

Summer and Autumn 2018 Programme Highlights

SUMMER 2018

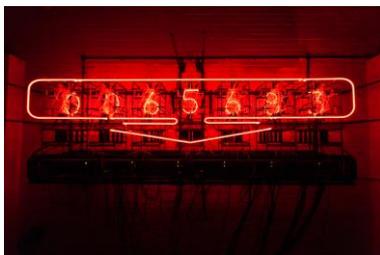
EXHIBITION

The London Open 2018

8 June – 26 August 2018

Galleries 1, 8 & 9, Free Entry

#TheLondonOpen2018



The London Open 2018 brings together the most dynamic and critical contemporary art being made in the capital today. The latest edition of this triennial summer exhibition offers a free, lively space to discover new work and reflect on a time of significant change in this global city.

The exhibition features a diverse selection of 22 artists working in London and engaging with topical concerns; from the rapidly changing urban context, the environment, technology, gender and race to queer representation, human relations, activism and post-colonial histories. Many work in unprecedented ways and across different artistic forms, ranging from painting, video and sound to installation, sculpture, performance and work online.

The 2018 call for entries attracted a new record of 2,600 submissions. An expert panel comprising **Emily Butler**, Mahera and Mohammad Abu Ghazaleh Curator, Whitechapel Gallery; **Cameron Foote**, Assistant Curator, Whitechapel Gallery; artist **Ryan Gander**; Co-Owner of Hales Gallery **Paul Hedge**; Deputy Editor of Frieze Magazine **Amy Sherlock** and collector **Robert Suss** embraced the formidable challenge of choosing work to feature in the exhibition. With this edition, The London Open continues to grow. It has an influential history which spans over 80 years, and has a reputation for launching artists' careers and offering a platform for local artists.

EXHIBITION

Katja Novitskova: Invasion Curves

27 June – 2 September 2018

Gallery 2, Free Entry

#InvasionCurves



Installation artist **Katja Novitskova** (b. 1984, Estonia) presents an immersive environment at the Whitechapel Gallery, offering an unsettling vision of the future.

Press Release

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Novitskova's work focuses on issues of technology, evolutionary processes and ecological realities. It explores the materiality and circulation of images – how they are used, recycled and re-contextualised. She is known for her dramatic, cut-out images of animals, presented alongside imagery drawn from financial and scientific sources. Using elements from her acclaimed presentation at the Estonian Pavilion at the Venice Biennale, 2017, her installation at Whitechapel Gallery will feature sculptural cut-out figures alongside humanlike baby-rockers, mobiles and projections. The work imagines a landscape overcome by a 'biotic crisis', ecologically impacted by humans, where imaging and technology are used in a process of mapping the exploitation of life.

COLLECTION

ISelf Collection: Bumped Bodies

10 April – 12 August 2018

Gallery 7, Free Entry

#BumpedBodies



This display features work by 23 international artists and explores the relationship between the body, objects and the environment. Including work by **Huma Bhabha**, **Tony Cragg** and **Sarah Lucas**, *Bumped Bodies* is the final chapter in the ISelf Collection displays, a private collection of contemporary art which focuses on personal identity and the human condition. The display is named after **Paloma Varga Weisz's** *Bumped Body* (2007), an ambiguously gendered pregnant form. The white figure encased in a gleaming copper shell hangs from the gallery wall. It explores the idea of pregnancy as an extreme form of selfhood, examining the tension between the expectant body as a subject and an object.

ARCHIVE

Killed Negatives: Unseen Images of 1930s America

15 May – 26 August 2018

Gallery 4, Free Entry

#KilledNegatives



Thousands of negatives by American photographers were systematically damaged in the 1930s; these irreparable images were known as 'killed negatives'. This exhibition puts this little-known act of suppression on display for the first time in a UK institution; more than 70 'killed negatives' have been printed especially for this show. Transformed into conceptual, beautiful pictures, these images are shown alongside original archival material and contemporary artworks.

The exhibition extends our understanding of the historic photographic initiative undertaken by the Information Division of the Farm Security Administration (FSA) between 1935 and 1944. It revisits how Roy E.

