Whitechapel Gallery

A Handful of Dust

7 June – 3 Sept 2017

Large Print Guide

Gallery 8

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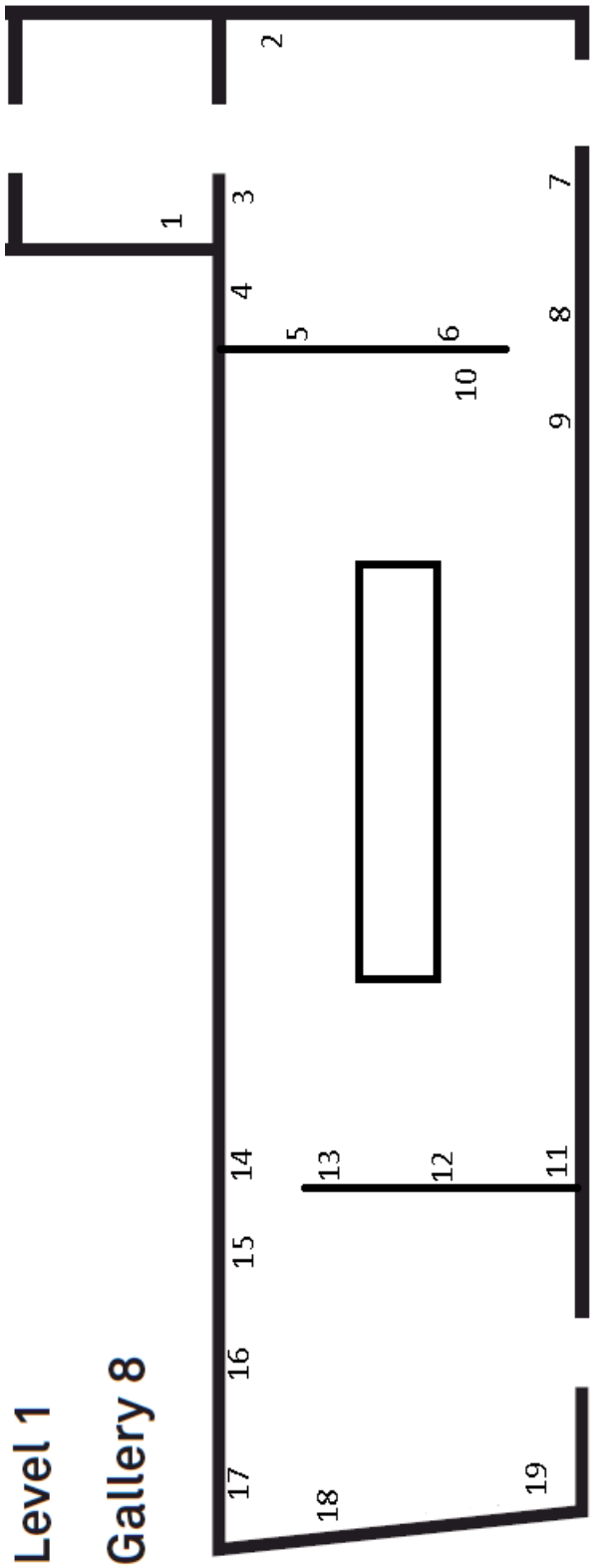
A Handful of Dust

Gallery 8 Floor Plan and Label Key



1.

Photographer unknown

Pocket Dust-off spray
Date unknown

Press photo
Private collection

2.

From left to right:

Anonymous

Press photos of American dust storms
1935–1937
Silver gelatin prints

Thirty commercial postcards of American dust storms
1935–1937

Press photos of American dust storms
1935–1937
Silver gelatin prints

All private collection

3.

Walker Evans

Erosion Mississippi
1936

Silver gelatin print

Library of Congress press photograph
Private collection

4.

John Gerrard

Dust Storm (Dalhart, Texas)
2007

Simulation, with Corian frame

Mr and Mrs Avcioglu collection

5.

Top:

Photographer Unknown

Press Print
1959

A man takes a nap on a bench in Peace Park Hiroshima, while across the river stand the ruin of the Industrial Exhibition Gallery which stood immediately beneath the explosion point of the bomb

Lower left to right:

Giorgio Sommer

Plaster Cast of a Victim of the Eruption of Mount Vesuvius
1873

Albumen print

Walker Evans

Child's Grave
1936

Silver gelatin print

Library of Congress press photograph

All private collection

6.

All three works:

Jacques-André Boiffard

Étude
C. 1930
Silver gelatin print

Purchased with the support of Yves Rocher in 2011
Centre Pompidou, Paris
Musée national d'art modern / Centre de Crèation indistrielle

7.

From left to right:

Aaron Siskind

Chicago 206
1952

Chicago
1948

Silver gelatin prints

Courtesy Howard Geenberg Gallery, New York

Far left:

Jeff Wall

Rock Surface 1 & 2
2007

Silver gelatin prints

Courtesy Carolina Nitsch, New York

8.

