

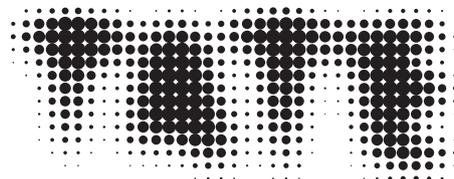
RACHEL WHITEREAD

12 September 2017 – 21 January 2018

LARGE PRINT GUIDE



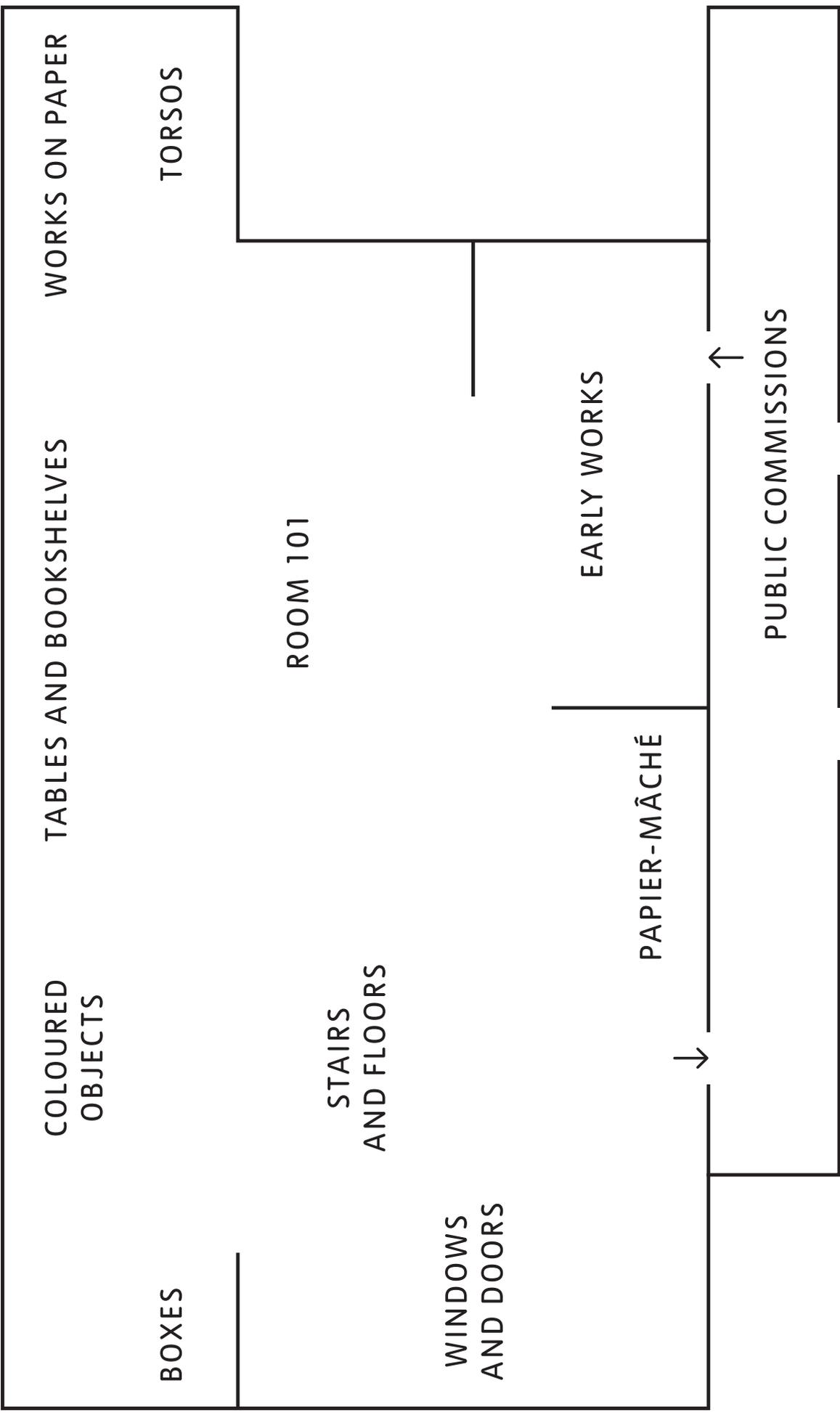
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INTRODUCTION