Stryker, who ran the project, commissioned photographers including **Walker Evans** (1903–1975) and **Dorothea Lange** (1895–1965) to document American Depression era farming, and reveals an omitted element from the story of this landmark documentary project; the ruthless method of editing Stryker deployed. Images which did not fit the strict brief were punctured through with a hole puncher, 'killing' them.

EXHIBITION

Film London Jarman Award: A Journey through the First Decade

15 May – 10 June 2018

Gallery 2, Free Entry

#JarmanAward



The Film London Jarman Award was named in honour of **Derek Jarman** (1942 – 1994), the artist whose imagination, singularity of vision and collaborative practice breathed fresh life into British filmmaking, and whose work continues to inspire new generations of artists. Since 2008, this annual Award has celebrated the creative spirit of artists working today, rewarding challenging and innovative work and helping to establish the place of the moving image within the art world.

This exhibition provides a survey of the artists' shifting concerns, techniques and use of media throughout the Award's first decade. Works by previous winners from 2008–2017 are shown including: **Luke Fowler, Lindsay Seers, Emily Wardill, Anja Kirschner & David Panos, James Richards, John Smith, Ursula Mayer, Seamus Harahan, Heather Phillipson and Oreet Ashery**, alongside films commissioned from shortlisted artists by Channel 4. Curated by Film London Artists' Moving Image Network (FLAMIN) in collaboration with the Whitechapel Gallery.

EXHIBITION

Artists' Film International

3 April – 3 June; 5 June – 29 July; 31 July – 30 September 2018

Zilkha Auditorium, Free Entry

#ArtistsFilmInternational



Artists' Film International is a collaborative project featuring film, video and animation from around the world. Established by the Whitechapel Gallery in 2008, the consortium brings together 18 global partner organisations. Each institution selects recent moving image works, and these are presented over the course of a year in each venue. During 2018, the theme of truth and the relationship between fact and fiction are considered.

Until 3 June: On display are *Outwardly from Earth's Center* (2007) by **Rosa Barba** (b. 1972, Italy). The work records absurdist efforts to save an imaginary Swedish island from disappearing into the sea. *The Race* (2015) by **Robertas Narkus** (b. 1983, Lithuania) and **Jokūbas Čižikas** (b. 1988, Lithuania) remixes the word 'drone' used in the mass media, with dance music, rap verses and proverbs. **Danielle Dean's** (b. 1982, USA) work *True Red Ruin (Elmina Castle)* (2017) explores the relationship of slavery, commerce and power throughout history.

From 5 June – 29 July: In **Juan Sorrentino's** (b.1978, Argentina) *Untitled* (2015) a blank canvas carried through a sunlit forest becomes a metaphor for the creator looking for inspiration and an attempt to capture nature in art. *There is No Landscape* (2014) by **Vladimir Nikolic** (b. 1974, Serbia) captures the view of Mount Luofu in Guandong, China, while a voiceover between two critics describes a performance artist interacting with the environment. **Pelin Kirca's** (b. 1982, USA) animation *One Moonless Night* (2016) fuses a Persian Sufi poem by Farid ud-Din Attar *The Conference of the Birds* (1177) with the syncopated beats of 1990s rock band Morphine.

From 31 July – 30 September: In *Machine Matter* (2007) by **Munem Wasif** (b. 1983, Bangladesh) the weight of the memories of machines and bodies in abandoned jute factories mirror the economic struggles of post-colonial Bangladesh. In *Star* (2017), a pseudo-documentary by **Mikołaj Sobczak** (b. 1989, Poland), drag queens occupy Warsaw's Museum of Natural History during a 'crisis of masculinity'. *First Person Shooter* (2016) invites the viewer to navigate footage from violent and formulaic video games, TV, videos and texts by **Jibade-Khalil Huffman** (b. 1981, USA) to reflect on the black community's daily struggles in present day USA.

COMMISSION

Alone Together: Youth Forum with Seth Pimlott

15 May – 12 August 2018

Galleries 5 & 6, Free Entry



This display features two new films created by the Whitechapel Gallery's youth forum Duchamp & Sons and the artist **Seth Pimlott** (b.1990, UK).

Thirty local young people from across London form Duchamp & Sons. These 15–21 year olds advertised an open call for an artist residency and selected Royal College of Art graduate Seth Pimlott from 53 artist submissions. Pimlott makes experimental films with groups of collaborators, placing faith in the power of the imagination to master one's own narrative.

