

Rachel Whiteread

Introduction

CODE (gives a structure on cataloguing)

Rachel Whitered's practice is at the boundary between the work of an archeologist, craftment, surgeon and collector. It involves the use of a broad range of medias and materials, used to adress a number of different themes.

A coding method gives structure to her diverse body of work and makes it comparable.

The code is made of: size, author, media, material and year.

SIZE (arrangement enables a further reading)

The art pieces never show human body but always evoke its presence.

When confronted to the scale of the object the viewer becomes aware of his own size. The various scales trigger different senses of the viewer, make the viewer reflect on his own human proportions and establish a dialogue between specific audiences.

ANNOTATION (highlights personal dialogue)

The annotations on Post-Its show a personal reading of the content in a ephemeral way.

CODE

SIZE

<	Smaller than human body
=	Equal to human body
>	Bigger than human body

AUTHOR

AS	Adrian Searle
AP	Allegra Pesenti
AG	Ann Gallagher
AA	Anna Aguilar
BHB	Bernd und Hilla Becher
FG	Francesco di Giorgio
GP	Georges Perec
GB	Giuliana Bruno
HL	Hannes Lindenmeyer
JA	Jean Anat
JB	Jon Bird
JC	Judy Chicago
JP	Juhani Pallasmaa
LY	Linsey Young
LD	Lisa Dennison
LA	Luhring Augustine
LZ	Lynn Zelevansky
MW	Max Weintraub
MD	Molly Donovan
NW	Neville Wakefield
NS	Nigel Shrafan
PF	Piero della Francesca
RW	Rachel Whiteread
RH	Rebecca Horn
RN	Richard Noble
SF	Sigmund Freud
SM	Stuart Morgan
UN	Unknown

MEDIA

AR	Archive
CO	Collage
COL	Collection
DO	Documentation
DR	Drawing
PE	Performance
PH	Photograph
PO	Postcard
SC	Sculpture
SK	Sketch
TE	Text
VI	Video
WE	Webpage

MATERIAL

AC	Acrylic
AL	Aluminium
BR	Bronze
CA	Cardboard
CON	Concrete
CF	Correction Fluid
FI	Fiberglas
FO	Foam
GL	Glass
GO	Gouache
IN	Ink
ME	Metal
MM	Mixed Media
OT	Oil and Tempera
PA	Paper
PE	Pencil
PI	Pigment
PL	Plaster
POL	Polyethylene
PLA	Plastic
PW	Plywood
RE	Resin
RES	Resopal
RU	Rubber
ST	Steel
VC	Various Composites
VA	Varnish
VOP	Varnish on photograph
WAT	Watercolor
WA	Wax

NS_PH_2010



Rachel Whiteread's Studio

RW_TE_2010

Bice Curiger

*How do you decide to group the objects,
and how do you order them?*

Rachel Whiteread

*In the studio, there is no real logic to it.
For the exhibition, I started thinking
about hands and feet, and then scale
and how things would fit together in
relation to scale.*

< human body

hold (n.1)

c. 1100, "act of holding;" c. 1200, "grasp, grip," from Old English *geheald* (Anglian *gehalð*) "keeping, custody, guard; watch, protector, guardian," from *hold* (v.). Meaning "place of refuge" is from c. 1200; that of "fortified place" is from c. 1300; that of "place of imprisonment" is from late 14c. Wrestling sense is from 1713. Telephoning sense is from 1961 (on hold), from expression *hold the line*, warning that one is away from the receiver (1912). Meaning "a delay, a pause" is from 1961 in the U.S. space program. *No holds barred* "with all restrictions removed" is from 1892, originally in wrestling.

<_RW_VI_2017



Rachel Whiteread - Drawings
Youtube
minute 1:24

RW_TE_2019

A lot of the early work is based on my size and what I could lift. I still bring in people to help me when needed, but I love doing the smaller things myself and I try to keep my touch on the work. It goes back to the beginning.

<_RW_SC_PL_1995



Untitled (Torso)

Each work of Rachel Whiteread refers in one way or another to the human being. The objects seem familiar. The imperfections in the casts are reminiscent of being human. The forms, for example in the series of Torso always vary, as well as the human bodies are all different.

The unique physical quality of an object, with all the marks and dents that people have left on it, has enormous significance for Rachel Whiteread.

<_RW_SC_WA_1992



Untitled (Torso)

AA_TE_2017

An object that serves as source of comfort and pain relief withdrawn of its positive abilities and renamed as Torsos, 'headless and limbless babies', is explicitly tetric and emotionally disturbing.

<_RW_SC_RE_1993



Untitled (Torso)

<_RW_DO_MM_UN



A Visual Essay

<_RW_SC_AL_1998

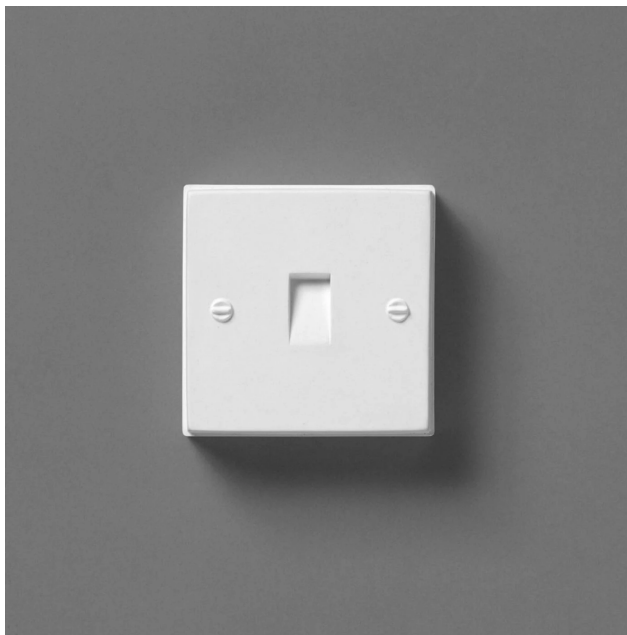


Untitled (twenty-four switches)

RW_TE_2004

"My works are very much connected with the body and with the human touch. Whether it's my touch, or someone else's, or a whole family's touch, they're about [an object] that has been used."

<_RW_SC_PL_1994



Switch

<_RW_DR_MM_1998



24 Switches both on and off

RW_TE_UN

The reason my work has affected people over the years is because it draws people's attention to their lives and the things in their lives. There's a certain amount of humility that goes with that.

Rachel Whitereads Atelier

<_RW_COL_MM_UN



Collection of Shoes

<_RW_COL_MM_UN



Collection of Spoons

"To this day, she keeps a constant lookout for objects in London streets and junk stores - which she characteristically calls her "sketchbook." The remnants of city life range from old glass bottles to cobbler's slats, twigs, pinecones and pieces of cutlery to mattresses and pieces of furniture. Presumably, she compiles a kind of city map from all these objects, mapping her surroundings just as her sculptures tracing the boundaries, edges, and depths of the cast-off objects."