RACHEL WHITEREAD

Born in 1963, Rachel Whiteread has lived and worked for most of her life in London. She studied painting at Brighton Polytechnic, and sculpture at the Slade School of Art, London. In 1991 she was first nominated for Tate's Turner Prize, becoming the first woman to win in 1993. Her spare sculptures are made using the technique of casting, with materials such as plaster, rubber, resin, concrete and metals. Unlike traditional cast sculpture, which is intended to replicate objects, Whiteread's works instead cast the space inside or around everyday forms – such as furniture or boxes – or architectural structures – such as floors, staircases or entire rooms – recording their surfaces and allowing their shapes to determine the form of her sculpture. In this way she explores the human imprint on our everyday environment.

Key to Whiteread's development as an artist are the public projects that have punctuated her career, documented as an introduction to this exhibition. The first of these was **House** 1993, a concrete cast of the inside of a Victorian terraced house in London's East End, which stood for only 80 days before it was demolished. Other significant public commissions have included a translucent resin cast, **Water Tower** 1998, in New York; a concrete inverted library, **Holocaust Memorial** 2000, in Vienna; **Monument** 2001, which stood on the empty fourth plinth in London's Trafalgar Square; and a more recent series of **Shy Sculptures** –

huts or sheds cast in concrete and situated in remote locations such as by a fjord in Gran in Norway, on a hill on Governor's Island, New York and in the Mojave desert in California.

This exhibition offers the opportunity to experience three decades of Whiteread's sculpture, exploring its range over time, working on an intimate, as well as monumental – but always human – scale. Her very particular approach to the process of casting is demonstrated in major works and groups of sculptures exploring the different qualities of materials from plaster and resin to an expanded use of paper, in pulped form, as a sculptural material. Also included is a range of drawings the artist produces as a way of working through her ideas. On the lawn outside Tate Britain a new concrete sculpture, **Chicken Shed** 2017, will sit during the exhibition. **Untitled (100 Spaces)** 1995, a major early installation of resin casts of the undersides of chairs, is exhibited in the Duveen Galleries, alongside work from Tate's collection selected by Rachel Whiteread with Tate curators.

PUBLIC COMMISSIONS

An important aspect of Whiteread's work is the range of public commissions she has undertaken throughout her career. Included in this exhibition are photographs, models and other documentation related to these projects, among them **House** 1993 in East London, **Water Tower** 1998 in New York, the **Holocaust Memorial** 2000 in Vienna, and **Monument** for the fourth plinth in Trafalgar Square, 2001. Also documented are a recent and growing series of works she has called her 'shy sculptures', structures cast from huts, sheds and cabins, often situated in discreet locations in the landscape and requiring a journey to reach them.

'House' Photographs by John Davies

1993

12 photographs, gelatin silver print on paper

Courtesy the artist. X66504

House

House stood on Grove Road in East London from October 1993 to January 1994, during which time Whiteread became the first woman to be awarded the Turner Prize. The interior of a typical Victorian terraced house, scheduled for demolition to make way for a 'green corridor', was painstakingly cast in concrete before the external walls and roof were removed, and the sculpture revealed. **House** was commissioned by Artangel, and was a natural progression from Whiteread's first cast of a room, **Ghost** 1990, which had been exhibited at nearby Chisenhale Gallery. **House** attracted wide public attention, and was memorialised in the minds of a generation. It is recorded in John Davies' photographs and the Artangel video shown here.

