



Teachers' Notes Whitechapel Gallery

Autumn 2013

Sarah Lucas: SITUATION Absolute Beach Man Rubble. Also including Annette Krauss: Hidden Curriculum/In Search of the Missing Lessons; Contemporary Art Society: Nothing Beautiful Unless Useful; and Supporting Artists: Acmes First Decade 1972 -1982.

whitechapelgallery.org

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We encourage schools to visit the gallery Tuesday – Thursday during term time, and to make use of our Education Studios for free.

Level 1

- Gallery 9
- Stairs down to Café Bar & Level 0
- Lift
- Gallery 8
- Gallery 7
- Gallery 6
- Stairs down to Level 0
- People Meeting Room
- Gallery 4

Café/Bar Level

- Artists' Video Room
- Lift
- Stairs up to Level 1
- Stairs down to Level 0
- Café / Bar

Level 0

- Main Entrance
- Info
- Booking Desk
- Lift
- Chairroom
- Stairs up to Level 1
- Whitechapel Gallery Dining Room
- Stairs down to Level -1
- Stairs up to Outdoor
- Down up to Café Bar & Submezzanine
- Lift
- Gallery 1
- Gallery 2

Autumn 2013 at the Whitechapel Gallery

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Sarah Lucas: SITUATION Absolute Beach Man Rubble

Throughout the lower and upper floors of the Gallery are two decades of works by British artist, **Sarah Lucas**.

The bawdy euphemisms, repressed truths, erotic delights and sculptural possibilities of the sexual body lie at the heart of Sarah Lucas's work. First coming to prominence in the 1990s, this British artist's sculpture, photography and installation have established her as one of the most important figures of her generation.

This exhibition takes us from Lucas's 1990s' foray into the salacious perversities of British tabloid journalism to the London premiere of her sinuous, light reflecting bronzes: limbs, breasts and phalli intertwine to transform the abject into a dazzling celebration of polymorphous sexuality.

Please Note: The exhibition contains sexually explicit material and is not recommended for children.

Artist in Residence: Annette Krauss: Hidden Curriculum/In Search of the Missing Lessons

Using performance and film as tools, Utrecht based artist **Annette Krauss** playfully explores with students the transformative potential of (un)learning.

From small acts of creative disobedience, to collectively reinventing the use of objects and everyday routines, Hidden Curriculum/In Search of the Missing Lessons pursues Krauss' interest in radical education and pedagogy.

This project involved a year-long collaboration with St Paul's Way Trust School (Tower Hamlets) and Cumberland School (Newham), resulting in a series of new videos: Undercover Studies, Collectively Rocking Chairs, and Reversed Impossible.

Contemporary Art Society: Nothing Beautiful Unless Useful

This is the first in a year-long series of displays exploring the theme of art and philanthropy. It is conceived in collaboration with the Contemporary Art Society by Arts Council-funded Curatorial Fellow **Anna Colin**, supported by the Harris Museum and Gallery, Preston. For over 100 years, the Contemporary Art Society has encouraged an appreciation and understanding of contemporary art by donating works to museums and public galleries across the UK.

From works by the Pre-Raphaelites and **L.S. Lowry**, to exquisite Victorian glassware and lustrous artist-designed 'Pilkington Pots', this display celebrates works in public collections across the North West of England and poses the question – what role should art play in social change?

Supporting Artists: Acmes First Decade 1972–1982

This exhibition explores the first decade of Acme Studios, the pioneering artists' initiative, which since 1972 has been pivotal in supporting the arts community. The organisation ran the legendary Acme Gallery from 1976 to 1981.

The archive material in this exhibition examines two areas of Acme's activity: the provision of houses and studios and The Acme Gallery.



Sarah Lucas: SITUATION
Absolute Beach Man Rubble
 2 October 2013–15 December 2013



Contemporary Art Society: Nothing Beautiful Unless Useful
 17 September–1 December 2013



Supporting Artists: Acmes First Decade 1972–1982
 7 September 2013–23 February 2014



Artist in Residence: Annette Krauss: Hidden Curriculum/In Search of the Missing Lessons
 17 September–1 December 2013

Sarah Lucas
SITUATION Absolute Beach Man Rubble
2 October–15 December 2013
Galleries 1, 8 & Victor Petitgas Gallery (Gallery 9)

