Rachel Whiteread

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The Eye: Rachel Whiteread
Rachel Whiteread 1994
Art in the Making: Artists and their Materials from the Studio to Crowdsourcing Glenn Adamson 2016-08-16 The first book to address the significance of the materials and methods used to make contemporary artworks Today, artists are able to create using multiple methods of production—from painting to digital technologies to crowdsourcing—some of which would have been unheard of just a few decades ago. Yet, even as our means of making art become more extraordinary and diverse, they are almost never addressed in their
specificity. While critics and viewers tend to focus on the finished products we see in museums and galleries, authors Glenn Adamson and Julia Bryan-Wilson argue that the materials and processes behind the scenes used to make artworks are also vital to current considerations of authorship and to understanding the economic and social contexts from which art emerges. This wide-ranging exploration of different methods and media in art since the 1950s includes nine chapters that focus on individual processes of making: Painting, Woodworking, Building, Performing, Tooling Up, Cashing In, Fabricating, Digitizing, and Crowdsourcing. Detailed examples are interwoven with the discussion, including visuals that reveal the intricacies of techniques and materials. Artists featured include Ai Weiwei, Alice Aycock, Isa Genzken, Los Carpinteros, Paul Pfeiffer, Doris Salcedo, Santiago Sierra, and Rachel Whiteread.

House Rachel Whiteread 1995
Rachel Whiteread Rachel Whiteread 2004
The Art of Rachel Whiteread Chris Townsend 2004 In little more than a decade Rachel Whiteread has emerged as one of the most significant British artists of the past fifty years, with a substantial international reputation. Based upon a practice of inverted casting - making space tangible - Whiteread's work offers both intimate and public meditations on vital questions of history, memory and social change. But these are also artworks with profound and carefully weighed formal concerns and an affiliation to the critical issues of sculpture raised throughout the twentieth century. Often surrounded by controversy, Whiteread's work is, perhaps, so provoking because it so successfully melds artistic and historical issues. Out of the solidification of space
Whiteread creates an archive that compacts and makes legible those intangibles that comprise so much of ordinary life: lost memories and stilled voices. Whiteread's work is appraised both in terms of its relationship to art history and its social and political impact, and examined for possible theoretical approaches through which we may better understand this most complex and challenging of contemporary artists. 

Rachel Whiteread Drawings Allegra Pesenti 2010 This book of the landmark Whiteread exhibition marks a crucial point in Whiteread's career - this is the first time she has allowed her drawings to be so openly displayed since the nearly nineties, before she became the world renowned artist she is now. Since a residency in Berlin in 1992-3 when she developed her drawing she has often attached a label to the back of her artwork that read 'It is Rachel Whiteread's expressed wish that none of her drawings should be exhibited alongside her sculptures.' She views her drawings as personal, and they are fundamental to the development of her famous sculptures. Many critics would say that whereas Whiteread's sculptures are all about other people's past lives it is in her drawings that you can see her own life and memories. 'My drawings are a diary of my work' Whiteread admits and as in passages of a written diary her drawings range from fleeting ideas to intense reflections. This book will bring the reader closer to Rachel Whiteread and her work than ever before possible. AUTHOR: Rachel Whiteread won the Turner Prize in 1993 with her work House and has since produced critically acclaimed work such as Water Tower, which graced New York's skyline in 1998, and Holocaust Memorial in Vienna in 2000. From 11th October 2005 - 1st May 2006 her work Embankment was
displayed in the turbine hall at Tate Modern in London. ILLUSTRATIONS 200 illustrations

**Rachel Whiteread** Mario Codognato 2007 This text discusses a retrospective on Rachel Whiteread, held in an Italian museum, displaying artworks coming from institutions and private collections from all around the world.