House

1993–4

Video

28 min

Commissioned and produced by Artangel

Courtesy the artist and Artangel

Water Tower

1998

Photograph

© 2017 MOMA, New York

Water Tower

Commissioned by the Public Art Fund, **Water Tower** 1998 was originally positioned on a rooftop in Lower Manhattan, New York. Whiteread's public commissions are researched after careful thought about their dialogue with location, and here she selected as her subject something that is instantly recognisable to New Yorkers as a common feature of the urban skyline. The sculpture was cast in transparent resin from the interior of a once functioning cedar water tower. It is now installed high above the sculpture garden at the Museum of Modern Art, New York.

Holocaust Memorial

1995

Photograph

Courtesy the artist. Photo: Werner Kaligofsky, commissioned by the City of Vienna for the Judenplatz

Holocaust Memorial

The first memorial to the 65,000 Austrian Jews murdered during the Holocaust was unveiled in Judenplatz, Vienna in 2000, almost five years after Whiteread was awarded the commission by the city. It is an inverted concrete cast of a single-storey library room, which takes its proportions from the houses in the small square in which it sits, the location of a former synagogue. **Holocaust Memorial 2000** is windowless, with double doors that do not allow entry, and the rows of books are cast with their spines facing inwards. There is an inscription in German, Hebrew and English, and a list of names of the locations in which so many Jewish lives were lost during the Nazi period.

Holocaust Memorial (detail)

1995

Photograph

Courtesy the artist. Photo: Werner Kaligofsky, commissioned by the City of Vienna for the Judenplatz

Maquette for Holocaust Memorial

1995

Mixed media

Courtesy the artist. X57344

Monument

2001

Photograph

Courtesy the artist and Gagosian, London

Monument

Untitled Monument 2001 was selected as one of the first three projects to populate Trafalgar Square's empty fourth plinth, now a regular public sculpture commission. The work is an inverted resin cast of the 14-foot granite plinth it sits on, and remains the largest single resin cast sculpture in the world. It was made during the period Whiteread was working on the **Holocaust Memorial 2000**, when she had been engaged in intensive research on the nature of memorials, and their meaning in relation to contemporary art. She has commented that the work was intended to act as a 'pause' in the busy public square.

Untitled (Trafalgar Square Plinth)

1999

Plaster and resin

Private collection, England. X67747

Embankment

2005

Photograph

© Tate 2017. Photo: Marcus Leith

Embankment

Tate commissioned Whiteread to undertake the 2005 Unilever Turbine Hall commission at Tate Modern. Fourteen thousand components, cast from the interiors of cardboard boxes of various sizes in polyethylene, were stacked in towers as if in a warehouse. This humble everyday container, a cardboard box, had become a focus in her work as a symbol of personal memories, during a period when the artist had been sorting through her late mother's possessions, as well as moving her own house and studio. At the same time the artist created a series of sculptures of small groups of boxes cast in plaster.

Tree of Life

2012

Photograph

Courtesy the artist and Whitechapel Gallery, London

Tree of Life

For the Millenium celebrations, Whiteread was commissioned to create a permanent artwork for the unfinished façade of East London's 'gallery for the people', the Whitechapel Gallery, designed by Arts and Crafts architect Charles Harrison Townsend. Working with its existing 'Tree of Life' motif, Whiteread added bronze leaf casts covered in gold leaf across the façade, and added four terracotta casts of windows typical of vernacular architecture of the period of its creation. In **Tree of Life** 2000, the artist acknowledges inspiration from the buddleia plant which grows prolifically in the area around and is known locally as 'Hackney weed'.

Tree of Life (detail)

2012

Photograph

Courtesy the artist and Whitechapel Gallery, London

Shy Sculptures

Each of the works featured here – **Gran Boathouse** (by a fjord near Gran, Norway) 2010, **Cabin** (on a hill on Governors Island, New York) 2016, **Houghton Hut** (within the grounds of Houghton Hall, Norfolk) 2016 and **Shack I and II** (situated in the Mojave Desert, California) 2016 – is a reverse concrete cast of a basic wooden structure, a shelter or storage container, all designed to be chanced upon exactly as the modest structures they were cast from. Whiteread refers to them as ‘Shy’ sculptures, since they are placed inconspicuously and mostly require a journey to reach them. From a distance, they look like actual structures, confounding the expectations of those who encounter them.