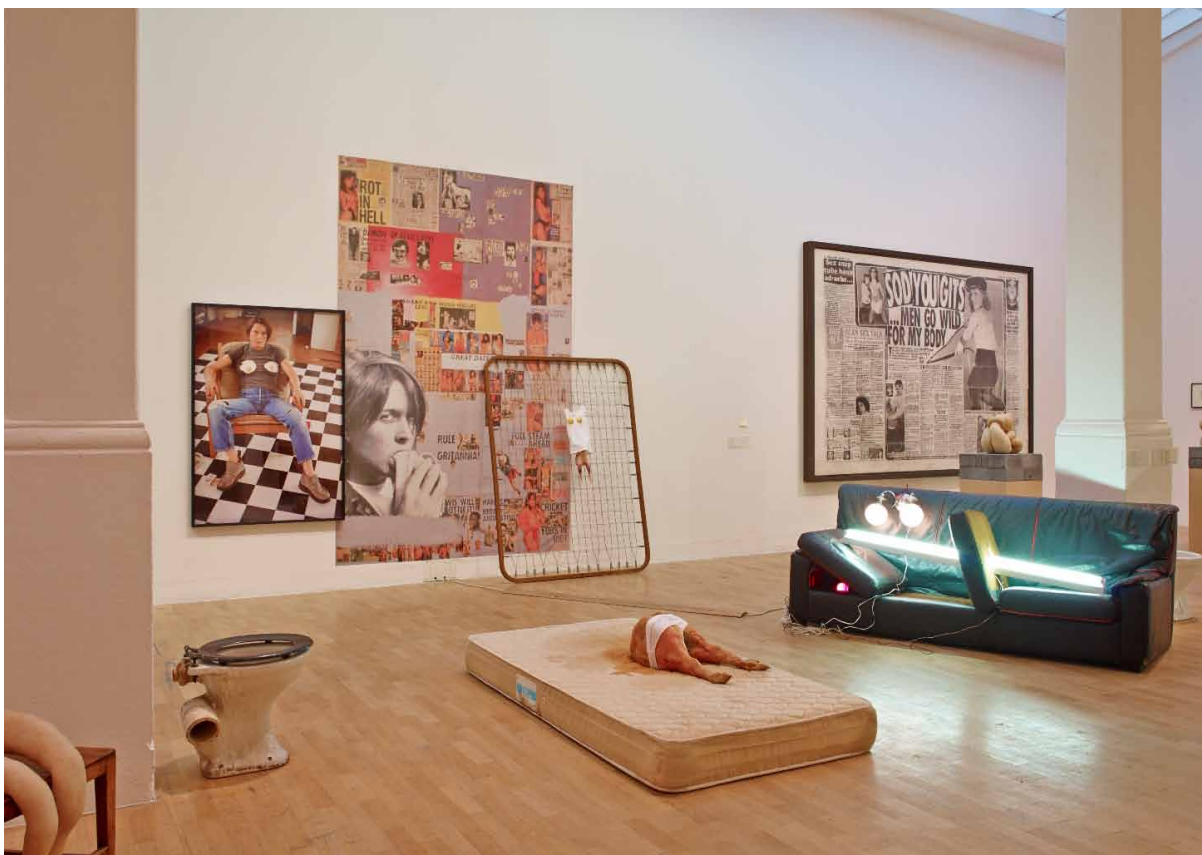
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Sarah Lucas was born in Holloway, London in 1962. She spent time at both the Working Men's College, London and the London College of Printing before studying at Goldsmiths College between 1984-87.

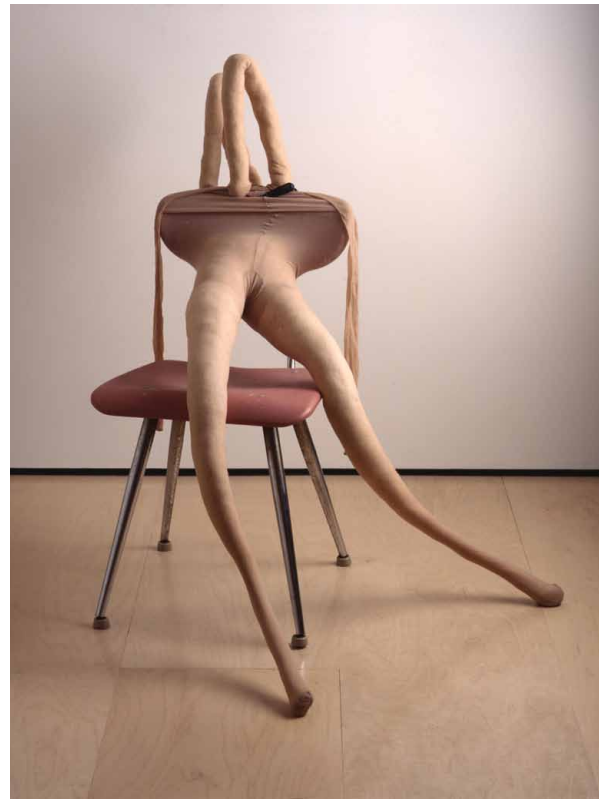
During her time at Goldsmiths she met and exhibited work with her contemporaries who collectively became known as the Young British Artists (YBA's). Many of the YBA's, including Sarah Lucas, exhibited together at the Damien Hurst curated exhibition, *Freeze*, in 1988.