**RW** Charlotte Mullins 2017 Rachel Whiteread has single-handedly expanded the parameters of contemporary sculpture with her casts of the outer and inner spaces of familiar objects, sometimes in quiet monochrome, sometimes in vivid jewel-like colour. She won the Turner Prize in 1993, the same year as her first large-scale public project, House, a concrete cast of a nineteenth-century terraced house in London's east end. This book, by writer and editor Charlotte Mullins – the first significant survey to examine Whiteread's career to date – has been substantial updated with a new chapter containing 10 major works, including Tate's Turbine Hall installation Embankment and Cabin, Whiteread's first permanent public sculpture in America. Born in London in 1963, Rachel Whiteread is one of Britain's most exciting contemporary artists. Her work is characterised by its use of industrial materials such as plaster, concrete, resin, rubber and metal. With these she casts the surfaces and volume in and around everyday objects and architectural space, creating evocative sculptures that range from the intimate to the monumental.

**AskART.com: Rachel Whiteread**

AskART.com presents a biographical sketch of American artist Rachel Whiteread (1963- ). Additional information for Whiteread includes a
bibliography of publications about the artist, museum holdings, current exhibits, images of the artist's work, etc. Auction records, including highest prices, are available only to AskART members.

Rachel Whiteread 1993
Model Ladislav Kesner 2015-08-04
Displacements Jessica Bradley 1998
Warped Space Anthony Vidler 2002-02-22

How psychological ideas of space have profoundly affected architectural and artistic expression in the twentieth century. Beginning with agoraphobia and claustrophobia in the late nineteenth century, followed by shell shock and panic fear after World War I, phobias and anxiety came to be seen as the mental condition of modern life. They became incorporated into the media and arts, in particular the spatial arts of architecture, urbanism, and film. This "spatial warping" is now being reshaped by digitalization and virtual reality. Anthony Vidler is concerned with two forms of warped space. The first, a psychological space, is the repository of neuroses and phobias. This space is not empty but full of disturbing forms, including those of architecture and the city. The second kind of warping is produced when artists break the boundaries of genre to depict space in new ways. Vidler traces the emergence of a psychological idea of space from Pascal and Freud to the identification of agoraphobia and claustrophobia in the nineteenth century to twentieth-century theories of spatial alienation and estrangement in the writings of Georg Simmel, Siegfried Kracauer, and Walter Benjamin. Focusing on current conditions of displacement and placelessness, he examines ways in which contemporary artists and architects have produced new forms of spatial warping. The discussion ranges from theorists such as Jacques Lacan and Gilles Deleuze to artists...
such as Vito Acconci, Mike Kelley, Martha Rosler, and Rachel Whiteread. Finally, Vidler looks at the architectural experiments of Frank Gehry, Coop Himmelblau, Daniel Libeskind, Greg Lynn, Morphosis, and Eric Owen Moss in the light of new digital techniques that, while relying on traditional perspective, have radically transformed the composition, production, and experience—perhaps even the subject itself—of architecture.

**Rachel Whiteread**

**Rachel Whiteread**

**2003**

**Rachel Whiteread**

**2005**

**Gouaches**

Rachel Whiteread 1993

Exhibition of preparatory sketches for some of the sculptor's works.

**Tate Modern Artists**

Charlotte Mullins 2004-06-02

"Rachel Whiteread has expanded the parameters of contemporary sculpture with her casts of the outer and inner spaces of familiar objects, sometimes in quiet monochrome, sometimes in vivid jewel-like colour. She won the Turner Prize in 1993, the same year as her first large-scale public project, *House*, a concrete cast of a nineteenth-century terraced house in London's east end. Further site-specific projects include Holocaust Memorial in Vienna's Judenplatz and Water Tower in New York. With 100 colour illustrations, this book is a survey that examines Whiteread's career to date."--Jacket.

**Rachel Whiteread**

**2007**

**Sense and Sensibility**

Lynn Zelevansky 1994

This exhibition represents one of many possible takes on women and the Post-Minimalist legacy. Its conception and realization greatly depend on the efforts of numerous artists who, over the last twenty-five years, have forged significant changes within the art world.