Boathouse

2010

Photograph

Courtesy the artist and Røykenvik Gran Kommune, Norway

Houghton Hut

2012

Photograph

Galleria Lorcan O'Neill

Cabin

2015

Photograph

© Rachel Whiteread; courtesy the artist and the Trust for Governors Island. Photo: Timothy Schenck

Shack II

2016

Photograph Courtesy the artist. Photo: Iwan Baan

Shack I

2014

Photograph

Courtesy the artist. Photo: Iwan Baan

Demolished

1998–2012

Photograph

Courtesy of British Council Collection

EARLY WORKS

In 1988, a year after graduating from the Slade School of Art, Whiteread held her first solo exhibition at the Carlile Gallery in London, showing works that began her exploration of small domestic objects and furniture – plaster casts of a dressing table, a clothes cupboard, the underside of a bed and a hot-water bottle. They encapsulated the interests that were to define Whiteread's career over the next thirty years – the process of casting forgotten space, an experimental use of materials and the emotional power of everyday objects.

Whiteread soon expanded her range of materials to include rubber, resin and concrete. She captured architectural features, such as sinks, baths and elements commonly found in the home, and furniture like tables, chairs and mattresses. She found inspiration in objects discarded on the streets, and in the second-hand and junk shops of London which she has referred to as her 'treasure troves and...sketch books'.

Torso

1988

Plaster

Courtesy the artist. X57339

Closet

1988

Plaster, wood and felt

Courtesy the artist. X57002

Mantle

1988

Plaster and glass

Courtesy the artist. X57003

Flap

1989

Plaster and wood

Collection Gail and Tony Ganz. X67474

Ether

1990

Plaster

Astrup Fearnley Collection, Oslo, Norway. X57342

Untitled (Square Sink)

1990

Plaster

Collection Gail and Tony Ganz. X64758

Cell

1990

Plaster

Collection Gail and Tony Ganz. X64757

ROOM 101

Untitled (Room 101) 2003 is a plasticised plaster cast of a room in Broadcasting House, the British Broadcasting Company's headquarters when novelist George Orwell worked there during the Second World War. The room is believed to have inspired Room 101, the chamber of horror in Orwell's dystopian masterpiece **Nineteen Eighty-Four**. Whiteread's cast of the room is all that remains of this literary artefact. Every element of the room's surface, including the cracks in a wall or the space between skirting boards and floors, was painstakingly prepared before the room was cast in sections, and the original walls removed.

Untitled (Room 101)

2003

Plaster, wood and metal

Musée National d'Art Moderne. Achat grâce au soutien de la Société des Amis du Musée National d'Art Moderne et de la Clarence Westbury Foundation, 2009. X64980

TORSOS

Whiteread's **Torsos** are made by pouring materials such as resin, plaster, aluminium leaf, wax, concrete or rubber into a hot water bottle - or a similarly shaped object, an enema bag - and then removing the outer cast from the set material. This results in small and physically unassuming sculptures that nevertheless have an enormous emotional resonance, as a reminder of their original function. The **Torsos** have been produced since 1988, although while at art school Whiteread was already experimenting with such objects. The creased lines and bulbous shape of the Torsos lend them an almost human quality, and the artist has described them as her 'headless, limbless babies'.

