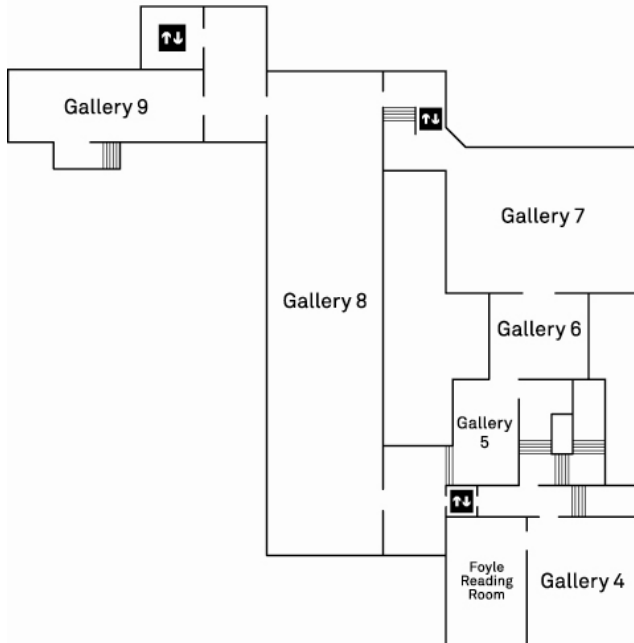


Whitechapel High St Main Entrance

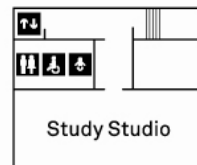
Level M



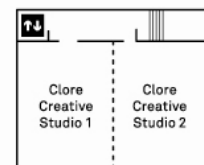
Level 1



Level 2



Level 3



Key

- Zilkha Auditorium
- Bookshop
- Whitechapel Gallery Dining Room
- Café / Bar
- Cloakroom
- Information
- Lifts

The Architects

Robbrecht en Daem Architecten

Selected by competitive interview from a distinguished shortlist of architects gathered through an OJEU process, the Ghent-based practice, Robbrecht en Daem Architecten, led the design team, working with artistic advisor Rachel Whiteread CBE. They are specialists in the relationship between art and architecture and have collaborated with a host of artists including Cristina Iglesias, Isa Genzken, Craigie Horsfield, Juan Muñoz, Gerhard Richter and the designer Ann Demeulemeester; designed numerous exhibitions; and built galleries and institutions for the display of public and private art collections.

Selected works to date

1986	Initiatief 86, Sint-Pietersabdij, Ghent
1987	Kunstzicht, Ghent
1988	BACOB Bank Building, Kerksken
1991	Meert-Rihoux Gallery and penthouse, Brussels
1991	Hufkens Gallery and apartment, Brussels, in collaboration with Marie-José Van Hee
1992	Documenta IX, Kassel
1992-1997	Katoen Natie, first phase, Antwerp
1997	The Canal Houses, Ghent
1997-2001	Leopold De Waelplaats, Antwerp in collaboration with Marie-José Van Hee
1997-2003	Expansion of Boijmans Van Beuningen Museum, Rotterdam
1999 – 2003	Concert building (and interior), Bruges
2000	Renovation store Ann Demeulemeester, Antwerp
2000	Sammlung Hauser und Wirth, Lokremise Sankt Gallen, Switzerland
2000	Gallery Hauser und Wirth, Zürich, Switzerland
2001-	City archives Sint-Felix Pakhuis, Antwerp
2002-2004	Dovecote Dorst for Forestry Commission
2003-2004	Memorial monument V-bomb, Antwerp
2003	Competition Design Library, Amsterdam
2004-	Design The Drawing Center, Memorial Site Ground Zero, New York
2004-	Renovation and alteration of the Flemish Opera in Antwerp, phase 1
2004-	Expansion of Whitechapel Art Gallery, London
2004-	HiViews project Lincoln – Boston
2004-	Design for the renovation of the Filmmuseum Palace of Fine Art, Brussels
2004	Design of the library, music-dance and drawing academy, Aalter
2005	In&Out shop (City of Bruges tourism) in the concert building, Bruges
2006	Design of the Café in the Concert building, Bruges
2006	‘Diepe Fontein’ Leopold de Waelplaats, Antwerp, in collaboration with Cristina Iglesias
2007	Feasibility study for the Koningin Elisabethzaal, Antwerp
2007-	Restoration and renovation of the University library, Ghent

Witherford Watson Mann

This London based architectural practice has worked together with Robbrecht en Daem Architecten on all stages of the Whitechapel Gallery's expansion, from briefing and design concept to detailed design, tender information and works on site. The collaboration builds on a longstanding relationship, which started with William Mann's work for Robbrecht and Daem on the New Concert Hall, Bruges (1999 – 2002).

Architect William Mann said, 'For us it is a sign of the success of our collaboration that it is impossible to tell where we have developed and helped realise ideas initiated by Robbrecht en Daem, or, conversely, where they have taken on ideas originated by us. The resulting unification of the Whitechapel Gallery and former Library is clear and discreet in its organisation, crafted in its construction, and inventively draws together the particularities of the site and existing buildings into a relaxed unity.'

Witherford Watson Mann Architects, are architects and urban designers, with work ranging from public buildings and spaces to housing and urban design, with much of their work in east London. Since the practice was established in 2001, they have been short-listed for Building Design's 2005 'Young Architect of the Year Award'; selected for the *Architects' Journal/Corus* '40 under 40' exhibition, London, Manchester, Birmingham, 2006; selected for the Architecture Foundation/American Institute of Architects' exhibition 'New Practices London', New York, 2007; and showed in the British Pavilion, Venice Architectural Biennale, 2008.

Selected works to date

- | | |
|--------|---|
| 2005 | Amnesty International UK, Offices and Human Rights Action Centre, Shoreditch, East London, with Gregori Chiarotti Architects. |
| 2006 | Urban Forest, public realm framework from the Tate to Elephant and Castle, South London, for London Borough of Southwark, Tate, and Better Bankside. Initial projects currently progressing to detailed design. |
| 2007 | Astley Castle, Warwickshire, construction of a new house within the ruins of a 13th century castle, for the Landmark Trust. Enabling works currently on site. |
| 2008 | Woolwich Town Centre, new public space and transport interchange connecting the historic town centre with the Woolwich Arsenal site. |
| 2009 - | Arts Council of England (Northwest Region), new offices in Manchester, due on site late 2009. |
| 2009 - | Social Housing, Gistel, Belgium, 13 apartments around a new public space in a historic setting, due on site late 2009. |

Architectural selection panel for the Whitechapel Gallery's expansion

Alice Rawsthorn (Chair, Design critic and Whitechapel Gallery Trustee); Duncan Ackery (Chief Executive, Searcy and Whitechapel Gallery Trustee); Iwona Blazwick OBE (Director, Whitechapel Gallery); Christophe Egret (Architect); Cornelia Parker (Artist); Martin O'Rourke (English Heritage); Rachel Whiteread CBE (Artist).