"Bis heute hält sie in Londoner Strassen und Trödeläden – die sie bezeichnenderweise ihr "Skizzenbuch" nennt – ständig Ausschau nach Gegenständen. Die Überbleibsel des Stadtlebens reichen von alten Glasflaschen über Schusterleisten, Zweige, Kiefernzapfen und Besteckteile bis zu Matratzen und Möbelstücken. Vermutlich stellt sie aus all diesen Gegenständen eine Art Stadtplan zusammen, der ihre Umgebung ebenso kartiert wie ihre Plastiken die Grenzen, Kanten und Tiefen der abgegossenen Gegenstände nachzeichnen."

<_RW_COL_ME_1997



Bins

JK_TE_2017

*..pay close attention, to spend time
examining their surfaces and yet,
despite their outward familiarity and
domesticity, they're also distanced and
deceiving.*

<_RW_SC_PL_2008



Modell II

LA_TE_2011

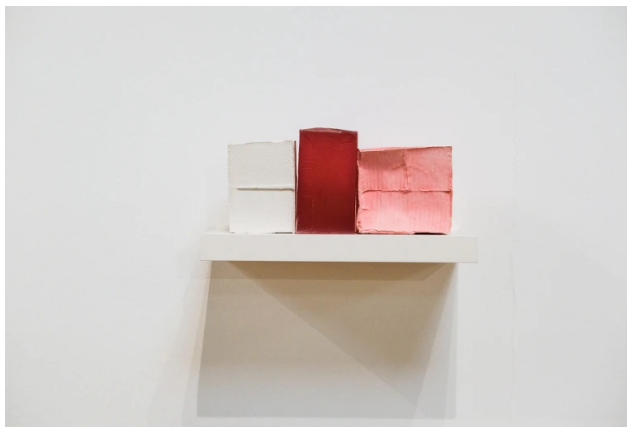
*Assembled in the manner of still lifes,
these works are unassuming in scale,
yet possess a beauty and dignity which
belie their utilitarian origins*

<_RW_CO_GOPE_2008



RED, BLACK, WHITE

<_RW_SC_PLPIRE_2008



Pink

Colour

When I was 7, I was allowed to chose the colours for my bedroom. Free will. »Lilac and orange« was my chosen colour scheme. I loved it.

When I was 14, I changed the colour scheme to dark blue and white. Ever since then I have lived and worked in white rooms.

Colour confuses me. Every day, when I get up, I have to think about it. What to wear, what colour. Black is always a good choice ...

Then I walk my boy to school, pretty bland colour-wise - East End building sites and then a green park, all quite straightforward.

Then to work, the studio and house - all walls are white - easier that way.

Then thinking, making drawings, pencil,

ink, white paint, easy enough not to get too worried. How did colour creep in, through materials? Form, sensation, emotion?

Collage - that's good for using other people's colour decisions. Does that mean I've been let off the hook?

I love colour, but there are too many decisions to make.

Am I an aesthete? Is colour about necessity for me in my work - or is it simply a product of what I am thinking about?

I try not to dwell on it; if I did, I would only ever use black and white.

<_RW_SC_PLPIRE_2008



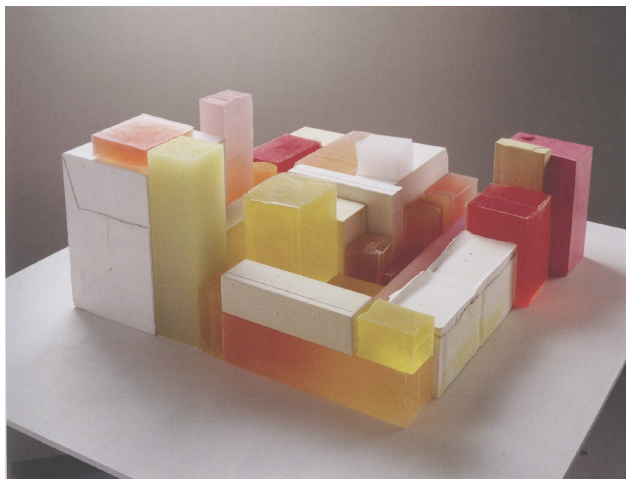
Line up

<_RW_SC_PLRE_2008



Step

<_RW_SC_MM_2007



Untitled (Mix)

RW_TE_UN

Color confuses me. Every day when I get up, I have to think about it. I love color, but there are too many decisions to make. Am I an aesthete? Is color about necessity for me in my work—or is it simply a product of what I am thinking about?

I try not to dwell on it; if I did, I would only ever use black and white.

<_RW_SC_PL_2002



Untitled (Sequel I)

RL_TE_2019

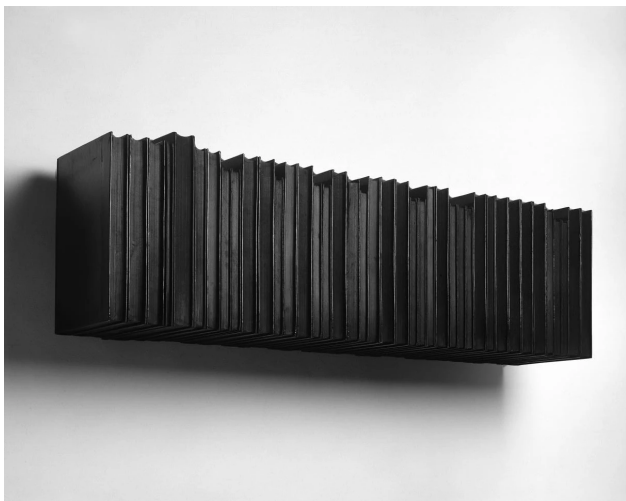
... there is also a sense that she is turning the domestic inside out, subverting the traditional feminine spheres into something altogether more powerful, sinister and threatening.

<_RW_SC_PL_2002



Untitled (History)

<_RW_SC_PLAST_1997

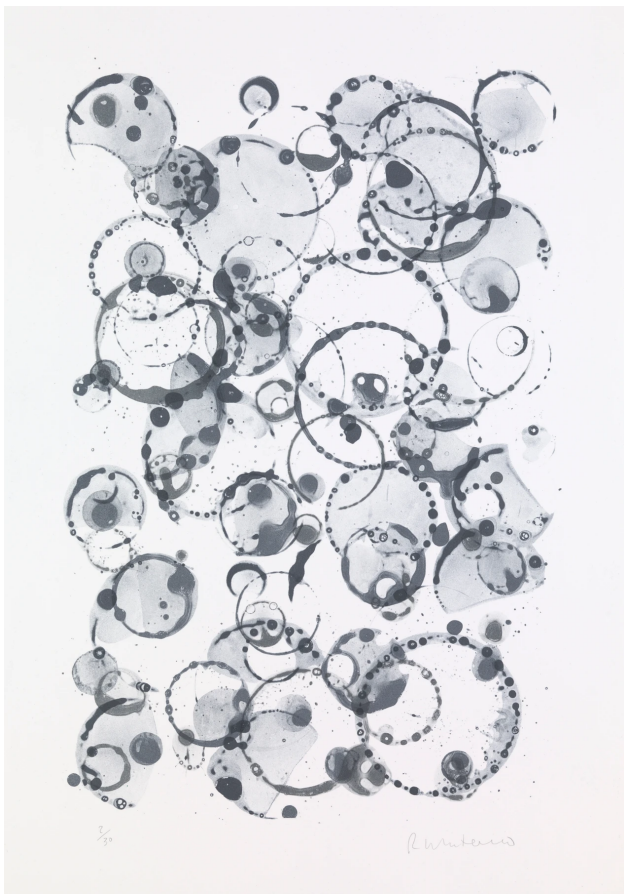


Untitled (Black Books)