The YBA's influenced each other and their work. In 1993 Sarah Lucas and Tracy Emin opened a shop on Bethnal Green Road making and selling work together. Now Sarah Lucas is clearly established in her own voice and practice.

Between February 2012 and March 2013, Sarah Lucas held a series of 'Situations' - exhibitions, installations, and site-specific happenings - at Sadie Coles gallery, London. Lucas developed a programme of events, often collaborating and including work of other artists. SITUATION Absolute Beach Man Rubble is a continuation of these series of situations.



The exhibition in Gallery 1 begins with a huge display of Lucas's early work including iconic pieces that exemplify her use of everyday objects such as food, clothes and furniture as representation of the body.



Throughout the space the artist is an omnipresent figure, assertively presenting herself upon the visitor not only through images but also the wash of found objects with a definite London tilt. The female figure is the dominant force throughout and sexual representation is explored through pop culture imagery as seen for example in *Sod You Gits*, 1990.

The brash and direct is contrasted by *Bunny* figures which punctuate the space. They are a fragile and affecting representation of the female form, often juxtaposed with their male counterpart or placed alongside the curved form of cast urinals.

Lucas invites the visitor to become immersed in the space by sitting upon breezeblock seating. The concrete breezeblocks are echoed through the gallery, used as plinths and also sculptures.

These pieces create a series of monochromes throughout the exhibition.



What is your first impression on entering the gallery?

Why do you think the sculptural figures remain headless?

Consider the placement of the work throughout the space and the relationship between them. How does this affect your reading of the work?

Sit on one of the breezeblock benches. Describe how this viewpoint alters your sense of the exhibition?

Lucas references Marcel Duchamp's ready-mades and Robert Filliou's found objects in her work. What other influences can you detect?

An image of the artist with a skull at her feet muses down from the top of the stairs next to Gallery 9. This space is dedicated to the male nude, a series of headless figures adorning the walls with their genitalia reduced to food; meat, vegetables and beer cans.

A chamber is wallpapered with giant photo enlargements of a male torso. This sequence of male nudes set against a blood red backdrop recalls Francis Bacon's *Studies for a Crucifixion*. Masculinity is presented on a totemic scale but is also reduced to a sequence of edible or 'lager-loutish' phallic stands-ins.



The centerpiece here is a crushed car and *Au Naturel* (1994), the mattress sculpture with signature use of food in place to represent male and female forms.

The scene is observed by framed photography of a female Bunny figure, sitting ambivalently at one end of the gallery.

Describe how this space makes you feel. How does this compare to the space in Gallery 1?

In previous installations, *Au Naturel*, 1994, has been leaned against a wall. Here it is placed against the crushed car sculpture, overseen by a bunny sculpture.

Firstly consider each piece individually and then as a triptych. Attempt to describe the narrative of all three sculptures together.

Gallery 8 shows Lucas using techniques of casting and construction; and an increasingly monochromatic palette, which edges towards abstraction. Two flowing graphic works using soft fat lines of cigarettes created in Mexico City, show the influence of its cultural history with Mayan-like figures and a portrait of Leon Trotsky, embraced and betrayed by cultural revolutionaries in the 1930s.



A multi-breasted, booted figure surveys the scene: giant body parts and crushed cars appear like fossils or ancient artefacts that emerge from a ploughed field or wash up on a beach.

In stark contrast to the two previous spaces, Gallery 8 is an open, light and exuberant. This signifies a shift in Lucas's work, which can in part be attributed to her move from London to Suffolk. The self-portrait in this space is a more pensive presence of the artist compared to her cynical, quizzical, challenging appearance downstairs.

Here Lucas explores the relationship between the body and the natural world. Describe the difference in materials the artist has used in this space.

The nylon bodies from downstairs re-emerge here in bronze, and fluidly bring together the male and female form. Compare these sculptures with their nylon counterparts and discuss the use of material.

Consider the display of work and how the artist has employed crushed cars and concrete in place of plinths for her work.