The Design Team

Artek

This Finnish-based furniture company, founded by Alvar Aalto have supplied a family of furniture for the public spaces in the Gallery. Specifically, some key items from their new Bambu range designed by Ingemar Jonsson at Tom Dixon including, chairs and tables for the Café/Bar, bench seating throughout the gallery spaces, and chairs for Gallery 3 (Tom Bendham Gallery) for meetings and events. In addition to this Artek have supplied Lento chairs for talks and events in the Study Studio, and armchairs and occasional furniture for speakers in the Zilkha Auditorium.

Jason Bruges Studio

Jason Bruges Studio has designed an exterior lighting scheme for the Whitechapel Gallery, which gives a sense of unity to the two facades of the building and is appropriate to the quality of the architecture. A mood of calm, warmth and safety has been created, so that the gallery appears as a haven in the busy environment of Whitechapel High Street. The lighting at the pedestrian scale provides a sense of glamour, while not being ostentatious. Finally, the lighting scheme subtly improves the visibility of the gallery, making it easier to locate on the street.

DunnettCraven

Based in London and known for their airport and town centre schemes across Europe, DunnettCraven assisted the Whitechapel Gallery on two smaller projects outside the main contract. They created the temporary entrance lobby used for the Whitechapel Laboratory programme during the construction of the expansion was installed in 2006. They also modified the first floor Café/Bar to create a space that can flex from reading point during the day to bar and event space at night. Care has been taken to respect Liam Gillick's 2002 installation.

Holmes Wood

Signage specialists Holmes Wood have created the environmental graphics for the Whitechapel Gallery, including the new external and internal wayfinding scheme. The solution extends the branding designed by Spin into three dimensional solutions within the space. This includes bespoke information graphics, gallery mapping and a set of 16 pictograms which visually describe the facilities in the building. Holmes Wood established their reputation with schemes for Tate Modern and the V&A.

Kvadrat

Kvadrat is one of Europe's leading suppliers of high quality contemporary and technologically innovative curtains and upholstery, and is supporting the permanent installation of a new artwork by Liam Gillick in the Zilkha Auditorium. Kvadrat fabrics are an integrated part of this piece and the means to express Gillick's colourful vision. They have also supplied a curtain for the Clore Creative Studios.

Max Fordham LLP

Service Engineers Max Fordham managed the Whitechapel Gallery's requirements relating to the environmental quality of the building and its mechanical and electrical services. Strict environmental controls were required for the galleries and archive, as well as a commercial kitchen for the new Whitechapel Gallery Dining Room.

Mott Macdonald

Mott Macdonald acted as project managers and contract administrator, throughout the design, construction and post contract phases of the expansion. The complexity of the design, the combination of conservation and new construction work, the inner city location with access and major logistic issues have all presented a unique project management challenge.

Price & Myers

Structural engineers Price & Myers provided the design and specifications for all the structural elements of the alterations to the Gallery and the former Whitechapel library. This included five major openings in the party wall between the two buildings, a completely revamped circulation core in the centre of the former library, a new plant enclosure at the rear of the building, a new roof to the Education and Research Tower and support for the new Rodney Graham weathervane.

Project Orange

The Whitechapel Gallery Dining Room designed by interiors specialists Project Orange offers a unique dining experience within the context of the newly expanded Gallery. The street-facing restaurant promises to bring light and life to Whitechapel High Street after hours, offering something new in the area for visitors to the Gallery and a destination for dining. The beautiful wood-panelled design offers an intimate space for 40 covers and fuses classic arts and crafts style with a modern sensibility.

Richard Griffiths Architects

As part of the expansion, the Gallery undertook a number of conservation works with this conservation practice. These consisted primarily of repairs to terracotta, including the removal of cracked blocks and replacement with new from specialist terracotta manufacturers, sensitive cleaning of the listed facades, and also some restoration of much of the interior, the windows and gutters.

Isa Genzken

Open, Sesame!

5 April – 21 June 2009

Galleries 1, 8 & 9

German sculptor Isa Genzken is the subject of a landmark retrospective in the newly renovated Whitechapel Gallery temporary exhibition spaces.

Isa Genzken is regarded as one of the most important artists of her generation. Wolfgang Tillmans, artist, said 'Though she's hugely admired by fellow artists and has been an influence on younger generations her work still remains largely unknown to a wider public in the UK. In her relentless exploration of uncharted territory in sculpture Isa Genzken's work has an incredible formal clarity whilst delving deep into society's social underbelly and the struggles of our time.' The Whitechapel Gallery presents the first survey dedicated to her work, which spans the late 1970s to today.

Over the last 30 years Genzken has developed a unique approach to sculpture, with works incorporating photography, film, drawing, collage and installation. She combines traditional materials such as plaster and concrete with samples of architectural, design and everyday materials. Playing with colour as well as material, Genzken brings these elements together in installations that have a powerful aesthetic impact. They imagine a precarious world in which social and aesthetic progress collides with visions of a dystopian, fractured reality.

Previous projects include her own architectural proposal for Ground Zero in which the artist envisaged buildings with a social purpose that might help emotionally regenerate the site. For the German Pavilion at the 2007 Venice Biennale, Genzken's vast installation throughout the spaces created a number of scenarios critical of war, mass consumption and ideas of progress.

This exhibition, co-curated with the Museum Ludwig in Cologne, surveys the whole of Isa Genzken's career. The show includes works such as the early series of *Ellipsoids* (1976 – 82) and *Hyperbolos* (1979 – 83) which are computer-designed wooden structures manufactured in a former arms factory. Their unitary forms and relationship to space evoke Minimalist sculpture, while the sensual shapes and use of colour is more poetic.

The treated finish of these early sculptures is replaced with rough hewn plaster and cement in works such as *Institut* (1985) and *Small Pavilion* (1990). These propose spaces that suggest modernist architecture, recast by Genzken as a crumbling contemporary ruin. A recurring interest in the legacies of architectural modernism are also evident in works such as *Wolfgang* (1998) and *Kai* (2000), column-like structures that evoke the vertiginous, reflective forms of New York skyscrapers but are also portraits of the artist and her friends; and *New Buildings for Berlin* (2001), Genzken's proposals for improvements to the architecture of Berlin.