**Rachel Whiteread**

James Lawrence 2008
2001
Rachel Whiteread Rachel Whiteread
1998 Artwork by Rachel Whiteread.
Rachel Whiteread Artangel Artangel
Trust 1995-10-19 A documentation of
Whiteread's concrete and plaster cast
of an entire house.
Rachel Whiteread – Internal Objects
Richard Calvocoressi 2021 This book
was published on the occasion of the
exhibition Rachel Whiteread: Internal
Objects at Gagosian, Grosvenor Hill,
London, featuring new work by the
artist, including large cabin-like
structures, sculptures in resin and
bronze, and works on paper. The
catalogue explores Whiteread?s
engagement with the formal language
of Minimalism, as well as her acute
sensitivity to objects? minor details
and subtle markers of use and human
irregularity. Whether they take the
form of monumental public
installations or small, intimate
sculptures, Whiteread?s forms imply
hidden narratives and secret
histories. The publication includes
an essay by Richard Calvocoressi; a
reprint of ?The Chrysanthemums,? a
short story by John Steinbeck; and a
poem by Mark Waldron.00Exhibition:
Gagosian, Grosvenor Hill, London, UK
(12.04.-06.06.2021)>
Detached Rachel Whiteread 2013
Whiteread's sculpture is predicated
on casting procedures, and the traces
left on the sacrificial objects and
spaces from which the final inverse
form is derived. She casts from
everyday objects as well as from the
space beneath or around furniture and
architecture, using single materials
such as rubber, dental plaster, and
resin to record every nuance.
'Detached 1', 'Detached 2', and
'Detached 3' (2012) render the empty
interior of a garden shed in concrete
and steel. Cast from generic wooden
sheds, the large-scale sculptures
render negative space into solid
form, and the prosaic into something
fantastically disquieting. The sheds
recall the monolithic architectural and site-specific works for which Whiteread first became renowned, such as 'Ghost' (1990) and 'House' (1993) and, most recently, the imposing concrete sculpture 'Boathouse' (2010), installed on the water's edge in the remote Nordic landscape of Røykenviken.0Exhibition: Gagosian Gallery, London, UK (11.4.-25.5.2013).

Museums and Public Art? Cher Krause Knight 2018-06-11 While many museums have ignored public art as a distinct arena of art production and display, others have – either grudgingly or enthusiastically – embraced it. Some institutions have partnered with public art agencies to expand the scope of special exhibitions; other museums have attempted to establish in-house public art programs. This is the first book to contextualize the collaborations between museums and public art through a range of essays marked by their coherence of topical focus, written by leading and emerging scholars and artists. Organized into three sections it represents a major contribution to the field of art history in general, and to those of public art and museum studies in particular. It includes essays by art historians, critics, curators, arts administrators and artists, all of whom help to finally codify the largely unwritten history of how museums and public art have and continue to intersect. Key questions are both addressed and offered as topics for further discussion: Who originates such public art initiatives, funds them, and most importantly, establishes the philosophy behind them? Is the efficacy of these initiatives evaluated in the same way as other museum exhibitions and programs? Can public art ever be a “permanent” feature in any museum? And finally, are the museum and public art ultimately at odds, or able to
mutually benefit one another?

Rachel Whiteread Ann Gallagher 2017

In the period of radical change that was 1963-83, young black artists at the beginning of their careers in the USA confronted key questions and pressures. How could they make art that would stand as innovative, original, formally and materially complex, while also making work that reflected their concerns and experience as black Americans? This significant new publication, accompanying an exhibition at Tate Modern, surveys this crucial period in American art history, bringing to light previously neglected histories of twentieth-century black artists, including Sam Gilliam, Melvin Edwards, Jack Whitten, William T. Williams and Frank Bowling. This book features substantial essays from co-curators Mark Godfrey and Zoe Whitley, writing on abstraction and figuration respectively. It will also explore the art historical and social contexts with subjects including black feminism; AfriCOBRA and other artist-run groups; the role of museums in the debates of the period; and where visual art sat in relation to the Black Arts Movement.