Untitled (Torso)

1993

Rubber

Private collection. X64766

Untitled (Torso)

1992

Plaster

Iwona Blazwick Collection. X68143

Untitled (Pink Torso)

1995–6

Pink dental plaster

Courtesy the artist. X64767

Untitled (Wax Torso)

1992

Wax

Courtesy the artist. X64752

Untitled (Clear Torso)

1993

Polyurethane resin

Courtesy the artist. X64753

Untitled (Silver Torso)

1999

Plaster and silver leaf

Courtesy the artist. X64756

Untitled (Enema)

1998

Concrete

Courtesy the artist. X64755

Untitled (Yellow Torso)

1991

Yellow dental plaster (unwaxed)

Courtesy the artist. X64751

Untitled (Clear Torso – Up)

1995

Polyurethane resin

Courtesy the artist. X64754

WORKS ON PAPER

Works on paper have long been a significant, though seldom seen, aspect of Whiteread's practice. The artist has referred to them as enabling her to work through her ideas, but they are a unique and separate part of her practice. Using a range of paper stock from commercial graph paper to cartridge paper, they have often expanded beyond drawing, typically in pencil, ink, gouache or correction fluid, and into collage. Photographic images of houses, boxes or staircases, often isolated on a background of paper, appear to float in space. The texture and volume of objects depicted are central to these works, which may relate to sculptures of the same subjects.

LEFT WALL

Top: Left to right

Ghost

1990

Ink on isometric paper

Galleria Lorcan O'Neill. X35365

Study for 'House'

1991

Ink, acrylic and correction fluid on graph paper

Courtesy the artist. X36288

Stairs

1995

Correction fluid on black paper

© Rachel Whiteread. Courtesy Gagosian. X35317

Stairs

1995

Correction fluid on black paper

© Rachel Whiteread. Courtesy Gagosian. X35315

Stairs

1995

Correction fluid on black paper

© Rachel Whiteread. Courtesy Gagosian. X35316

Trafalgar Square Project

1998

Photographic montage and acrylic

Courtesy the artist. X64370

Two Windows

2007

Paper, gouache and graphite on paper

Tate. Purchased with assistance from the Art Fund and The Michael Harry Sacher Charitable Trust 2011. T13563

LEFT WALL

Middle: Left to right

Book Corridors (Vertical)

1997

Graphite and ink on paper
Inscribed by the artist in ink

Galleria Lorcan O'Neill. X35371

Study for 'House'

1992

Correction fluid on colour photocopy, 2 parts

Courtesy the artist. X64362

Study for 'Platform'

1993

Ink and correction fluid on paper

Courtesy the artist. X64366

Study for 'Room'

1993

Ink and correction fluid on graph paper

Courtesy the artist. X64369

Study for (White)

2000

Gouache and graphite on paper

Tate. Purchased with assistance from the Art Fund and the Michael Harry Sacher Charitable Trust 2011. T13560

Untitled

1992

Ink and correction fluid on paper

Tate. Presented by the artist 2010. T13276

LEFT WALL

Bottom: Left to right

Untitled (Violet)

2012

Silver leaf, cardboard, celluloid and graphite on paper

Galleria Lorcan O'Neill. X64376

Untitled (Double Mattress Yellow)

1991

Graphite, ink, acrylic and watercolour on graph paper

Courtesy the artist. X36281

Untitled

2011

Postcard with gouche with punched holes

Courtesy the artist. X70015

Orange, Red and Green

2006

Collage and graphite on watercolour paper

© Rachel Whiteread. Courtesy Gagosian. X35327

Corrugated Nets (Orange)

2017

Acrylic ink and papier mache

Courtesy the artist. X70011

RIGHT WALL

Top: Left to right

Untitled (Green)

2012

Silver leaf, cardboard, celluloid and graphite on paper

Galleria Lorcan O'Neill. X64377

50 Stone, Cement, Plaster

2010

Gouache and graphite on graph paper

© Rachel Whiteread. Courtesy Gagosian. X64372

Stair Space III

1995

Resin, ink and correction fluid on paper

Tate. Presented by the artist 2010. T13275

Trafalgar Square Project

1998

Graphite, ink and acrylic on watercolour paper

© Rachel Whiteread. Courtesy Gagosian. X35319

Study for 'Floor' (Brown/Black)