More recent works reveal an ongoing interest in collage and assemblage, bringing together a whole array of existing or created objects. Also included in the exhibition will be a series of works from Genzken's commission for Sculpture Project Münster,

2007. A new work called *Street Party* combines the exuberance of carnival with an undertone of violence and mortality.

Notes for Editors

- Born in 1948 in Bad Oldesloe, Germany, Isa Genzken now lives and works in Berlin. She studied at the Düsseldorf Kunstakademie, Hochschule für Bildende Kunst in Hamburg and Berlin and held her first solo exhibition at Galerie Konrad Fischer, Düsseldorf in 1976. Since then Genzken has exhibited widely in Europe, including recent solo shows at Frankfurter Kunstverein, 2007; Galerie im Taxispalais, Innsbruck and Secession, Vienna, 2006; and Kunsthalle Zurich, 2003. Among her many group shows are Skulpture Projekt Münster, 2007; the 54th Carnegie International, 2004; the Istanbul Biennial, 2001; and Documenta (1982, 1992 and 2002). In 2007 Genzken represented Germany at the Venice Biennale.
- Isa Genzken is curated by Andrea Tarsia, Head of Exhibitions & Projects, Whitechapel Gallery, and Kasper König, Director, Museum Ludwig in Cologne and co-curated by Nina Gülicher. The exhibition is organised in collaboration with the Museum Ludwig in Cologne where it will be on show 15 August – 15 November 2009 and is the first major survey dedicated to her work.
- A 280 pp fully illustrated catalogue will accompany *Isa Genzken*, published by Walther König Verlag, Cologne. Contributors include: Yve-Alain Bois, Iwona Blazwick, David Bussel, Charlotte Cotton, Penelope Curtis, Helmut Draxler, Barbara Engelbach, Julia Friedrich, Dan Graham, Nina Gülicher, Lilian Haberer, Kasper König, Ulrich Loock, Tom McDonough, Carina Plath, Donna De Salvo, Sabine Maria Schmidt, Christiane M. Schneider, Dieter Schwarz, Gregor Stemmerich, Andrea Tarsia, Wolfgang Tillmans, Lawrence Weiner, Ian White.
- Isa Genzken will create a Whitechapel Gallery Edition to support Whitechapel Gallery exhibitions and projects, on sale from April 2009.
- *Isa Genzken: Open, Sesame!* is organised in collaboration with the Museum Ludwig, Cologne. Supported by the Kulturstiftung des Bundes, the Henry Moore Foundation, the Institut für Auslandsbeziehungen and the Goethe Institute, London. With thanks to Galerie Daniel Buchholz, Cologne, Hauser & Wirth, Zurich London and David Zwirner, New York.

Press Information

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

The Bloomberg Commission: Goshka Macuga

5 April 2009 – 18 April 2010

Gallery 2

The Bloomberg Commission launches with Goshka Macuga, who has created a new site specific artwork focusing on a key moment in the history of the Whitechapel Gallery: the presentation of Picasso's *Guernica* in 1939.

London-based Polish artist Goshka Macuga is widely acclaimed for her sculptural installations of artefacts and images, derived from art history, politics and anthropology. 2008 Turner Prize nominated Macuga has extensively researched the circumstances surrounding the great Spanish Civil War painting's presentation, and traced its evolving significance as a political icon since it was painted in 1938.

The Whitechapel Gallery's exhibition of *Guernica* in 1939 was organised in collaboration with the Stepney Trade Union Council in east London to raise awareness of the Spanish Civil War; the suggested price of entry was a pair of boots, left underneath the work, to be sent to the Republicans in Spain. While on show at the Whitechapel Gallery the painting acted as a focal point for a number of speeches and rallies, and Clement Attlee, MP for Limehouse and leader of the Labour Party, made the opening speech.

Forming the centrepiece of her commission, Macuga has chosen to include a life-size tapestry of *Guernica*, which has a parallel but related history. Commissioned by Nelson Rockefeller in 1955 it was created, in collaboration with Picasso, by weaver Jacqueline de la Baume Dürrbach, of the great Dürrbach Atelier in Paris. In 1985, the Rockefeller Estate lent the tapestry to the United Nations Headquarters in New York, to offer a deterrent to war. It has hung ever since outside the United Nations Security Council.

Letters, photographs, interviews and news clippings relating to *Guernica's* presentation at the Whitechapel Gallery will be brought together by the artist in an archival display, shown alongside Iraqi and Afghan war rugs. Macuga is also creating a life-size portrait of former US Secretary of State Colin Powell, in a Cubist manner, in reference to Picasso's radical invention of this fractured style and to Powell's role as a spokesperson for the Bush administration: his infamous speech that launched the war in Iraq was held at the United Nations Security Council in 2003.

Goshka Macuga said, 'I am fascinated by the *Guernica* and its presentation at the Whitechapel Gallery. The reasons for its presence were primarily political and financial: to spread awareness of Facism and unite the working classes in a communist spirit. Crucially the memory of this mythical occasion survives largely through a photograph of Clement Atlee with *Guernica* as the backdrop.'

Goshka Macuga's commission will explore the relationship between art and propaganda, and draw connections across historic and contemporary world affairs, their protagonists and the cultural ripple effects they have triggered. A programme of documentaries, talks and events will also be running throughout the exhibition, to explore the relationship between aesthetics and politics.

The Bloomberg Commission invites an international artist to create a year-long site-specific artwork inspired by the rich history of the former library in which it is sited. Bloomberg's support reflects its commitment to innovation, and its ongoing efforts to expand access to art, science and the humanities.

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.

Notes for Editors

- Born in 1967 in Poland, Goshka Macuga currently lives and works in London. She studied at Wojciech Gerson School of Art, Warsaw before moving to the UK to study at Central Saint Martins School of Art, London and Goldsmiths College, London. Her solo exhibitions include Galerii Foksal, Warsaw and Transmission Gallery, Glasgow, 2002; Gasworks, London, 2003; Sleep of Ulro, The Furnace Commission, A Foundation, Liverpool, 2006; Objects in Relation, Art Now, Tate Britain, 2007; and Kunsthalle Basel, in Spring 2009. Among her group exhibitions are The British Art Show, touring the UK in 2005 and 2006; 27th São Paulo Biennial, Sao Paulo, 2006; 5th Berlin Biennial, Neue Nationalgalerien, Berlin, and The Great Transformation: Art and Tactical Magic, Frankfurter Kunstverein and touring, both 2008. In 2008 Goshka Macuga was also nominated for the Turner Prize. She is included in the 2009 Venice Biennale.
- *The Bloomberg Commission: Goshka Macuga* is curated by Anthony Spira, Curator, Whitechapel Gallery.
- There will be a publication to accompany the commission.
- The Bloomberg Commission is supported by Bloomberg. Additional support provided by the Adam Mickiewicz Institute, the Henry Moore Foundation, the Polish Cultural Institute, and the Wingate Scholarships. With thanks to Kate MacGarry. Goshka Macuga is the Wingate Artist-in-Residence at the Whitechapel Gallery.

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

Passports: Great Early Buys from the British Council Collection

5 April – 14 June 2009

Gallery 7

Artist Michael Craig-Martin selects modern masters for the first in a year-long series of displays of the British Council Collection, supported by specialist insurer Hiscox.