RW_TE_2022

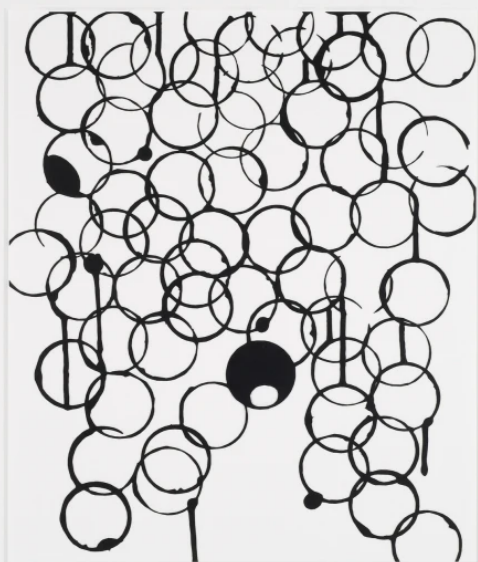
I wanted to make something that looks like the traces of something. It could be the traces of the virus, traces of memories of people who passed away, of happiness, of loneliness.

<_RW_DR_INWATPA_2022



Untitled (Bubble)

<_RW_SC_PW_2010



Ringmark

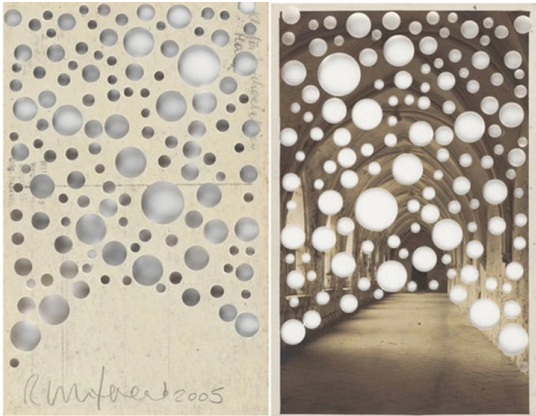
<_RW_PO_INPA_UN



Untitled

The postcards are part of the same process of picking things up when I'm travelling. Some of the earliest ones I found in Berlin. When I first lived there you could buy these great postcards, which I'm sure you can't find anymore, from all the old museums in East Berlin. They have a beautiful quality. Others are from Russia, from way back in the 1970s. The printing on some of these you just don't get today.

<_RW_PO_INPA_2005



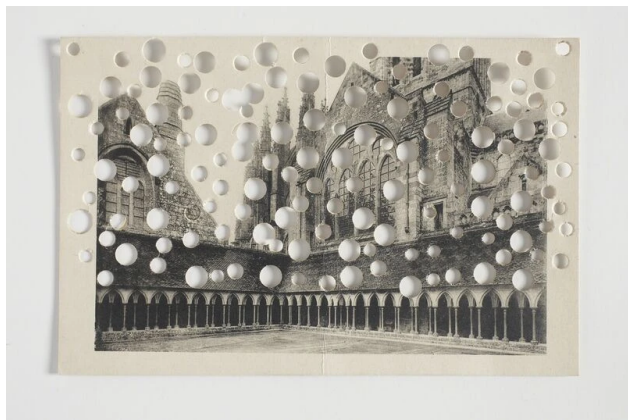
Untitled (Verso and Recto)

<_RW_PO_INPA_2017



Untitled

<_RW_PO_INPA_2005



Archways

= human body

use (v.)

c. 1200, "employ for a purpose," from Old French *user* "employ, make use of, practice, frequent," from Vulgar Latin **usare* "use," frequentative form of past participle stem of Latin *uti* "make use of, profit by, take advantage of, enjoy, apply, consume," in Old Latin *oeti* "use, employ, exercise, perform," of uncertain origin. Related: *Used*; *using*.

=_RW_SC_FOWO_1999



Daybed

Eventually, Whiteread developed a method for exploring the body vicariously: she took everyday objects - beds, bathtubs, and floors - that stood for or suggested a human presence.

Translated from German

Schliesslich entwickelte Whiteread eine Methode, mit der sie den Körper stellvertretend erforschen konnte: sie nahm Alltagsgegenstände - Betten, Badewannen und Fussböden - die für eine menschliche Gegenwart standen oder darauf schliessen liessen.

=_RW_PH_INPA_1993



Furniture: Mattress, Athens

GP_TE_PA_1974

The bed is thus the individual space par excellence, the elementary space of the body (the bed-monad), the one which even the man completely crippled by debts has the right to keep: the bailiffs don't have the power to seize your bed.

=_RW_SC_FIRU_1991



Untitled (Black Bed)

=_RW_PH_INPA_1992



Furniture: Bath Tub

Concerning the factors of silence, solitude and darkness, we can only say that they are actually elements in the production of infantile anxiety from which the majority of human beings have never become quite free.

=_RW_SC_PL_1988



Shallow Breathe

GP_TE_PA_1974

*Bed: where unformulated dangers
threatened, the place of contraries, the
space of the solitary body encumbered
by its ephemeral harems, the foreclosed
space of desire, the improbable place
where I had my roots, the space of
dreams.*

=_RW_SC_RUFO_1991



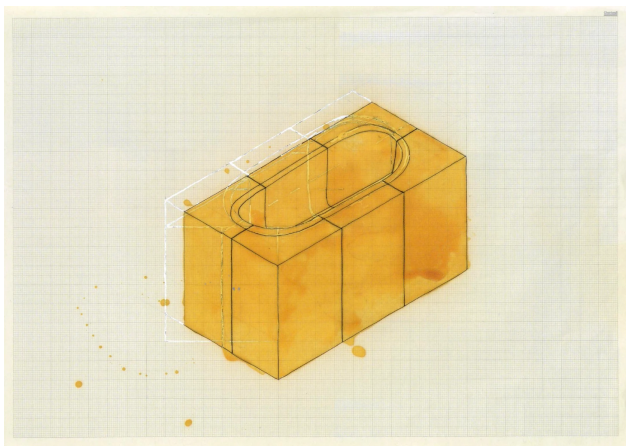
Untitled (Double Amber Bed)

=_RW_DR_MM_1992



Green Bed

=_RW_DR_MM_1996

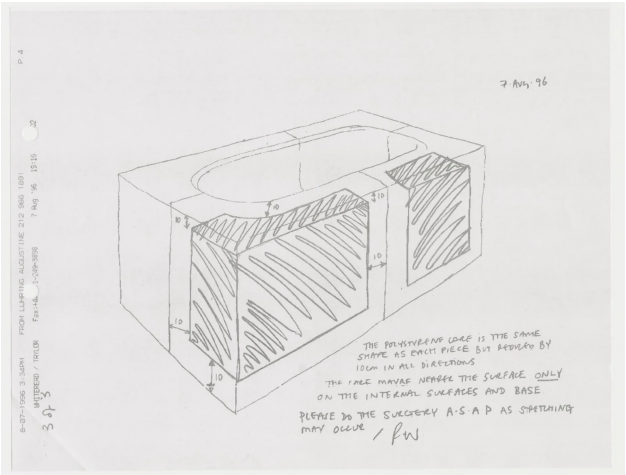


Untitled (Bath IV)

In working through her ideas on paper, she creates drawings that may inform or be informed by her sculptural work but that also have an identity quite independent of it.