Annette Krauss: Hidden Curriculum/In Search of the Missing Lessons
17 September–1 December 2013
Outset Project Gallery (Gallery 5) 176/Zabludowicz Collection
Project Gallery (Gallery 6)



The Whitechapel Gallery's schools programme includes year-long collaborations between artists, students and teachers. Utrecht-based artist **Annette Krauss** worked with St Paul's Way Trust School (Tower Hamlets) and Cumberland School (Newham) from September 2012 to July 2013, investigating forms of learning outside the official curriculum.

What happens when protocols are challenged, routines are reversed and the everyday is tested? Using performance and film as tools, Annette Krauss playfully explores with students the transformative potential of (un)learning. From small acts of creative disobedience to collectively reinventing the use of objects and everyday routines, *In Search of the Missing Lessons* pursues Krauss' interest in radical education and pedagogy.

This new series of videos: *Undercover Studies*, *Collectively Rocking Chairs*, *Reversed Impossible*, *Astronaut Walk*, *Working Rhythm* and *Chair Hierarchies* allude to the body politics often at play in educational environments.

Presented alongside video sequences are interviews between students and Krauss as well as a printed poster offering insights into both the year-long process and the students' developing understanding of what the notion of hidden curriculum might mean.

In Gallery 5 sequences from the *Hidden Curriculum* archive illustrate Krauss' ongoing explorations into the differing school contexts of Munich, Utrecht, Dresden, Berlin and London, addressing how unseen structures shape the way we look and act upon the world. Each sequence is accompanied by a red folder showing documentation of these distinctly situated projects.

Contemporary Art Society: Nothing Beautiful Unless Useful
17 September–1 December 2013
Gallery 7



This display draws works from public collections in the North West of England and focuses on the relationship between industrialisation, art and social reform between 1880 and 1940.

It brings together three organisations, Manchester Art Museum (1886–1953), Leeds Arts Club (1903–1923) and Mass Observation (1937–1949). Each were nourished by the thinking of leading intellectuals, philanthropists and practitioners of the time including John Ruskin and George Bernard Shaw.

Victorian philanthropist Thomas Horsfall established Manchester Art Museum in Ancoats, a deprived area of inner city Manchester, with the intention to improve the lives of the working classes through access to and appreciation of art and beauty. Founded by writers Alfred Orage and Holbrook Jackson, Leeds Arts Club rapidly became a forum for modernist thinking and artistic experimentation by its members including Emily Ford, Eric Gill and Jacob Kramer. During its existence it fused art with philosophy, radical politics, suffragism and spiritualism to encourage reform in everyday life.

Social research organisation Mass Observation was started by anthropologist Tom Harrisson, poet Charles Madge and filmmaker Humphrey Jennings. While it eventually grew to be a nationwide sociological experiment, it was initially based in Bolton where it recorded the everyday lives of inhabitants, particularly the voices of the under-represented, and invited artists like Graham Bell, William Coldstream and Humphrey Spender to contribute to the project. The display also includes a smaller case-study that uses cotton, its manufacture and social history as a metaphor for other forms of industrial production during the period in the North West.

Supporting Artists: Acmes First Decade 1972 -1982
7 September 2013–23 February 2014
Pat Matthews Gallery (Gallery 4)



This exhibition explores the first decade of Acme Studios, the pioneering artists' initiative, which since 1972 has been pivotal in supporting the arts community. The organisation ran the legendary Acme Gallery from 1976 to 1981.

East London changed significantly in the 1970s. The national recession played a large role, but specifically the closure of the docks had a devastating impact on the local economy. Disused industrial spaces and boarded-up houses appeared and artists started moving to the area. The use of redundant and therefore cheap buildings was driven by necessity and was the only way that artists could afford an appropriate studio space to sustain their practice.

Jonathan Harvey and **David Panton**, founders of Acme Studios, realised that this seemingly grim landscape presented an exceptional opportunity for artists. Negotiating with local government, they temporarily secured derelict buildings and provided artists with spaces to live and work. The archive material in this exhibition examines two areas of Acme's activity: the provision of houses and studios and The Acme Gallery.

The Acme Gallery presented a wide range of art practice including installation and performance work such as *An Eight Day Passage* (1977), where the artist Kerry Trengove tunnelled through the ground floor of the Gallery, emerging eight days later in the adjoining basement 20 feet away. This exhibition highlights the fascinating relationship between the spaces where art is created and where it is presented; derelict buildings are transformed into perfectly useable studios and when required, a white cube gallery is torn apart for the sake of an installation.

We encourage schools to visit the gallery Tuesday–Thursday during term time, and make use of our Clore Creative Studios for free. All visits must be booked in advance with the Education team.

For details of school workshops, CPD for teachers and education events please visit whitechapelgallery.org

To find out more or to book a visit please contact:

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