The British Council Collection is one of the most impressive public collections of 20th century British art in the world with over 8,500 works. Michael Craig-Martin has chosen to focus on the Collection's great strengths – buying from artists at early stages in their careers and showing works of art internationally. The exhibition provides the price paid for each and a 'passport' of where they have been shown across the world, providing a unique insight into the Collection's international purpose.

The exhibition of British 20th and 21st century art includes Lucian Freud's early masterpiece, *Girl with Roses* (1947 -8), a psychologically charged portrait of the artist's first wife Kitty. The work has travelled to more than 25 countries and featured in over 80 exhibitions since it was acquired for £157 in 1948. A rare early carving in Cumberland alabaster by Henry Moore called *Girl with Clasped Hands* (1930) is shown next to Bridget Riley's first major painting in colour, *Cataract 3* (1967). Peter Doig's *Hill Houses, 1990 - 91* was bought by the British Council after he won the Whitechapel Artists' Award in 1991 at the very beginning of his career. The exhibition also includes key works by David Hockney, Gilbert & George, Paul Nash and Ben Nicholson, as well as later works by artists such as Damien Hirst, Chris Ofili and Sarah Lucas.

Following on throughout 2009, three further guest curators will present displays drawn from the Collection. The fifth and final exhibition will be the result of an international competition, which the British Council and the Whitechapel Gallery are organising to provide an opportunity for aspiring curators worldwide.

2009 marks the 75th Anniversary of the British Council, and the series of exhibitions at the Whitechapel Gallery celebrates one of the UK's most acclaimed cultural organisations.

Iwona Blazwick OBE, Director, Whitechapel Gallery, said, 'The British Council Collection is a jewel, and tells the story of British art over the last 100 years. The Whitechapel Gallery is delighted to be able to show these important works to the British public, many for the first time in the UK.'

Martin Davidson, Chief Executive of the British Council, said 'The British Council Collection forms part of a unique reflection on the way we see ourselves and how we relate to others, bringing alive the shared culture and values of the UK for audiences overseas. Now in our 75th year we are thrilled that UK audiences will have the opportunity to see a significant proportion of our Collection at the Whitechapel Gallery in the coming year.'

The British Council Collection displays will be presented in a new dedicated gallery, a beautiful original Victorian exhibition space flooded with natural light through a glazed ceiling. It will provide unprecedented access to important public, private art collections and important artists' holdings which are rarely seen, presented to the public for a minimum of one year.

The British Council Collection spans the 20th Century and includes works by early modern masters such as Stanley Spencer, Wyndham Lewis, Paul Nash and Walter Sickert, Barbara Hepworth, Graham Sutherland, Henry Moore and Ben Nicholson. Post-war it includes, among others, artists from the *School of London*; painters from St Ives and from the *Kitchen Sink* groups; exponents of the New Generation in the 1960s; conceptual and experimental artists such as Gilbert & George and Richard Long; the New British Sculptors of the 1980s, including Tony Cragg, Richard Deacon, Antony Gormley and Anish Kapoor. Tracey Emin, Damien Hirst, Gary Hume, Sarah Lucas and Mark Wallinger and are among the YBA generation represented and artists including Tomma Abts, Jeremy Deller, Douglas Gordon and Roger Hiorns bring the Collection up to the present day.

Notes for Editors

- First formed in 1934 as a voluntary organisation The British Council works in over 100 countries and territories worldwide to build intercultural understanding between the UK and other countries through the arts, education and training, science and technology, sport, and good governance. first art acquisitions date to 1938, when a small legacy enabled the British Council to purchase a group of works on paper. Since then it has acquired more than 8000 works spanning the late 19th to the early 21st Century. Many of the artists included in the Collection gained important international exposure and reputation through the work of the British Council – through exhibitions, grants, study visits overseas, lecture trips and displays in prominent venues worldwide.
- The British Council Collection displays at the Whitechapel Gallery are organised by Diana Eccles, Head of Collection, The British Council Collection, and Andrea Tarsia, Head of Exhibitions, Whitechapel Gallery.
- *Passports: Great Early Buys*, a fully illustrated catalogue of 50 works from the British Council Collection accompanies the exhibition.
- The presentation of the British Council Collection is supported by specialist insurer Hiscox which has a long and established association with contemporary art and was one of the first UK insurers to offer art insurance as a stand-alone policy for private collectors, museums and galleries. Hiscox's sponsorship of presentations of great collections underlines its commitment to promoting and protecting the very best in contemporary art.

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

For further press information regarding the British Council contact:
Eleanor Hutchins on 020 7389 4981 or email eleanor.hutchins@britishcouncil.org

For further information regarding Hiscox contact:
Erica Gilson on 01206 773 877 or email erica.gilson@hiscox.com

The Whitechapel Boys

5 April – 20 September 2009

(The Pat Matthews Gallery) Gallery 4

A dedicated exhibition space will show highlights from the Gallery's century-old archive, shown alongside key works of art related to its exhibition history; it will also present guest archives. The inaugural exhibition focuses on a group of influential figures known as The Whitechapel Boys, a company of radical thinkers who overcame the restraints of living in London's impoverished East End to become a vibrant avant garde.

The Whitechapel Boys were an extraordinary group of painters and writers, most of them living in east London in the beginning of the 20th Century. This generation of radical thinkers all born within a few years of each other, shared a Jewish ancestry, and met frequently in the former Whitechapel Library to exchange views and ideas. Some members of the group such as David Bomberg, Jacob Epstein and Mark Gertler contributed in many ways to the beginnings of British Modernism.

The Whitechapel Boys exhibition demonstrates the relation between the Jewish diaspora and early modernist thinking; and the creative haven that the Whitechapel Gallery and the former Whitechapel Library – also known as the University of the Ghetto – offered to exiles. The display includes a selection of paintings and drawings including *Racehorses* by David Bomberg, *Study for Rock Drill* by Jacob Epstein and *Rabbi & Rabbintzin* by Mark Gertler. The group also included Jacob Kramer, Joseph Leftwich, Bernard Meninsky, John Rodker, Isaac Rosenberg, Clare Winsten, Stephen Winsten and Alfred Wolmark.

These artworks are displayed alongside the groups' writings, personal items from their lives in east London and press cuttings marking the critical response to their radical abstraction and figuration in the national and Jewish press. The show includes the first edition of Stephen Winsten's *Chains*, John Rodker's *Collected Poems* from 1912-1925, and items from their personal collections, such as the manuscript of Clare Winsten's autobiography and Alfred Wolmark's first sketch books. Presented alongside are catalogues, correspondence and press cuttings relating to their work.

This material is shown in parallel with significant items from the Whitechapel Gallery archives such as the catalogue, correspondence and other documents related to the exhibition *Twentieth Century Art: A Review of Modern Movements*. The *Jewish Section* of this Whitechapel Gallery exhibition included works by some artists from the group and were selected in 1914 by the artists Bomberg and Epstein with Charles Aitken, Founding Director of the Whitechapel Gallery and Director of the Tate Gallery.