In their construction, these drawings mirror the thought processes contained within the sculptures, striving to convey both solidity and transparency, to define both space and matter, and to record the overlooked details in our everyday surroundings. This dialogue between the drawings and three-dimensional works does not, however, render the one subservient to the other but rather allows each its autonomy.

=_RW_DR_IN_1996



Unknown

=_RW_SC_PL_1990



Ether

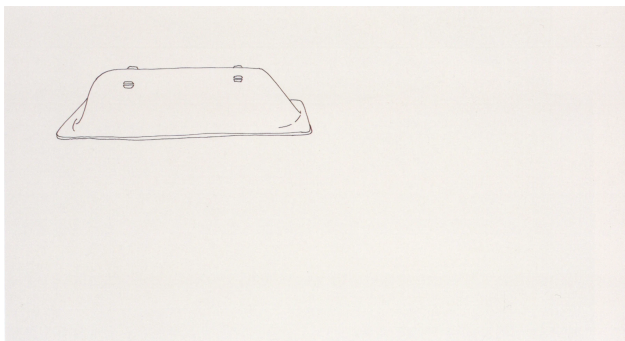
...The process of working with plaster also allowed Whiteread to develop a rich material patina by picking up traces of the object, as she explains, “if you’re casting the underside of a table, it’ll take color from the table and make a kind of fresco on its surface.”

=_RW_PH_IN_1996



Untitled (Yellow Bathtub)

=_RW_DR_INPA_1990



Study for Ether

=_RW_SC_RUFO_1996



Untitled (Yellow Bath)

GB:JP_TE_2014:05

Bed - tells - stories of love and lust

The bath and the bed - address - the
skin

Surface Matters of Aesthetics, Materiality and Media

Rachel Whiteread: Walls, Doors, Floors, and Stairs

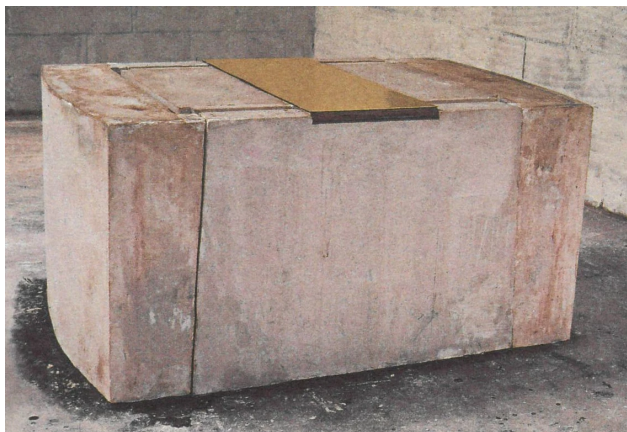
=_RW_CO_INGOPA_1998



GB_TE_2014

The couch - instigates - new forms of
dialogue and exchange

=_RW_SC_PLRES_1989



Yellow Leaf

=_RW_SC_RE_1994



Table and Chair

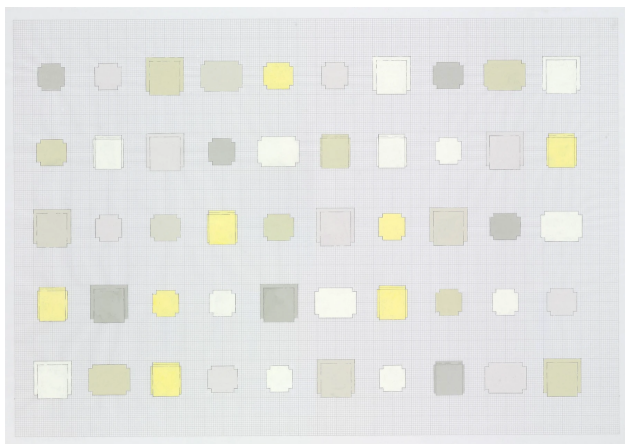
=_RW_SC_RE_1995



Untitled (One Hundred Spaces)

Whiteread's work persistently refigure the dialectic of inside/outside in terms of a mundane object world defamiliarized though a casting process that redirects our gaze to that which was absence, a void, the uncanny spaces beneath the surface of everyday life.

=_RW_DR_IN_2010



=_RW_SC_MM_2010



Untitled

JP_TE_2005

The chair - reflects - body posture

=_JB_SC_MM_1974



Fat Chair

=_AW_PH_SE_1971



Andy Warhol
Untitled from
Electric Chairs
1971



Andy Warhol
Untitled from
Electric Chairs
1971



Andy Warhol
Untitled from
Electric Chairs
1971



Andy Warhol
Untitled from
Electric Chairs
1971



Andy Warhol
Untitled from
Electric Chairs
1971



Andy Warhol
Untitled from
Electric Chairs
1971



Andy Warhol
Untitled from
Electric Chairs
1971



Andy Warhol
Untitled from
Electric Chairs
1971



Andy Warhol
Untitled from
Electric Chairs
1971



Andy Warhol
Untitled from
Electric Chairs
1971

Electric Chairs

In traditional iconographic analysis, a sign is identified with a culturally specific meaning, but in Structuralism, the sign is studied across larger social structures and in universal forms to identify parallels in content and iconography. Saussure believed in universal sign: that some signs transcended cultural or chronological relationship, thereby identifying them as innate to human.

To apply this to the appearance of chairs in the art of the 1960s, a comparison to other examples of empty chairs as signs will show that the form signifies the absent body in a variety of cultures and eras but that the iconographic reading varies slightly according to artists' social and cultural concerns, in this case between memorial, autobiography, and a more abstract reference to the physical body.

