



PRESS RELEASE

22 June 2017

TATE BRITAIN

RACHEL WHITEREAD

12 September 2017 – 21 January 2018

Sponsored by RSM

Supported by The FLAG Art Foundation and Amanda and Glenn Fuhrman, with additional support from the Rachel Whiteread Exhibition Supporters Circle, Tate Americas Foundation, Tate International Council, Tate Patrons and Tate Members

Ticket price eg Adult £16.50 (without donation £15.00). Concession £14.50 (without donation £13.10)

Open daily 10.00 – 18.00

For public information call +44(0)20 7887 8888, visit tate.org.uk or follow @Tate

This September Tate Britain will present the most substantial survey to date of work by Rachel Whiteread, one of the leading artists of her generation. It will reveal the extraordinary breadth of her career over three decades, from the four early sculptures shown in her first solo show in 1988 to works made this year especially for Tate Britain. Known for her signature casting technique, Whiteread's work ranges in scale from the monumental to the intimate in a variety of materials such as plaster, resin, rubber, concrete, metal and paper.

Rachel Whiteread first rose to wide public attention with the unveiling of her first public commission *House* in London's East End in 1993. A concrete cast of the interior of an entire terraced house, *House* only stood for a few months before its demolition, but was a landmark public sculpture for London and has come to epitomise Whiteread's lifelong project as an artist: fusing everyday architectural and domestic forms with personal and universal human experiences and memories.

In a vast 1,500m² open gallery space, some of Whiteread's most important large scale sculptures will be shown alongside her more intimate works. These will include *Untitled (Book Corridors)* 1997-8 and *Untitled (Room 101)* 2003 – a cast of the room at the BBC's broadcasting House thought to be the model for Room 101 in George Orwell's dystopian novel *Nineteen Eighty Four*. A range of smaller sculptures will include casts in different materials and colours from architectural features such as floors, doors and windows to domestic objects such as tables, boxes and a selection of *Torsos*, Whiteread's casts of hot water bottles.

Another highlight of the exhibition will be *Untitled (One Hundred Spaces)* 1995 – an installation of 100 resin casts of the underside of chairs – shown in Tate Britain's Duveen galleries. Special sections will also be devoted to archive material and to the artist's drawings. Working with pencil, varnish, correction fluid, watercolour and collage, these works on paper constitute a distinct area of Whiteread's practice and are an intimate part of her artistic process in producing her sculptural work.

Born in London in 1963, Whiteread studied painting at Brighton Polytechnic and sculpture at the Slade School of Fine Art. She was the first woman to win the Turner Prize in 1993 and went on to represent the UK at the 1997 Venice Biennale. The exhibition will include documentation of *House* and all of the other public projects which have punctuated Whiteread's career, such as *Watertower* 1998 in New York, the *Holocaust Memorial* 2000 in Vienna; *Monument* 2001 for Trafalgar Square's fourth plinth in London, *Embankment* 2005 for Tate Modern's Turbine Hall, and *Cabin* 2016 on Governor's Island. She has been awarded numerous prestigious commissions, and solo exhibitions of her work have been shown internationally in museums and galleries such as MADRE in Naples, Kunsthau Bregenz, the Museums of Modern Art in Rio de Janeiro and Sao Paulo, The Solomon R Guggenheim Museum, New York, Serpentine Gallery in London and Museum of Contemporary Art in Chicago. Whiteread lives and works in London and her work is represented in major private and public collections worldwide.

Rachel Whiteread is curated at Tate Britain by Ann Gallagher, Director of Collection, British Art and Linsey Young, Curator of Contemporary British Art, with Helen Delaney, Assistant Curator and Hattie Spiers, Assistant Curator of Modern British Art. The exhibition is co-organised with the National Gallery of Art, Washington,

curated by Molly Donovan, where it will be shown in autumn 2018, and will also tour to the 21er Haus Vienna and the Saint Louis Art Museum.

For press information contact Cecily.Carbone@tate.org.uk or Kirsten.Cowie@tate.org.uk or call +44(0)20 7887 4906/8731. For high-resolution images visit tate.org.uk/press

NOTES TO EDITORS

ABOUT RSM

As one of the world's largest networks of audit, tax and consulting firms, RSM delivers the big ideas and services that help middle market organisations thrive. Their global network spans more than 120 countries, but their passion is always the same: to gain a deep understanding of their clients' businesses to help them move forward with confidence and realise their full potential.

RSM endeavours to manage its business in a way that makes a positive impact on society and the environment. Their values of respect, integrity, teamwork, excellence and stewardship touch everything they do, from the people they employ to the organisations they partner with. RSM's collaboration with the Tate is a key milestone in this journey.

For more information visit www.rsmuk.com