The Whitechapel Boys exhibition reveals the dynamics behind the group, and the interrelations between the artists as the driving force for their artistic production. It looks at the beginning of their career when poverty and lack of resources determined their way of living and working, and expands the focus on their later career when each artist developed their own ideas and style, highlighting the artists' particular contribution to the modern movement.

Notes for Editors

- *The Whitechapel Boys* included David Bomberg, Jacob Epstein, Mark Gertler, Jacob Kramer, Joseph Leftwich, Bernard Meninsky, John Rodker, Isaac Rosenberg, Clare Winsten, Steven Winsten and Alfred Wolmark.
- David Bomberg (1890-1957) was born in Birmingham, England in 1890 and grew up in Whitechapel. He studied at the Slade School of Art (1911-1913). He died in London in 1957.
- Sir Jacob Epstein (1880-1959) was born in New York, USA in 1880 and worked mainly in England. In 1902, he studied in Paris at the Académie Julian and the École des Beaux-Arts before coming to London in 1905. Epstein was knighted in 1954 and died in London in 1959.
- Mark Gertler (1891–1939) was born in Spitalfields, London in 1891. He studied at the Slade (1908 and 1912). He was awarded a Slade School of Art scholarship in 1909. He committed suicide in 1939.
- Isaac Rosenberg (1890-1918) was born in 1894 in Bristol. He was a painter and a poet and studied at the Art School of Birkbeck College, London University. He was killed in the WW1 in 1918.
- Clare Winsten (born Birnberg) (1894-1989) was a painter and studied at Slade (1910-1912) where she met David Bomberg and Isaac Rosenberg and soon became the only female member of the Whitechapel Boys. She died in 1989
- Other artists include: Jacob Kramer (1892-1962); Bernard Meninsky (1891-1950); John Rodker (1894-1955); Stephen Winsten (born Samuel Weinstein) (1893-1991); Alfred Wolmark (1877-1961).
- Work by the artists in The Whitechapel Boys are held in major public collections including: Ben Uri Gallery, The London Jewish Museum of Art; Birmingham Museum; City Art Gallery, Manchester; Imperial War Museum; Leeds Art Gallery; Leicester Galleries; National Galleries of Scotland; Southampton Art Gallery; Tate Britain; The British Museum; The New Art Gallery Walsall; Walker Art Gallery.
- The Whitechapel Boys is curated by Nayia Yiakoumaki, Archive Curator, Whitechapel Gallery.
- The Pat Matthews Gallery has been supported by by the family of Pat Matthews, who was Chairman of the Whitechapel Gallery in the 1970s.
- With thanks to the Ben Uri Gallery, The London Jewish Museum of Art, for their scholarship and advice, and to all the lenders and artists' families for their support in realising *The Whitechapel Boys*.

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

Also on display:

Ursula Mayer

5 April–21 June 2009
Zilkha Auditorium

Ursula Mayer uses locations from the Art Deco Eltham Palace to the modernist interior of Erno and Ursula Goldfinger's house as the stage sets for her films. Born in Austria and recently graduated from Goldsmiths College, Ursula Mayer is shown as part of Art in the Auditorium, a programme of moving image work organised with galleries in Europe, USA, South America and the Far East.

Interiors, 2006, features two women of two generations walking through Goldfinger's 1930s north London home. They do not meet, ascending and descending its spiral staircase and occupying its rooms through movement and touch. Their focus is a rotating sculpture by Barbara Hepworth, which becomes a beacon for silent communication between two generations. *The Crystal Gaze*, 2007, is set in the opulence of south London's Eltham Palace, and depicts three glamorous women, whose hair, clothes and make up each embody the style of a decade. Their appearance and dialogue show a female subjectivity entrapped in artifice, desire and the seductive distortions of film itself. Mayer's most recent work *Lunch in Fur/Le Déjeuner en Fourrure*, 2008, reflects on the influence of femininity and race in the formations of Surrealism, imagined as an encounter between the artists Dora Maar and Meret Oppenheim, and the singer and dancer Josephine Baker.

Minerva Cuevas: S.COOP

5 April – 7 June 2009
176 Project Gallery (Gallery 6)

This is one section of a two part project for *The Street* - a year-long series of artists' commissions on and around Wentworth Street - by Mexican artist Minerva Cuevas. She has also created an ice-cream parlour on Toynbee Street.

Cuevas explores links between the nearby Petticoat Lane Market which has been selling clothes since the 18th century - and early British cooperative movements. Developed since the 1800s, some 'co-ops' introduced their own currency intended to rival legal state tender. Whenever a member bought something - typically groceries - they would be given a token. At the end of the year these were redeemed in the form of shares in the Co-operative Society.

Inspired by this alternative economic model, Cuevas displays historic co-operative tokens and literature as well as archive images of the local area. She has also designed the *S.COOP* coin, produced by the Mexican Mint, for circulation by Petticoat Lane traders as change for purchases. The *S.COOP* can be redeemed at the Whitechapel Gallery bookshop - or for an ice-cream at her specially designed parlour, *Monochrome* at 26 - 28 Toynbee Street, open Wed-Sun, 11am-5pm.

The Street is supported by J.P. Morgan through the J.P. Morgan Art of Learning Programme, the Esmée Fairbairn Foundation and an anonymous private donor. Additional support provided by the Daiwa Anglo-Japanese Foundation, East End Homes, the Embassy of Denmark, London, the Embassy of Mexico, London and Kunstradet, The Danish Arts Council.

Archive Adventures

5 April – 7 June 2009

Outset Project Gallery (Gallery 5)

In the 1900s the East End was the crucible for political ferment, artistic innovation and social change. Over 650 children from across east London worked alongside artists Meera Chauda, Sam Perry, Emma Smith, Daniel Wallis and Historian Marion Try to dig into a century of local culture.

They have explored personal, local and global histories through photographs, press cuttings, maps and stories drawn from the Whitechapel Gallery's 100 year-old archive, as well as documents from their schools' and local archives. These were brought to life in reenactments, walks, discussions and activities that forged links between past and present, weaving together fact and fiction. This exhibition brings together the stories that emerged and a website created with Bigland Green Primary School, including a timeline, scrapbooks and graphics conceived by the children themselves.

The exhibition is displayed in one of the two new dedicated galleries for showcasing the Whitechapel Gallery's pioneering education work with artists, young people and communities.

Archive Adventures is supported by Exemplar Properties, Heritage Lottery Fund, J.P. Morgan, Schroder Charity Trust, St Katharine & Shadwell Trust and Vital Arts.