=_RW_SC_BR_1999



Untitled (Pair)

=_UN_SC_ST_UN



Victorian children gravestones

=_UN_SC_ST_UN



Victorian children gravestones

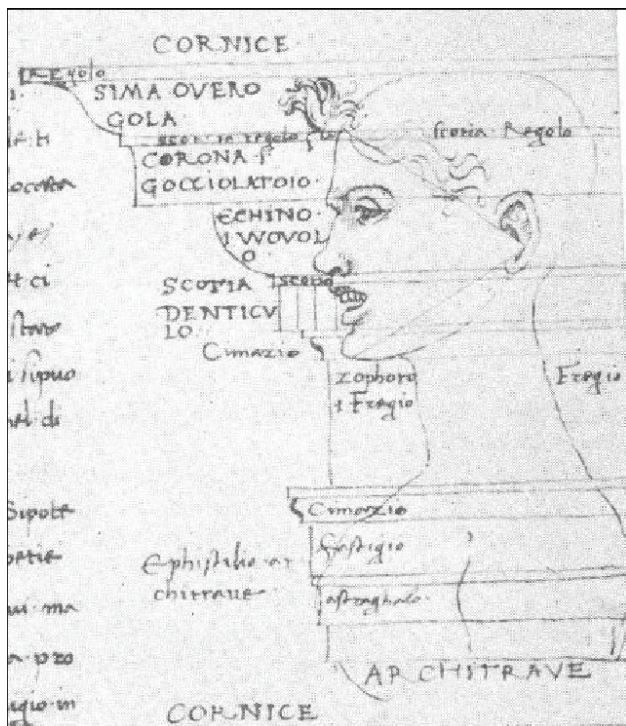
=_VP_PH_2021



Dante's Death-mask
Times Malta

Three stages in this successive transformation of bodily projection seem especially important for contemporary theory: the building as body; the building epitomizing bodily states or, more importantly, states of mind based on bodily sensation; the environment as a whole endowed with bodily, or at least organic, characteristics.

=_FG_DR_IN_1450



cornice profile superimposed over a mans head and shoulders

=_RW_SC_RE_2011



Spy

If Whiteread's House functioned as a testament to the social and economic realities of urban transformation and the people and communities impacted by it, I would suggest that her recent sculptural casts of windows and doors attest in their own ways to the often overlooked and unspoken structuring agents that define domestic space and existence. For upon closer inspection, the seemingly generic, nondescript nature of her cast windows and doors gives way to subtle differences that suggest a range of living spaces. Through the indexical trace of architectural elements, each of Whiteread's casts retain their relation to real conditions and lived experiences in the world, hinting at the diverse and shifting social realities that define domestic spaces.

=_RW_SC_RE_2011



A.M.

=_RW_SC_RE_2012



LOOK, LOOK, LOOK

GB_TE_2014

Window - cuts out - a new frame

Giving form to emptiness, and in the process giving voice to the mute physical materials that enclose it, places demands on the viewer's imagination. It requires one to recover the lived experience man explicit on their surface by means of one's own imagination. Something similar is true of the way her sculptures based on ordinary objects like doors reveal a hidden aesthetic principle in the object, and in doing so elevate it to a higher level of complexity in terms of what it signifies.

Walls, Doors, Floors and Stairs, Rachel Whiteread, Kunsthhaus Bregenz

Eckhard Schneider

The Meaning of What Remains

Richard Noble

P. 74

=_RW_SC_RE:PL_2004-17



circa 1665 (I)
Due Porte
Untitled
In Out - XI

=_RW_SC_PL:RE_2007:12:UN



Doors

=_RW_SC_RE_2010



Threshold II, 2010

GB_TE_PA_2014

Doors - open up - new access

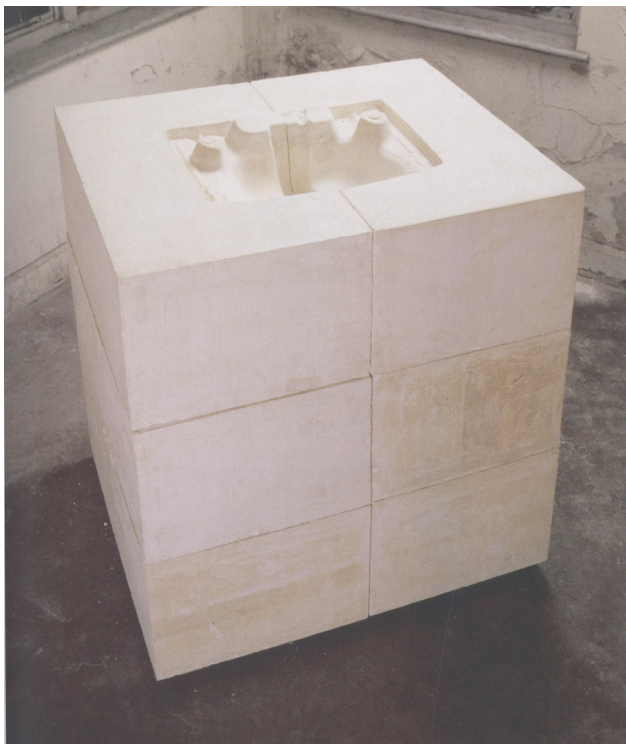
Entrance - a gateway - to the inner
world

=_RW_SC_PL_2007



Double - Doors II (A + B)

=_RW_SC_PL_1990



Untitled (Square Sink)

The domestic objects that Rachel Whiteread casts, such as the tables, the chairs, the sinks, are ordinary elements in everyday human existence. These ordinary objects are familiar to one, but in everyday life one pays no further attention to them, they are often overlooked. It is only through the casts that something previously invisible becomes visible.

Through the change of form during casting, by turning the inside out, through in a way also mummifying the air in an object, as well as the change of material, the personal perception of the objects changes. On the one hand the casts seem familiar, but still different. For example, a bed which is meant to be soft, made in dental plaster, which is hard, still seems familiar but also changes our perception.

"Rachel Whiteread"

Ann Gallagher, Molly Donovan, Rachel Whiteread, James Lingwood, Lynn Zelevansky
p. 13, p. 19, p. 76, p. 117

"Rachel Whiteread: Shedding Life"

Stuart Morgan
p. 22

RL_TE_2019

... there is also a sense that she is turning the domestic inside out, subverting the traditional feminine spheres into something altogether more powerful, sinister and threatening.

> human body

inhabit (v.)

late 14c., from Old French enhabiter, enabiter "dwell in, live in, reside" (12c.), from Latin inhabitare "to dwell in," from in- "in" (from PIE root *en "in") + habitare "to dwell," frequentative of habere "to hold, have" (from PIE root *ghabh- "to give or receive"). Formerly also enhabit. Related: Inhabited; inhabiting.