Mona Kuhn

Ruins in Reverse
2012

C-type print

A photograph of a computer screen showing a Google Earth view of California City, a planned but abandoned settlement in the desert.

Courtesy of Flowers Gallery, London

9.

John Divola

Vandalism portfolio
1974–5 (printed 1993)

25 silver gelatin prints

Courtesy Dr. J. Patrick and Patricia Kennedy and Gallery Luisotti, Santa Monica, California

10.

Edward Ruscha, in collaboration with Mason Williams and Patrick Blackwell

Royal Road Test
Self Published, 1967

Table:

Gerhard Richter

128 Fotos von einem Bild **(128 details from a Picture)**

All plates from the artists's book
Halifax, 1996

Both private collection

11.

Bruce Nauman, with William Allan and Peter Saul

Untitled (Flour Arrangements), 1967

Video, black-and-white, sound; 23 min., 59 sec.

Made for the Experimental Television Project, KQED, Channel 9
University of California, Berkeley Art Museum and Pacific Film Archive. © 2006 Bruce Nauman/Artist Rights Society (ARS), New York.

12.

Robert Filliou

Poussière de poussière de l'effet Velásquez (L'infante Marguerite)
1977

Poussière de poussière de l'effet Le Titien (L'homme au gant)
1977

Both cardboard box, polaroid, rag

Private collection

13.

Jeff Mermelstein

Statue (*Double Check* by Seward Johnson) New York,11 September 2001
C-type print

14.

From left to right:

Xavier Ribas

Nomads (Part 3)
2008

Google Earth composite view, pigment print

Nomads (Part 1)
2008

Grid of 33 pigment prints

Nomads (Part 2)
2008

Sky diptych, 41. 25' 51.14" N – 2. 12' 7.30" E

All private collection

15.

Eva Stenram

Per Pulverem Ad Astra
2007

C-type print

Eva Stenram purchased from NASA high-resolution digital files of the first images made of the surface of Mars. These files were transferred to colour negative film. The negatives were then left under Stenram's bed to gather dust, before being used to make prints. The cosmic and the domestic become one.

Courtesy the artist, source image: courtesy NASA/JPL-caltech

16.

Robert Burley

Demolition of Buildings 64 and 69, Kodak Park, Rochester, New York
2007

Pigment print

Courtesy Musée Nicéphone Niépce

To stand in front of one of those Kodak film factories and watch it reduced to dust in a matter of seconds was sad, sublime and ironic all at once. I included the crowds in my photographs noting most everyone was documenting these spectacles with a digital capture device ... of some kind— even though most had been employed by Kodak and worked in these buildings for the better part of their lives.

Robert Burley

17.

From left to right:

Nick Waplington

Carmel

oil and enamel on canvas

Untitled, C-type print

Adora,

oil and enamel on canvas

Untitled

C-type print

Kiryat Arba

oil and enamel on canvas

Untitled

C-type print

All from 'The Patriarch's Wardrobe', 2010

Courtesy the artist

These photographs were taken in the land that was once called Palestine, on a landfill site south of the city of Hebron. The waste delivered to the landfill comes from Jewish Settlements in the Judea region of the West Bank. Before the waste is buried, it is scavenged for anything of worth by Palestinian children, working in groups for adult 'handlers.' It was agreed I would work at a distance as not to reveal their identities.

The photographs are juxtaposed with paintings I made of the landscape of the West Bank. Each painting represents a piece of this disputed land, and they are titled with a mixture of Hebrew and Arabic place names. They are based on colours caught by the photographs I shot while on location, and reworked in my studio.

Nick Waplington

18.

From left to right:

Sophie Ristelhueber

Fait (Fact)B

with essays by Marc Mayer, Jeffrey Ladd
errata editions, 2009

À cause de l'élevage de poussière
1991—2007

Pigment print

Courtesy Galerie Jérôme Poggi and Sophie Ristelhueber

In October of 1991, Ristelhueber photographed the battle-scarred landscape of Kuwait following the end of the first Gulf war with Iraq.

19.

Louise Oates

Notes on Hydraulic Fracturing: The Desolate North-East 1, 2 and 3
2014

Digital C-type

In her studio Louise Oates shapes dirt into maps of land where gas is being extracted by hydraulic fracking.

Courtesy the artist

20.

Rut Bees Luxemburg

Nach Innen / In Deeper
1999

C-type print

Courtesy the artist

Projection:

Kirk Palmer

Murmur
2006

HD video looped, sound

Kirk Palmer has made a number of films relating to the traumatic consequences of the atomic bombs dropped on Japan in 1945. Murmur was shot in Kyoto, which had been shortlisted as a possible target, but escaped that fate.
© Kirk Palmer

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