John Kobal New Work Award at the Whitechapel Gallery

5 April – 21 June 2009

Foyer and throughout the building

Newly commissioned film and photographic artworks fill the spaces of the expanded Whitechapel Gallery.

The John Kobal New Work Award has been launched with a challenge to artists making lens based work – to document the transition between the old and the new Whitechapel Gallery. The resulting works by Andrew Grassie, Rosalind Nashashibi, Juergen Teller and collaborative duo Oliver Payne and Nick Relph are displayed throughout the building until 21 June 2009.

Andrew Grassie traced the changing fabric of the former library by photographing it as it transformed into the expanded Gallery. From these he created two diptychs of miniature paintings which hang on the stairs of the former library. The series, which depicts Galleries 4 and 7 before and after building work took place, transpose the photographic with the painterly, evoking the architectural past and juxtaposing it with the new life of these interiors as galleries.

Rosalind Nashashibi's photographic installation investigates the notion of archives as repositories of hidden histories. Inspired by a 16mm film found in a skip in east London and a show of kilims at the Whitechapel Gallery in 1977, her work employs found images to show how pattern is encoded with symbolic narratives and offers unexpected parallels across time and culture.

Nick Relph and Oliver Payne's DVD installation was shot in an abandoned library and superimposed digitally. Titled *A Modest Proposal for a Serving Library*, the work examines the aspirations of regeneration projects, projecting animated fantasies of ideal usage upon a derelict reality. The work is displayed in the gallery's former reading room on the mezzanine level.

Juergen Teller created a major photographic portrait series for the main entrance. The series features figures who live locally and have a relationship with the Gallery and its past. Key individuals who have helped to define East London's contemporary cultural landscape, including David Adjaye, Tracey Emin, Sandra and Katy Esquilant, Gilbert and George, Fergus Henderson, Richard Hamilton, David Hockney, Runa Islam, Adrian Searle and Sir Nick Serota and are represented in this display which changes on a weekly basis.

The commissioned art works were made possible by the John Kobal Foundation, a legacy of the renowned film historian and collector. They were realised through its New Work Award, an innovative bursary scheme which enables artists working in lens-based media to develop new work.

Simon Crocker, Chairman, The John Kobal Foundation, said 'The John Kobal New Work Award has been established to encourage and commission new photographic work. The Foundation is delighted to have enabled a number of artists to complete a new project for the Whitechapel Gallery, with its longstanding commitment to contemporary art and the community of east London, as part of the launch of its wonderful new expansion.'

Notes for Editors

- Andrew Grassie studied painting at St Martin's School of Art and the Royal College of Art. He lives in London. Recent solo exhibitions include: Art Now, Tate Britain (2005); Maureen Paley, London (2006 -07); Talbot Rice Gallery, Edinburgh (2008).
- Rosalind Nashashibi studied at Sheffield Hallam University and Glasgow School of Art. She lives and works in London, and won the Becks Futures prize in 2003. In 2008 she exhibited in Manifesta, and with Lucy Skaer in the Berlin Biennial. Nashashibi/Skaer also exhibited in Art Now, Tate Britain, November 2008-January 2009.
- Oliver Payne and Nick Relph studied at Kingston University of Fine Art. They won the Golden Lion for artists under 35 at the 2003 Venice Biennale and exhibited at the Yokohama Triennial, 2008. They both live between London and Los Angeles.
- Juergen Teller trained as a photographer at Fotodesign Academy Munich. He relocated to London in 1986 where he has been based since. Teller began his career in fashion photography, shooting for magazines including *The Face*, *i-D* and *W Magazine*. Teller won the Citibank Photography Prize in 2003. He recently showed at Tate Modern in the 2008 group exhibition *Street and Studio: An Urban History of Photography* and was the subject of a solo retrospective exhibition at the Frans Hals Museum, Haarlem, December 2008.
- The commissioned artists for the John Kobal New Work Award were selected by a committee and offered a bursary of £4000 with which to research and create new works.
- The John Kobal Foundation was established in 1990 by John Kobal, who died in 1991, to support and advance the appreciation and awareness of lens-based practices. The John Kobal Photographic Portrait Award ran from 1993-2002 with the National Portrait Gallery. The Foundation continues to encourage emerging artists and new concepts and technical developments in portrait photography through granting discretionary awards towards innovative projects.
- The John Kobal New Work Award is curated by Shamita Sharmacharja, Exhibitions Organiser and Inspire Curatorial Fellow, Whitechapel Gallery.
- Supported by: The John Kobal Foundation. These new works were made possible by the John Kobal Foundation, a legacy of the renowned film historian and collector, and commissioned through its New Work Award in collaboration with the Whitechapel Gallery. The production of Rosalind Nashashibi and Juergen Teller's projects was also supported in part by Goldenshot Fine Art Limited.

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

Artists Commissions at the Whitechapel Gallery

Foyer and throughout the building

In the spirit of the Arts and Crafts movement where beauty combines with function, artists offer works of art, that are also useful. A couch, a light, a guided tour or a cabinet of curiosities are just some of the sculptures and situations created by major artists from around the world. Situated through the public spaces of the Gallery they offer spaces for contemplation, discussion, illumination – or just an opportunity to sit down.

Christian Boltanski, known for his meticulous but sometimes fictitious archival reconstructions, is represented by *Vie Impossible Whitechapel* (2006) – a noticeboard, installed in the Library Dining Room with an assemblage of photos, letters and ephemera evoking the time of his 1990 Whitechapel Gallery show.

Renowned for their work with sound and installation, **Janet Cardiff & George Bures Miller's** re-present their audio walk, *The Missing Voice: Case Study B* (1999). Commissioned by Artangel, the tour guides visitors through the ghost of the former library and beyond, taking them on a physical and psychological journey through the streets of Spitalfields.

Liam Gillick, who engages with the semiotics of architecture and design, uses a spectrum of Kvadrat fabrics in his seating project, *Prototype Conference Room* (2002/09) for the Zilkha Auditorium. *Adjustment Filter* (2009) in the Café/Bar includes a joke featuring God, Stanley Kubrick and a bicycle; and a maze-like ceiling fresco.

Rodney Graham's copper and steel working *Weathervane* (2008) is permanently installed on the Gallery roof. It depicts the artist as the sixteenth century scholar Erasmus, seated backwards on a horse while reading *In Praise of Folly*. This key work of the enlightenment and its ethos of rationalism and humanism combines with the absurdity of going round in circles.

Mary Heilmann, renowned for her abstract paintings, creates clubchairs located in the reading room. Their woven backs of multi-coloured, polypropylene webbing reflect her experimentation with colour and perception.

Annie Ratti has made sculptures that can be swung on, slept in or played with. A self-confessed 'waterphile', she presents a drinking fountain for children outside the Creative Studio (to be unveiled in May 09); and offers a moment of privacy with her *Tête à Tête* chair (2000) outside the Café/Bar.