1993

Ink on paper

Courtesy the artist. X64364

RIGHT WALL

Middle: Left to right

Net Blind (Black) II

2017

Acrylic ink and papier mache

Ghost

1990

Ink and acrylic on graph paper

Galleria Lorcan O'Neill. X36287

Study for 'Wax Floor'

1992

Ink, correction fluid and watercolour on paper

Tate. Purchased with assistance from the Art Fund and The Michael Harry Sacher Charitable Trust 2011. T13561

Study (Blue) for 'Floor'

1992

Correction fluid, ink and watercolour on paper

Tate. Presented anonymously in memory of Adrian Ward-Jackson 1994. T06848

Stairs

2003

Paper, gouache and graphite on paper

Tate. Purchased with assistance from the Art Fund and The Michael Harry Sacher Charitable Trust 2011. T13562

Visualisations of Left Hand Pillar

2011

Ink, acetate and masking tape on computer generated image
(2 parts)

© Rachel Whiteread. Courtesy Gagosian. X64374

RIGHT WALL

Bottom: Left to right

Green Bed

1992

Ink, correction fluid and watercolour on paper

Tate. Purchased with assistance from the Art Fund and The Michael Harry Sacher Charitable Trust 2011. T13559

Closet and Boxes

2005

Ink, correction fluid and watercolour on paper

T13559

Study for 'Ether'

1990

Ink on coated paper

Courtesy the artist. X36285

Study for 'Sloping Bed'

1991

Acrylic and ink on tracing paper

Courtesy the artist. X64361

Untitled

2011

Postcard with gouache with punched holes

X70014

Pink

2008

Collage and ink on watercolour paper

© Rachel Whiteread. Courtesy Gagosian. X35329

Untitled (Blue)

2012

Silver leaf, cardboard, celluloid and graphite on paper

Galleria Lorcan O'Neill. X64375

TABLES AND BOOKSHELVES

Whiteread has often cast the underside of domestic tables and chairs, but from the mid-1990s she began making sculptures cast from groups of tables of the kind found in offices or institutional settings, and a series of works relating to bookshelves and libraries. Both of these series are associated with the lengthy process of planning and making the **Holocaust Memorial 2000** in Vienna (a model of which is included in the display of public projects at the entrance to the exhibition) which takes the form of an inverted, impenetrable library. Like the concrete cast memorial, the books on the library shelves are cast with the spines positioned inwards, but in these plaster works the books are not of uniform size, and the colours and other details of the page edges are recorded during the casting process.

Ghost, Ghost II

2009

Polyurethane

(14 parts)

Agnes Gund Art Collection, New York. X57527

Untitled (Air Bed II)

1992

Polyurethane rubber

Tate. Purchased with assistance from the Patrons of New Art through the Tate Gallery Foundation 1993. T06731

Untitled (Black Bed)

1991

Urethane

Courtesy the artist, Luhring Augustine, New York and Gagosian Gallery. X62310

Untitled (Amber Bed)

1991

Rubber

Carré d'art, Musée d'art contemporain de Nîmes. X57343

Untitled (Rubber Plinth)

1996

Rubber and polystyrene

Courtesy the artist. X57345

Untitled (Hive) II

2007–8

Resin

Collection of Marguerite Steed Hoffman. X68040

Untitled (Book Corridors)

1997

Plaster and steel

Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

Erworben 2004, vormals Sammlung Ackermans. X57346

Untitled (Nine Tables)

1998

Concrete and polystyrene

Tate. Presented by the Tate Collectors Forum 2003. T07984

Table and Chair (Clear)

1994

Resin

Courtesy the artist. X36691

Untitled (White Slab)

1994–2017

Rubber

Courtesy the artist. X62312

COLOURED OBJECTS

Around the time Whiteread had completed a number of large-scale projects, culminating in **Embankment** 2005 for Tate Modern's Turbine Hall, Whiteread decided to devote time to the development of small-scale works where she could physically manage every element of production – something that is impossible on large-scale commissions that require the skills and expertise of many people. Works from this period such as **LINE UP, Untitled (Hive) II** (both 2007–8) and **DRILL** 2008 are characterised not only by their relatively small scale and the casting of very unassuming materials such as toilet paper tubes, cardboard boxes and polystyrene packaging, but also by the range of jewel-like colours that the artist employs.