>_RW_SC_PL_2003

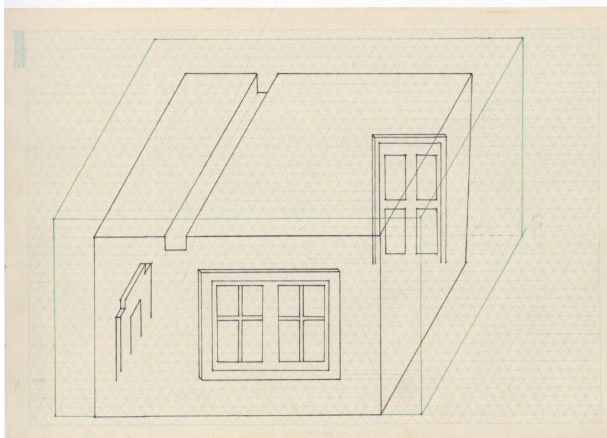
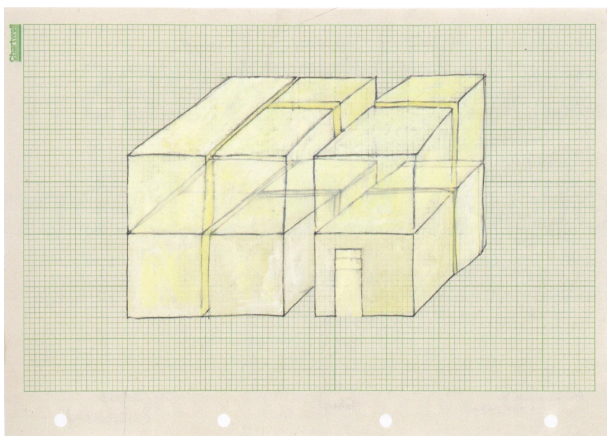


Untitled (Room 101)
Victoria and Alber Museum

LW_TE_2005

The objectification and exegesis of architecture by way of the making casts of the empty spaces in a room or by the way of doubling or reconstruction of a pre-existent structure in another material draws attention to the sedimentation of the signs of history, of political life, of creativity, and of the general human landscape.

>_RW_DR_INACPA_1990



>_RW_SC_RE_2001



Monument

She revealed the past of the object, its "unconscious" so to speak, and reinvented it in its negative status. Her sculptures thus challenge a narrative interpretation carefully avoided by the artists of previous generations.

>_RW_PO_MM_1993



Untitled (Postcard study)

AA_TE_2017

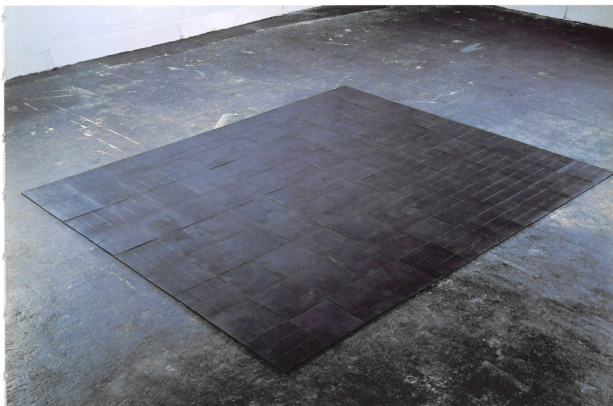
"A unique feeling of quietness and solitude is created by the lack of life in what is represented, filling the large space with a strong unnerving presence and unconventional beauty. Shapes we can identify in our everyday lives are given authority and character; the space we move through is filled in."

>_RW_DO_INPA_1993



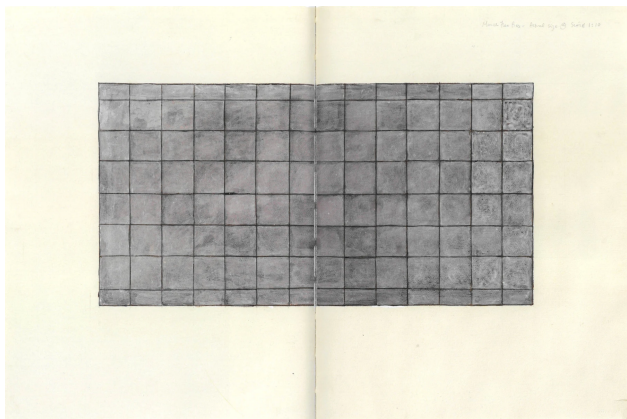
Casting Process of House

>_RW_SC_ME_2001



Untitled (Cast Iron floor)

>_RW_DR_IN_2000



Floor Study

JP_TE_2005

The staircase - puts us in intense
physical contact - with building space

The foot - measures - the width of the
step

The leg - encounters - the riser

The hand - follows - the handrail

The body - moves diagonally - across
space

>_RW_SC_PL_2001



Untitled (Stairs)

>_RW_SC_PL_2001



Untitled (Stairs)

>_RW_SC_POL_2005



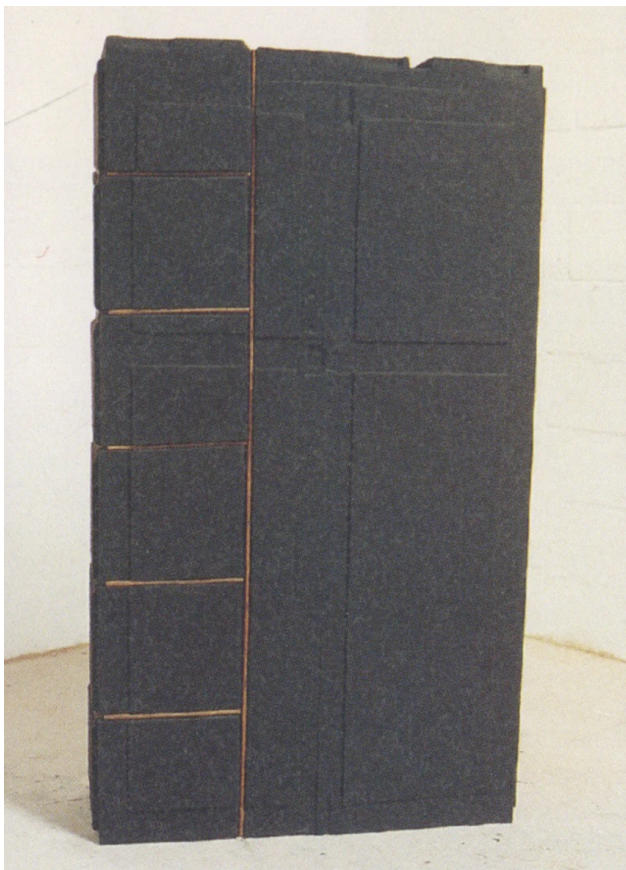
Embankment

RW_TE_UN

*Years ago someone described my work
as "Minimalism with heart".*

In every piece there is a bit of me.

>_RW_SC_PL_1988



Closet

RW_TE_1992

The first cast-furniture piece I made was Closet, which was the space inside a wardrobe. And when I broke it apart and put it up in the studio, I just felt this enormous sense of release that I'd actually been able to make something that was bigger than I was. I'd been struggling for about six years to do that. It was quite a revelation in some ways.

>_RW_DO_PL_1990



Ghost

This detail from Sandro Botticelli's 'Primavera' shows the figures of Mars, Venus, and Cupid in the foreground. Mars, on the left, wears a red robe and a black turban. Venus, in the center, wears a red robe and a crown. Cupid, on the right, wears a blue robe with a gold pattern. They are standing on a red carpet. In the background, a view into a classical building interior shows several figures: a woman in a pink and blue dress on the left, a man in a white robe in the center, and a man in a green robe on the right. A golden statue of a figure stands on a pedestal in the distance. The architecture features white columns and a checkered floor.