The Sculpture of Rachel Whiteread and Social Space Stephanie Bradshaw 2015

Resonating Spaces Theodora Vischer 2020-02-18 The Fondation Beyeler begins its fall exhibition season in 2019 with five women artists. Instead of a comprehensive group show with numerous works, the art of Leonor Antunes, Silvia Bächli, Toba Khedoori, Susan Philipsz, and Rachel Whiteread provide insight into various approaches to the space. The works of these artists create a specific sense of space—acoustically, as sculpture, or in drawings. In their appearance and presence, the works seem restrained and
unobtrusive, but their effect is nevertheless strong and powerful. These works of art evoke spaces that lie somewhere in between the recognizable and the ephemeral. They create places and respites in which the faculty of memory is triggered, and images come to life. The Fondation Beyeler begins its fall exhibition season in 2019 with five women artists. Instead of a comprehensive group show with numerous works, the art of Leonor Antunes, Silvia Bächli, Toba Khedoori, Susan Philipsz, and Rachel Whiteread provide insight into various approaches to the space. The works of these artists create a specific sense of space—acoustically, as sculpture, or in drawings. In their appearance and presence, the works seem restrained and unobtrusive, but their effect is nevertheless strong and powerful. These works of art evoke spaces that lie somewhere in between the recognizable and the ephemeral. They create places and respites in which the faculty of memory is triggered, and images come to life.

Looking Up Rachel Whiteread 1999
Rachel Whiteread Rachel Whiteread 1993

The Art of Rachel Whiteread Chris Townsend 2004
Looking Up Rachel Whiteread 1999
Design [does Not Equal] Art Barbara J. Bloemink 2004 "Design [does not equal] Art presents distinctive functional designs that share the limited palette, materials, and elegant, geometric abstract forms characteristic of Minimalist and post-Minimalist art, including pine desks and porcelain tableware by Judd, stone and steel tables and chairs by Burton, lamps by Tuttle, folding screens by LeWitt, rugs by Rosemarie Trockel and Barbara Bloom, daybeds by Whiteread, and much more."

"Filled with hundreds of photographs and drawing on candid conversations with many of the artists, Design
Art is an authoritative, essential resource for designers, scholars of Minimalist and post-Minimalist art, collectors, and anyone interested in furniture and design of the late twentieth and early twenty-first centuries."--BOOK JACKET.

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Rachel Whiteread

2005

This volume follows the creative process of Whiteread's installation in the Turbine Hall. With illustrations and photography throughout, it is a record of one of the most challenging commissions yet faced by this artist.

Rachel Whiteread

Ann Gallagher

2018-05-22

Accompanying a major retrospective at Tate Britain, this book explores a range of themes in Rachel Whiteread's remarkable practice, from childhood memory to the horrors of the Holocaust. Rachel Whiteread is known for her psychologically charged works that use negative space to conjure feelings of isolation, domesticity, alienation, and personal and public history. This book showcases all of Whiteread's major works over the past thirty years, from her early Ghost--in which she virtually turned a small London flat inside out--to her recent Cabin--a similarly constructed concrete cabin on New York City's Governor's Island. Essays explore a range of themes in Whiteread's practice, from the personal to the public. Beautifully designed and filled with full-color illustrations of the artist's works, this is a comprehensive overview of an artist who has single-handedly expanded the boundaries of contemporary sculpture. Published in association with Tate

Rachel Whiteread

1996

Rachel Whiteread's work is based on taking casts from the most commonplace objects. They evoke a combination of familiarity and...
strangeness, partly because they are not actually casts of the objects but of the spaces around or inside them. House, a casting of the interior spaces of an entire building, stimulated debate among the art world and general public alike.