The residency took place over four months, during which the group explored the theme of 'transition and turnings' with the artist. Through yoga sessions, performance workshops and explorations of memory and sensation they considered the relationship between mind and body. Their collaboration inspired the creation of two films which will be on display.

EVENT

Nocturnal Creatures

21 July

Various locations across East London, Free Entry



Nocturnal Creatures is a late-night arts festival in the heart of the East End taking place on Saturday 21 July 2018. Local, cultural and historic venues, within walking distance of Whitechapel Gallery, will be transformed for one night only with spectacular art works by some of today's most exciting contemporary artists. *Nocturnal Creatures* will include performance, video and sculpture by artists exhibiting in Whitechapel Gallery's *The London Open 2018*, a triennial exhibition which brings together critical and dynamic art that reflects on the experience of living in a global city now. The festival will be free and accessible to all.

AUTUMN 2018

EXHIBITION

Elmgreen & Dragset: This Is How We Bite Our Tongue

27 September 2018 – 13 January 2019

Galleries 1, 8 and 9, Ticketed



The first major UK survey of artist duo **Elmgreen & Dragset**, this exhibition spans twenty years of extraordinary artistic collaboration. A new large-scale installation commissioned for the Whitechapel Gallery, as well as new and existing sculptures, will bring together the themes and ideas that have endured throughout the artists' career.

Michael Elmgreen (b. 1961) and Ingar Dragset (b. 1969) have been working together since 1995. They produce beguiling spatial scenarios that explore social and sexual politics and unveil the power structures embedded in the everyday designs that surround us. In their uncanny installations, institutional spaces are transformed into metaphors for individual desires and collective identities with subversive wit and tongue-in-cheek melancholy. The exhibition at Whitechapel Gallery will juxtapose a survey of their emotional figurative sculptures with a major new installation that meditates on the fate of civic space. Other work on display will include *Modern Moses* (2006), an installation consisting of a figure of a new-born baby in a carry cot, abandoned in front of a cash machine; *One Day* (2015), in which a sculpture of a young boy gazes at a rifle in a display case; and *The Bottle and the Book* (2015), a work which consists of a desk, a bottle of liquor and a book that reflects the artists' inspirations.

COMMISSION

Ulla von Brandenburg: Sweet Feast

In partnership with Le Prix Marcel Duchamp

21 September 2018 – 31 March 2019

Gallery 2, Free Entry



This major new film and sculptural commission by multidisciplinary Franco-German artist **Ulla von Brandenburg** (b. 1974, Karlsruhe, Germany), takes previous Whitechapel Gallery exhibition *Sweets* (1973) as its inspiration. The exhibition marked Britain's entry into the European Common Market and featured confectionery from nine countries of the enlarged EU community. At the close of the show, children were invited to sample a selection of sweets. In their enthusiasm, they devoured the exhibition. Von Brandenburg will film a re-enactment of this unexpected feast with the participation of 100 children from local primary school, Arnhem Wharf. The collaboration with the school enabled von Brandenburg to initiate timely conversations with the children about our current changing relationship with the European Union and shared food culture issues and histories. Von Brandenburg is also making a new immersive and colourful seating structure, which playfully aligns the audience with the film's protagonists. Ulla von Brandenburg, who lives and works in Paris, was nominated for the Marcel Duchamp prize in 2016, reflecting her work as one of the most innovative contemporary artists in France.

COLLECTION

Surreal Science: Loudon Collection with Salvatore Arancio

24 August 2018 – 6 January 2019

Gallery 7, Free Entry



Fascinated by scientific breakthroughs from the Enlightenment to the 19th and early 20th centuries, George Loudon is a Dutch collector based in the UK who collects objects relating to the study and teaching of the life sciences. Made by skilled artisans, these objects range from beautifully illustrated books to papier-mâché anatomical models, exquisite magic lantern slides, taxidermied animals and bisected human skulls.

Surreal Science continues the Whitechapel Gallery's commitment to showing rarely seen public and private collections, and presents objects from the George Loudon Collection selected by the artist **Salvatore Arancio** (b. 1974, Italy). Arancio, who works in diverse media including ceramics, etching, collage, animation and video, shares many of the same research interests and creates new works for the display.