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>_RW_DO_INPA_1990



Installation of Ghost at Chisenhale Gallery

RN_TE_2005

*Emptiness activates memory, or anyway
the attempt to imagine what the
memories of a space might be.*

Walls, Doors, Floors and Stairs, Rachel Whiteread, Kunsthaus
Bregenz

Eckhard Schneider

The Meaning of What Remains

Richard Noble

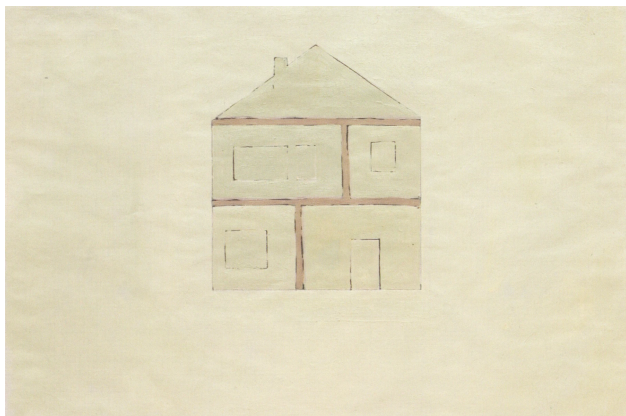
P. 67

>_RW_CO_INCFPA_1992



House Study, Grove Road

>_RW_DR_INACPA_1993



House

Sigmund Freud and Carl Gustav Jung, as well as numerous artists through history, have revealed the strong mental association between the body and the house; we imagine houses as our bodies and our bodies as houses.

Walls, Doors, Floors and Stairs, Rachel Whiteread, Kunsthau
Bregenz

Eckhard Schneider

Petrified Silence

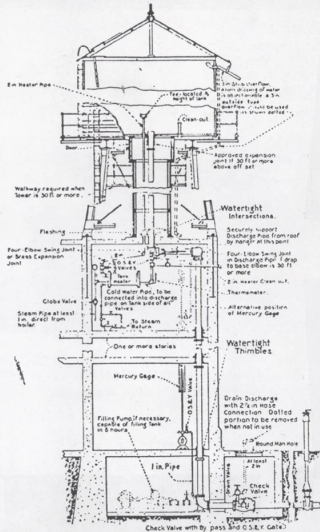
Juhani Pallasmaa

p. 27

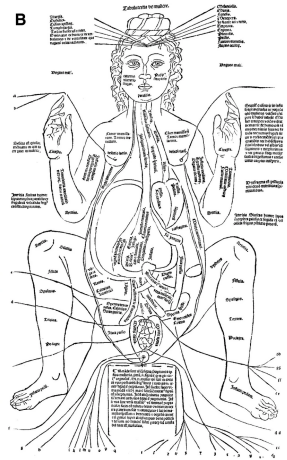
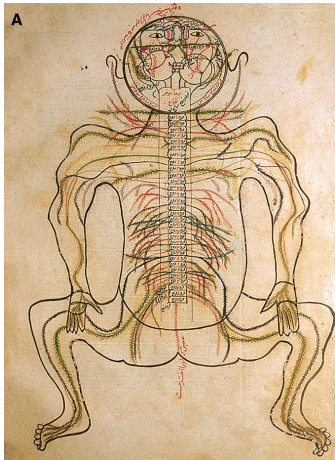
>_RW_DO_IN_1998

22-112

WATER TANKS FOR PRIVATE FIRE PROTECTION



>_MA_DR_IN_1550



(A) Drawing of the nervous system
The history of anatomy in Persia. J Anat

(B) A pregnant woman
The Fasciculus Medicinae of Johannes de Ketham.

Buildings, like bodies, are serviced by subcutaneous arterial system largely invisible from the outside. Stop-cocks, faucets, pressure valves, and drains regulate a system based on supply and demand.

“Before this, I turned on the faucet, it came out hot and cold, I didn’t think a thing of it.”

Gittes, the private investigator in Chinatown

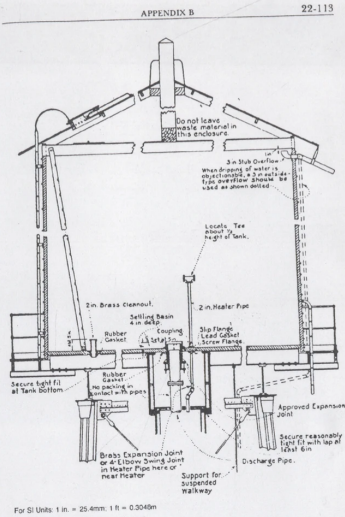


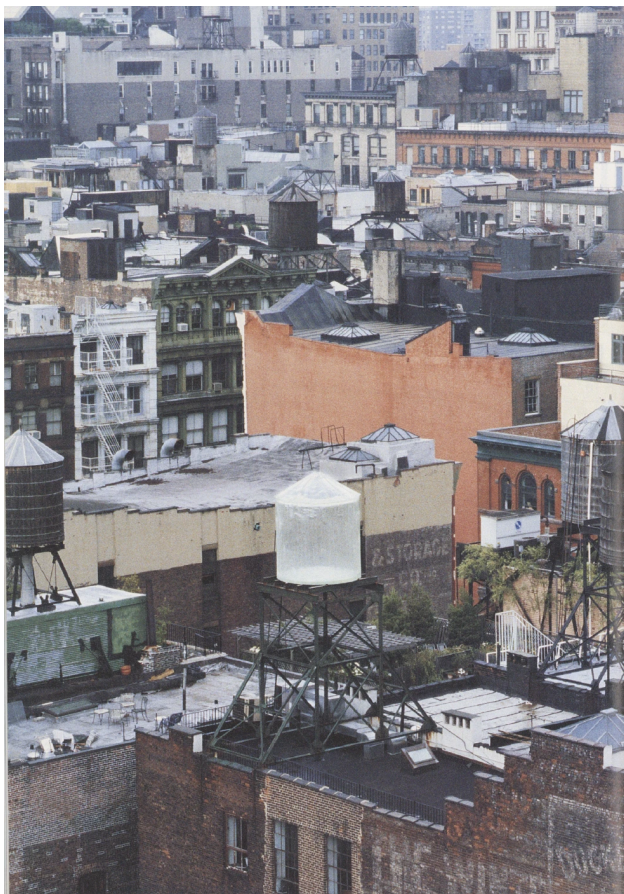
Figure B-8-3. Typical Tower-Supported Wood Tank.

RW_TE_1999

*This project is dedicated to my father,
Thomas Whiteread (1928 – 1988),
whose interest in industrial archaeology
enabled me to look up.*

Looking up: Rachel Whiteread's Water Tower
Louise Neri
1999, Scalo, Zürich
Rachel Whiteread

>_RW_SC_RE_1998



Water Tower

BHB_TE_UN

Bernd and Hilla Becher's description,
"Functional Aspects of Water Towers":

The water tower is a part of the complex system by which water is collected and distributed. Consisting of a water tank and a tower-like substructure, it fulfills two purposes at the same time: storage and the maintenance of pressure.