SCATTER

2008

Plaster, pigment, resin, mild steel, wood and metal
(16 units, 1 shelf)

Courtesy the artist and Luhring Augustine, New York. X64275

LINE UP

2007–8

Plaster, pigment, resin, wood and metal
(18 units, 1 shelf)

Private collection, New York. X57524

PINK

2008

Plaster, pigment, resin, wood and metal
(3 units, 1 shelf)

Courtesy the artist. X64276

TRIVIA

2008

Plaster, pigment, resin, mild steel, wood and metal
(6 units, 1 shelf)

Courtesy the artist. X64274

CAN II

2010

Plaster with iron oxide, bronze, wood and metal
(2 units, 1 shelf)

Courtesy the artist. X64277

BLUE

2007–8

Plaster, pigment, resin, wood and metal
(2 units, 1 shelf)

Courtesy the artist. X64273

BOXES

Whiteread's assemblages of plaster casts of boxes such as **CONTENTS** 2005 were produced during the period she was working towards **Embankment** 2005, her Turbine Hall commission at Tate Modern. The boxes here, and those Whiteread cast in polyethylene for her Turbine Hall installation, relate directly to her experience of encountering multiple cardboard boxes during the years of moving her own house and studio, and chancing upon boxes she remembered from childhood when sorting through her late mother's possessions with her sisters. This quiet, measured approach to tracing an object in multiple ways demonstrates how Whiteread communicates the raw emotional power and poignancy of a task that everyone experiences at some point in their lives.

CONTENTS

2005

Plaster

San Francisco Museum of Modern Art. Purchase, by exchange, through gifts of Harriet Lane Levy, Lily Lawlor, Albert M. Bender, Maurine Church Coburn, Mrs. Winifred Yelland Phelps, Mr. and Mrs. Forrest Engelhart, Mrs. Charles de Young Elkus, R.E. Lewis, Miss Bess Replogle, Dr. and Mrs. Leon Kolb, Andre Kahn-Wolf, Mrs. Walter de Camp, the Carnegie Corporation and anonymous donors. X57518

LEAN

2005

Plaster

© Rachel Whiteread. Courtesy Gagosian. X62323

DRILL

2008

Plaster, pigment, steel and rubber
(13 units, 1 chair)

Fundación Helga de Alvear, Cáceres, Spain. X57526

FLOWERS

2005

Plaster and wood

© Rachel Whiteread. Courtesy Gagosian. X67800

STAIRS AND FLOORS

Alongside the public projects Whiteread was engaged with around the turn of the 21st century she also turned to making work from her own domestic environment, a former textile warehouse and previously synagogue in East London. Before she and her family moved their home and studios into the building, she began the process of casting its interior. A number of key works were developed during this time including **Untitled (Stairs)** 2001. Whiteread was particularly drawn to the stairs and floors of the building, the spaces which experience the hardest use and which, in their worn patches, scratches and chips, bear witness to the comings and goings of daily life. In capturing these physical marks the artist was able to commemorate the former residents of the building, and some of the many waves of immigration upon which London is built.