Tobias Rehberger's sculptures often take the form of lights which create environments and suggest global connections. His multi-coloured acrylic columns of light (2008), suspended above the main staircase, provide at once a source of beauty and illumination.

Richard Wentworth, the sculptor, photographer and inveterate collector, curates the Study Studio's 'cabinet of curiosities' on the theme of string. *A Confiscation of String* (2009/10) is based on his own collection and invites contributions on a monthly basis.

Press Information

For further press information please contact:

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

RachelMapplebeck@whitechapel.org

Whitechapel Gallery Education & Research

Zilka Auditorium, Archive Reading Room, Study Studio, Clore Creative Studios, Outset Project Gallery, 176 Project Gallery

New spaces for learning and education, include two project galleries, a permanent research room for the Whitechapel Gallery's historic archive and an Education and Research Tower, with a study studio and two creative studios.

The Whitechapel Gallery has pioneered education since first opening in 1901 and believes that learning plays a key role in everybody's lives. The new facilities will enable the Gallery to dramatically expand its work in this area.

There are two dedicated projects galleries for education work that will showcase the work of artists, young people and communities. The first exhibitions are artist Minerva Cuevas' commission for *The Street* – a year-long series of artists' commissions on and around Wentworth Street in east London in the 176 Project Gallery (Gallery 6) and a display dedicated to the *Archive Adventures* primary schools project in Outset Project Gallery (Gallery 5).

The Archive Reading Room gives the public access to the Whitechapel Gallery's 100 year-old archive for the first time, supporting research and enabling everyone to study original materials, including artists' correspondence and historic catalogues, as well as the latest art publications from around the world.

The Study Studio will be a venue for courses, discussions and workshops, practical short courses; Crash Courses; the Whitechapel Gallery Salon and evening and summer courses on subjects ranging from collecting contemporary art to artists survival strategies.

The first annual Whitechapel Gallery Writer-in-Residence will be Belfast-born writer Maria Fusco. Fusco is editor of *The Happy Hypocrite* and Director of Art Writing at Goldsmiths College, London where she leads the MFA Art Writing. Over the year, she will produce a book of short stories inspired by the Whitechapel Gallery's exhibitions and curate a range of events including public readings of new art writing, workshops, courses and cross-disciplinary discussions.

The Clore Creative Studios occupy a 'penthouse' position, providing school children and community groups with purpose built workshop spaces for practical art making, as well as inspiring views across Spitalfields. These flexible studios can be configured either as two class-size rooms or as one large space for performative work and displays.

A new MA in Curating Contemporary Art, in collaboration with London Metropolitan University. The two year full-time course is unique in the UK: besides providing academic training it also equips students with first-hand, professional experience of delivering the programme at the Gallery.

At London Metropolitan, students will study the history of modern and contemporary art, contemporary curatorial practices as well as art criticism. At the Whitechapel Gallery students will specialise in either curating collection displays or commissioning new works, and take responsibility for areas of organisation such as publications, public events, marketing and fundraising. This broad range of specialisations ensures

that students will have the option to pursue a range of career paths within the gallery sector.

Further events and activities include;

- The London premiere of award-winning play *England* by acclaimed playwright Tim Crouch, author of *The Oak Tree*.
- Free monthly exhibition talks interpreted into British Sign Language.
- Artists' professional development sessions and an Art Club, in association with Artquest.
- Courses for adults, in association with Bishopsgate Institute.
- *Big Ideas* – a platform for new ideas in contemporary art
- New film seasons focussing on a single notable work with artist presentations, guest speakers and related works.
- Year long artist residencies in secondary schools and pupil referral units
- New activities for families including trails written by poets and writers, in association with Apples & Snakes.
- Art classes in association with The Prince's Drawing School.
- Following on from *The Street*, artist Julie Ault produces a new commission in autumn 2009.
- Project gallery displays by artists Melanie Manchot & Eileen Perrier.
- Tailor made workshops for community groups.
- A new programme for young adults from east London involving them in the creation of Gallery programming for their peers.
- Resources for young adults developed in collaboration with their peers.

Notes for Editors

- For further information on the MA contact London Metropolitan University on: Tl: 020 7133 4202; Fax: 020 7133 2677; Email: admissions@londonmet.ac.uk
- *The Street* is supported by JPMorgan through the JPMorgan Art of Learning programme and The Esmée Fairbairn Foundation.
- *Archive Adventures* is supported by Exemplar Properties, the Heritage Lottery Fund and JPMorgan. Additional support is provided by the Allan and Nesta Ferguson Charitable Trust, D'Oyly Carte Charitable Trust, MLA London, Newby Trust, Reed Elsevier and the St. Katharine and Shadwell Trust.
- *Big Ideas* is supported by The Stanley Picker Trust.

Press Information

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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

Whitechapel Gallery Dining Room, Café/Bar and Bookshop

The new street-facing Whitechapel Gallery Dining Room will champion British food and the new Bookshop will offer the latest art publications.

The Whitechapel Gallery Dining Room offers a unique dining experience within the context of the newly expanded Gallery. The street facing restaurant promises to bring light and life to Whitechapel High Street after hours, offering something new in the area for visitors to the Gallery and a destination for dining. New catering partners **Vacherin** will champion British food using local seasonal produce. The beautiful wood-panelled design by Project Orange offers an intimate space for 40 covers. A carefully priced menu is designed to appeal to local artists, gallerists, residents and workers.

In addition the Café/Bar on the mezzanine level with artwork by Liam Gillick offers fresh sandwiches, light meals, cakes, pastries and a range of drinks for visitors to the Whitechapel Gallery. The Café Reading Room will offer a place for visitors to read art publications and contextual materials relating to the exhibitions, and is designed by architects Dunnett Craven.

The Bookshop, managed by Koenig Books, will offer the latest art publications and periodicals, as well as ranges of merchandise specially designed for the Whitechapel Gallery. Limited Edition artists notebooks by artists including Charles Avery, Peter Blake and Tracey Emin are on sale. The Whitechapel Gallery's popular series of affordable, 'must-have' paperback readers – *Documents of Contemporary Art* - each covering a single theme, practice or issue central to contemporary visual culture are also on sale.

To celebrate the Whitechapel Gallery's opening new publications include a manual for navigating the 21st century gallery, titled *Just What Is It That Makes Today's Institutions so Different, So Appealing?*. Contributors include: Bruce Altshuler, Chris Dercon, Maria Fusco, Brian O'Doherty, Sukhdev Sandhu, Adam Szymczyk. *A Graphic Century* traces a history of graphic design through iconic Whitechapel Gallery posters and printed materials. *Rises in the East: A Gallery in Whitechapel* explores the Gallery's architectural history amid the evolving cityscape of east London.

Whitechapel Editions by leading artists including Howard Hodgkin, Anish Kapoor, Sarah Morris and Cornelia Parker are sold in support of the Whitechapel Gallery exhibition and education programmes. From as a little as £75 they are an affordable way to start collecting art.