How high a water tower must be depends on how far the water it stores must be delivered. The size of the tank is determined by the amount of water that must be made available at times of peak demand, by daily variations in consumption, and by consideration of emergencies such as fires and pump failures.

Looking up: Rachel Whiteread's Water Tower

Louise Neri

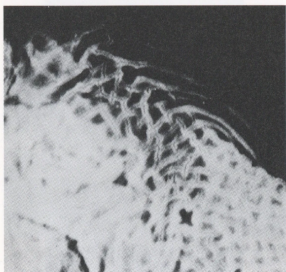
1999, Scalo, Zürich

Vanishing Point: The Making of Water Tower

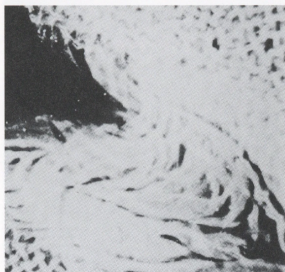
Tom Eccles, Bernd und Hilla Becher

p. 25-26

>_RW_DO_INPA_UN



Study of ectoplasm, University of California, Los Angeles, 1972



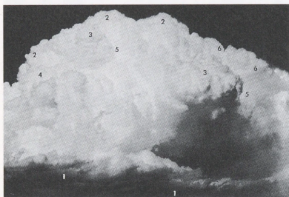
Study of ectoplasm, University of California, Los Angeles, 1972



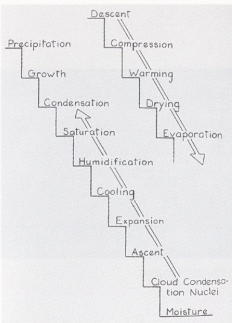
Glacial berg off the coast of Antarctica



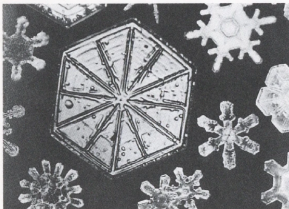
The Tower of Silence, Iran



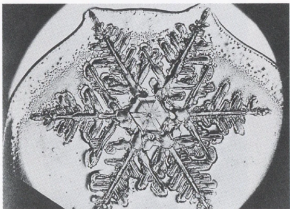
Cumulo-Nimbus formation



The Precipitation Staircase

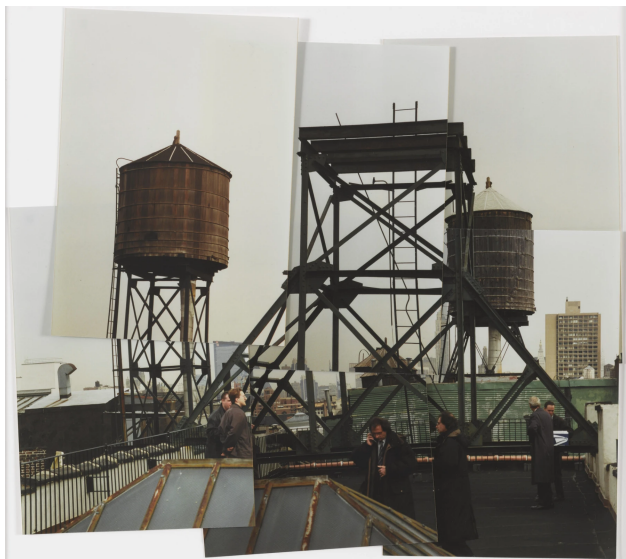


Photomicrographs of snow crystals



Plastic replica of a stellar snow crystal

>_RW_PH_IN_1998



Water Tower

Emptiness is a paradoxical concept. We tend to associate it with lack, with the absence of things, persons, or events we expect to find in a given space. But at the same time the emptiness of a space is a relative condition; spaces are empty relative to what we expect to find in them, but not in an absolute sense. Another way of putting this is to say that an empty space as opposed to a void, is something.

>_GP_DR_1974

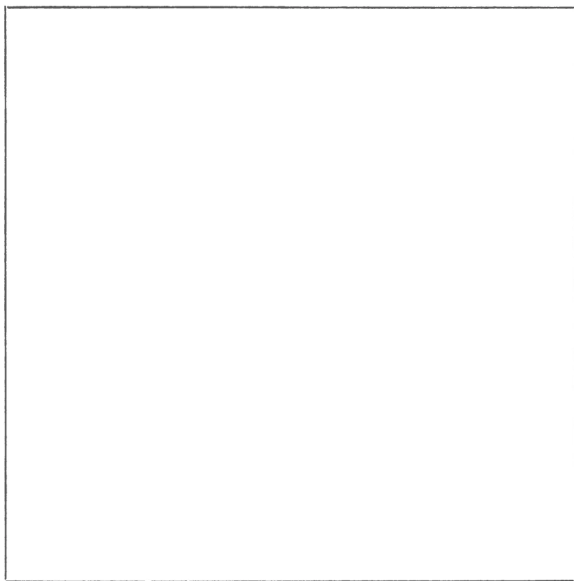


Figure 1. *Carte de l'océan (extrait de Lewis Carroll,
La chasse au snark).*

UN_TE_UN

monument (n.)

*late 13c., "a sepulchre," from Old French monument "grave, tomb, monument," and directly from Latin monumentum "a monument, memorial structure, statue; votive offering; tomb; memorial record," literally "something that reminds," a derivative of monere "to remind, bring to (one's) recollection, tell (of)," from PIE *moneie- "to make think of, remind," suffixed (causative) form of root *men- (1) "to think." Meaning "any enduring evidence or example" is from 1520s; sense of "structure or edifice to commemorate a notable person, action, period, or event" is attested from c. 1600.*

The major achievement of House was its ability to evoke interiority even as it seemed to banish every trace of inner life and meditation. The result was a monument which served to show how few monuments fulfil their true function: to call to mind, to pacify, to promote reverie, to act as a replacement, however wretched, for what has been lost. A point in time and space, it stopped visitors in their tracks to remind them of larger, deeper, simpler issues of life than their daily routine may include: issues they took for granted, in this case the ideal not of a house as a building but of belonging in general.

>_RW_SC_CON_1993



House

>_RW_SC_CON_1993



House

RW_TE_UN

When we had finished casting, we got out through a four foot square in the roof.

Looking up: Rachel Whiteread's Water Tower
Louise Neri
1999, Scalo, Zürich
Working Notes
Rachel Whiteread
p. 140

absence, appreciated, architectural spaces, attention, banal, bizarre, cast, collection, collective, comforting, core, darkness, death, depth, domesticity, emptiness, everyday life, exterior, facade, familiar, haunting, **hold**, indifference, individual, **inhabit**, intimate, interior, life, light, liquid, matter, memorial, monumental, mould, movement, neglected space, nothingness, opacity, overlooked, past, presence, present, private, public, resistance to time, rest, selection, serenity, solid, space, sterility, substance, surface, time, traces, transparency, urbanity, **use**, usefulness, uselessness, utilitarian objects, violence, void, weight