Untitled (Stairs)

2001

Plaster, fibreglass and wood

Tate. Purchased from funds provided by the Art Fund and
Tate Members 2003. T07939

Untitled Floor (Thirty-Six)

2002

Cast aluminium

Courtesy the artist and Luhring Augustine, New York. X62314

WINDOWS AND DOORS

Whiteread has always been concerned with the fabric of buildings, and particularly of their interior features and fixtures such as sinks and baths, light switches and door handles, all of which she has cast. She began casting the surfaces of doors to make sculpture in 2004, and later windows, first in opaque materials such as plaster, and then in a range of coloured resins. The doors are exhibited leaning against walls on the floor and the windows are secured to gallery walls at roughly the height of a domestic window. The range of original subjects is varied; some doors and windows are clearly from older buildings, while others appear to be derived from newer, more modern architectural features. Such a re-imagining of this range of forms in their cast versions, as sculpture, emphasises their details and our relationship with the structures that surround us.

Due Porte

2016

Resin

Galleria Lorcan O'Neill. X64759

IN OUT – II

2004

Plasticised plaster with interior aluminium framework

Courtesy the artist, Luhring Augustine, New York and
Gagosian Gallery. X62315

IN OUT – X

2004

Plasticised plaster with interior aluminium framework

Private collection. X62317

IN OUT – VI

2004

Plasticised plaster with interior aluminium framework

Beth Rudin DeWoody. X62316

IN OUT – IV

2004

Plasticised plaster with interior aluminium framework

Anna and Ralph Goldenberg. X62313

circa 1858 (I)

2012

Resin

Private collection. X57535

A.M.

2011

Resin

Collection Glenn and Amanda Fuhrman NY, courtesy the FLAG Art Foundation. X62319

circa 1760 (I)

2012

Resin

Collection Mark and Naudia Maché, Vancouver. X67492

Spy

2011

Resin

Private collection. X62320

Night Glass

2011

Painted fibreglass

Collezione Ernesto Esposito. X67213

circa 1610 (I)

2012

Resin

Marissa Sackler, New York. X57532

LOOK, LOOK, LOOK

2012

Resin

Private collection. X57536

LIGHT II

2010

Resin

Mary and Harold Zlot. X57530

circa 1665 (I)

2012

Resin

Private collection. X57533

SHEDS AND PAPIER MÂCHÉ

Wall (Apex) 2017 is one of number of shed sections cast from pulped paper, detritus from Whiteread's studio including exhibition invitations. Depending on the assortment of papers used, the resulting sculptures contain a rich array of colours. The artist used papier mâché for her very first experiments in casting and recently returned to this humble material to make small-scale framed sculptures, some of which have had paint applied in delicate patterns, a reminder of the artist's beginnings as a painter. The concrete **Chicken Shed 2017** is on display in the Millbank Garden.

Wall (Three Windows)

2017

Papier mâché

Courtesy the artist. X68622

Roof (Beams II)

2017

Papier mâché

Courtesy the artist. X68621

Wall (Apex)

2017

Papier mâché

Galleria Lorcan O'Neill. X64981

Roof (Beams I)

2017

Papier mâché

Courtesy the artist. X68620

CHICKEN SHED

Millbank Garden

Sheds, huts and cabins have been a focus for Whiteread's outdoor concrete sculptures. **Chicken Shed** 2017 is one of the most recent. Whiteread refers to concrete sheds she has sited in remote landscapes as her 'shy sculptures'.

UNTITLED (ONE HUNDRED SPACES)

Duveen Galleries (south)

Untitled (One Hundred Spaces) 1995 is made up of 100 component parts arranged in a grid, the configuration depending on the location. Here in the Duveen Galleries the parts are placed in a five by twenty formation. Each piece is the cast of the underside of a found chair, made in coloured resin, a material Whiteread began to use early in her career. The process of casting retains the imperfections of the wear and tear of the original objects. As with much of Whiteread's work, the casts are the result of a time-consuming, labour-intensive and technically ambitious method of casting.

A SELECTION BY RACHEL WHITEREAD OF WORKS FROM TATE'S COLLECTION

Duveen Galleries (north)

The works in this display are by Lynda Benglis, Anthony Caro, Richard Dadd, Richard Deacon, Michael Dean, Barry Flanagan, Barbara Hepworth, Sarah Lucas, Robert Morris and Rebecca Warren.