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Rachel Mapplebeck on 020 7522 7880, 07811 456 806 or email
RachelMapplebeck@whitechapelgallery.org
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ElizabethFlanagan@whitechapelgallery.org

Whitechapel Gallery Heritage

A History of Firsts

Since opening in 1901 the Whitechapel Gallery has forged a 100-year history of presenting art and visual culture from Britain and abroad.

It's exhibition history is a history of firsts: in 1939 *Guernica*, Picasso's iconic depiction of the horrors of the Spanish civil war, was displayed at the Whitechapel on its first and only visit to Britain; in 1958, the Gallery hosted the first major show in Britain of American abstract expressionist Jackson Pollock; in 1961 the Whitechapel staged the British premier of Mark Rothko; in 1970 and 1971 the Gallery gave the first shows to British artists David Hockney, Gilbert & George and Richard Long; in 1982 the Gallery introduced the then little-known Mexican painter, Frida Kahlo, to British audiences; in the 1980s and 90s Lucien Freud, Cindy Sherman, Peter Doig and Jeff Wall; and in 2001 and 2002 Liam Gillick and Nan Goldin staged their first major solo shows in the UK at the Whitechapel.

The Whitechapel Gallery has also curated groundbreaking group exhibitions ranging from the proto-Pop art show of 1956, *This is Tomorrow*, to the revisioning of modernism in the 2004 blockbuster, *Faces in the Crowd*.

It has also revisited masters at a time when they had fallen into obscurity, such as George Stubbs and J.M.W. Turner.

Since 1901, art has been presented alongside education. A not-for-profit educational charity, the Whitechapel has pioneered artists' residencies in schools, along with other education innovations that have been adopted as models both across the UK and internationally.

The Whitechapel receives regular public funding from Arts Council England, which totals nearly £1.2million for 2008/09.

Architectural heritage of the Whitechapel Gallery and Library

The Whitechapel Gallery and Passmore Edwards library are paired landmarks on Whitechapel High Street. The Gallery and Library are two of the many public and cultural buildings which were founded throughout east London by nineteenth century philanthropists. Their adjacency underlines their significance as two facets of the wide-ranging programme for social reform initiated by Samuel and Henrietta Barnett. The breadth of the Barnetts' social vision was strongly informed by the Settlement movement which embraced housing reform, social dialogue, learning and culture.

This vision marks out the Gallery and Library as part of an enterprise of unusual ambition and idealism even in the spectrum of Victorian philanthropy. The Whitechapel Gallery Project is an opportunity to fulfil and update the founders' ambitions to create a dialogue between the area's many constituencies, and provide access for all to culture and learning.

Social and intellectual heritage of the foundation of the Whitechapel Gallery and Library

At the time of their founding, the Whitechapel Gallery and Passmore Edwards Library were part of the inner industrial perimeter of London - an area of casual labour and cottage industries crowded into streets only a stone's throw from the City. Whitechapel's trades, such as tailoring, shoe making and work in the nearby docks were seasonal, poorly paid and contributed to conditions of poverty.

Whitechapel had been a destination for Huguenot, Portuguese, Spanish, Irish and Jewish immigrants since the 17th century, but by the 1880s the principal immigrant groups were Eastern European Jews and Russian political exiles. The social investigator, Charles Booth estimated that at this time there were 45,000 Jews in the East End, and that their presence helped account for the fact that only 28% of Whitechapel's population had been born in London.

Immigration compounded problems of overcrowding in slum housing and the 1880s were a period of economic decline. A large, poverty-stricken Jewish ghetto manifested itself in the late 19th century, and 'Whitechapel' became synonymous with Anglo-Jewish life. It is within this fragile social and economic climate that the Passmore Edwards Library and the Whitechapel Gallery were founded. As a central focus for leading thinkers and artists in British Modernism, the Library became known as the 'University of the Ghetto'. This role was promoted by its librarian, Morley Dainow and confirmed by the appointment of a Yiddish-speaking librarian in 1907. The list of those whose careers are indebted to the Library is every bit as impressive as the list of exhibitors at the Gallery itself: it includes David Bomberg, Jacob Epstein, Mark Gertler and Isaac Rosenberg.

Whitechapel Gallery Project in east London

The Whitechapel Gallery and Passmore Edwards Library are located in the London Borough of Tower Hamlets, at the heart of east London. Although close to the City, the financial heart of the capital, Tower Hamlets remains one of the poorest yet most cosmopolitan boroughs in the UK. Historically a deprived area, it is now home to 180 galleries and thousands of artists - the largest concentration of artists in Europe. In keeping with the area's history of immigration, the most recent settlers are of Bengali and Somali origin whose influence can be felt in the dynamic cultural life of the area around Brick Lane, situated next to the Gallery and Library.

Iwona Blazwick OBE, Director, Whitechapel Gallery said: 'East London is one of the world's crucibles of culture. Its energy and cosmopolitanism have combined with its great traditions in architecture, art, cinema, dance, design, literature, music and theatre to make it the 21st Century's most vibrant arts centre. I will be working closely with my colleagues and peers to champion this part of the city's incredible cultural offer, to ensure it retains its high profile on the world stage. I want us to maximise the once in a lifetime opportunities that 2012 will bring and to see improved access to culture right across the capital.'

Tower Hamlets is one of ten boroughs selected to pilot the Government's £25 million Find your Talent programme to give young people the chance to encounter a range of high-quality cultural experiences for five hours a week both in and outside of school.

Tower Hamlets covers an area of nearly 8 square miles, bounded by the Thames to the South and the London Boroughs of Newham (east), Hackney (North) and the City of London (West).

The 2001 Census (www.statistics.gov.uk/census2001) reveals that the borough has a population of 196,106. The populace has grown rapidly in recent years, with an increase of over 35,000

people since the publication of the 1991 census, and the borough now has one of the highest population densities in inner London.

A high proportion of Tower Hamlets' population is made up of younger age groups. Approximately 22% of residents are under 15 years of age, while the 20-34 age group represents 34% of the total population. Another defining feature of the borough's population is the high percentage of under 16's who are from ethnic minority groups.

The population in Tower Hamlets is ethnically diverse - according to the latest census figures, almost half (48%) of the population are from minority ethnic groups. The largest of these groups are the residents of Bangladeshi origin, who make up 34% of the borough population and are the largest single minority ethnic group in London. Since 1991, the number and proportion of residents from Asian groups, particularly from Bangladeshi backgrounds, has increased and the percentage of the population accounted for by people from white backgrounds has reduced.

Over the past 10 years the economy of Tower Hamlets has undergone major structural changes, with significant employment growth in the banking and financial service sector. This now represents over 40% of all employment within the borough. Despite these changes, it still remains one of the most deprived areas in the country.