ARCHIVE

Staging Jackson Pollock 1958

4 September 2018 – 28 March 2019

Gallery 4, Free Entry



In 1958 the Whitechapel Gallery held a seminal exhibition of American abstract expressionist **Jackson Pollock** (1912 – 1956), the painter's first major UK show. Sixty years on, *Staging Jackson Pollock 1958* will combine original archival material with Pollock's work to explore what made the exhibition so distinctive. At the centre of the display is Pollock's *Summertime: Number 9A* (1948). The 1958 exhibition was notable for its innovative design by British modernist architect **Trevor Dannatt** (b. 1920, UK). In

collaboration with Whitechapel Gallery director Bryan Robertson, Dannatt created a powerful layout that enabled a dynamic encounter with the paintings, staging the works in a theatrical way. His design encompassed suspending and draping fabric, dividing the gallery with walls made of breeze blocks, exposing wall panels and adding hidden lighting. It not only created a dramatic effect but created several viewpoints where each painting could be seen in isolation. The display will include a new audio interview with Dannatt by curator Nayia Yiakoumaki.

CHILDREN'S COMMISSION

Children's Commission 2018: Mikhail Karikis

18 August 2018 - 6 January 2019

Galleries 5 & 6, Free Entry



Continuing the Whitechapel Gallery's longstanding commitment to seasonal exhibitions organised in collaboration with local young people, this immersive display of moving image and sound works from the artist **Mikhail Karikis** (b.1975, Greece) is the result of a collaboration with a group of 7 to 8 year-old students from Mayflower Primary School in East London.

Mikhail Karikis works across film, performance and sound. His new commission resonates with the science fiction novel *The Iron Woman* (1993) by the British writer Ted Hughes. In this story, children are gifted with a supernatural noise, which is transmitted by touch and echoes the collective howl of creatures affected by the pollution of the planet. In protest against the impending ecological catastrophe, children infiltrate factories and 'infect' adults with their cry for immediate action and change.

Karikis adopts this children's story as a feminist parable of the power of sound to effect physical, psychological and socio-political transformation. The installation pulls together elements from each of the processes Karikis has introduced the children to through the workshops he has led. This includes cymatics (images from resonant sound), masks (as props for dramatising extracts from the novel) and documentation of 'Philosophy for Children' sessions, where students were encouraged to unpick the themes they have encountered from the workshops and make personal connections to them. It gives a voice to the students' imaginative responses to the environmental impact created by older generations, and provides a glimpse into children's reflections on authority, friendship and a potential 'super-power' to bring about change.

EVENT

The London Art Book Fair

6-9 September 2018

Throughout the Gallery, Free



Returning for the first time since 2015, the London Art Book Fair presents the best in international arts publishing, showcasing artists' books, catalogues, zines, rare publications and new releases. This celebration of art publishing is free and open to all. It will feature 85 exhibitors over three days within the Gallery spaces. Arranged democratically, it will present large and small scale publishers together. A vibrant programme of related talks, workshops, happenings, performances and signings will take

place throughout the fair.

PUBLIC PROGRAMME

The Rural: Contemporary Art and Spaces of Connection

Ongoing

Various venues, Free and Ticketed events



Throughout this and next year, and in collaboration with five partners, the Whitechapel Gallery leads a programme of public events and research exploring the relationship between contemporary art and the rural. The programme raises questions around community, climate and architecture from a rural perspective. It explores the notion that art is assumed to thrive best in metropolitan centres and looks for the new questions and priorities discovered when focus is shifted away from these so-called hubs.

The programme will foreground the contemporary artists, architects and creative practitioners challenging assumptions about rural life and providing a new vision of the countryside grounded in everyday experience. It will include public talks on themes such as landscape, infrastructure, the post-industrial and the commons. In addition, a series of working group meetings amongst

partners leads toward a major conference in 2019. The programme offers a space for knowledge sharing and collective thinking that focuses on cultural activity taking place outside of urban centres globally.

Visitor Information

Gallery admission: Free

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

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

Nearest London Underground Stations: Aldgate East, Liverpool Street, Tower Gateway DLR

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