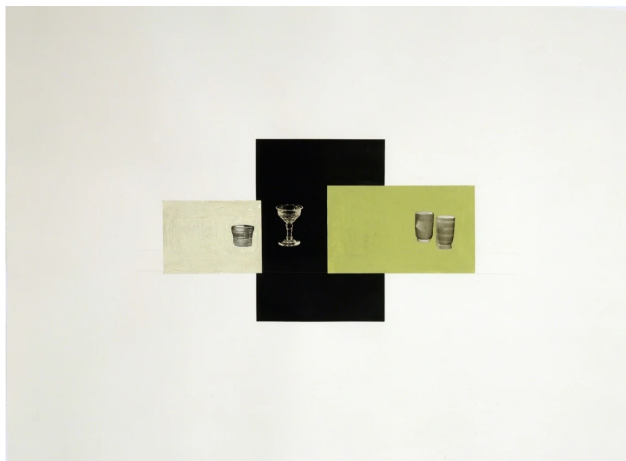


collage, resin, body

Rachel Whiteread

<_RW_CO_GOPE_2008



GREEN, BLACK, GREEN

<_RW_CO_GOPE_2008



RED, BLACK, WHITE

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_PLRE_2008



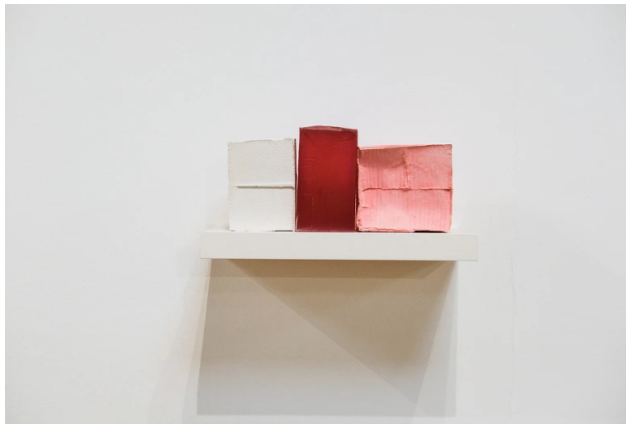
Step

<_RW_SC_RE_2010



grey, pink, yellow, grey

<_RW_SC_PLPIRE_2008



Pink

<_RW_SC_PLPIRE_2008



Line up

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."

LY_TE_2018

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.

Rachel Whiteread
Ann Gallagher, Molly Donovan
2018, Hirmer Verlag GmbH, München
Die Macht der Dinge
Linsey Young
p. 163

=_RW_CO_INGOPA_1998



=_RW_SC_PL:RE_2007:12:UN



Doors

=_RW_SC_RE_1995



Untitled (One Hundred Spaces)

=_RW_SC_RE_2010



Threshold II, 2010

=_RW_SC_RE_2012



LOOK, LOOK, LOOK

=_RW_SC_RE_1994



Table and Chair

=_RW_SC_RE:PL_2004-17



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

=_RW_SC_RE_2011



Spy

=_RW_SC_RE_2011



A.M.

NW_TE_1999

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

JP_TE_2005

The chair -reflects - body posture

AV_TE_1990

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.

The building in pain

The body and architecture in post-modern culture

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.

LD_TE_2002

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_SC_RE_1993



Untitled (Torso)

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.

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_CO_INCFPA_1992



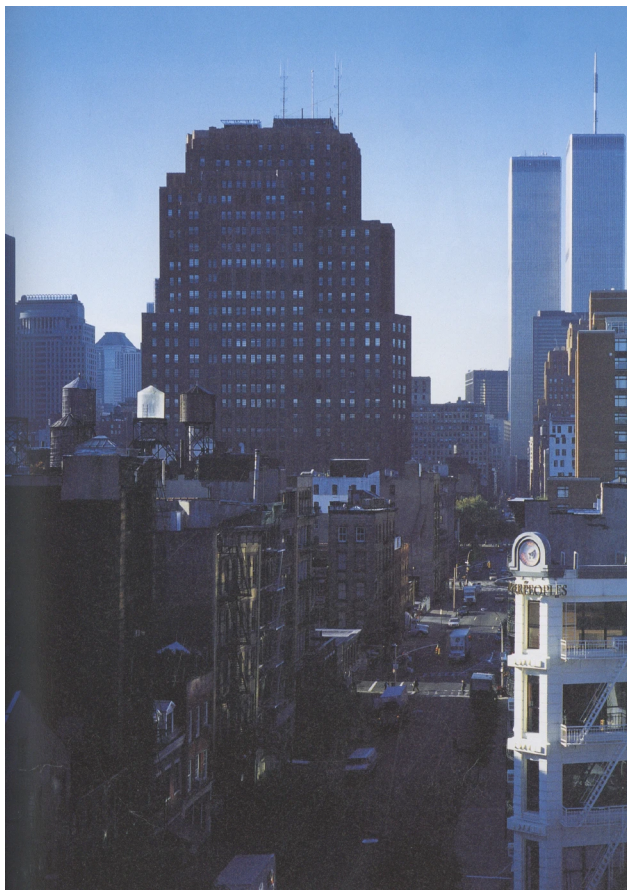
House Study, Grove Road

>_RW_CO_VOP_1997



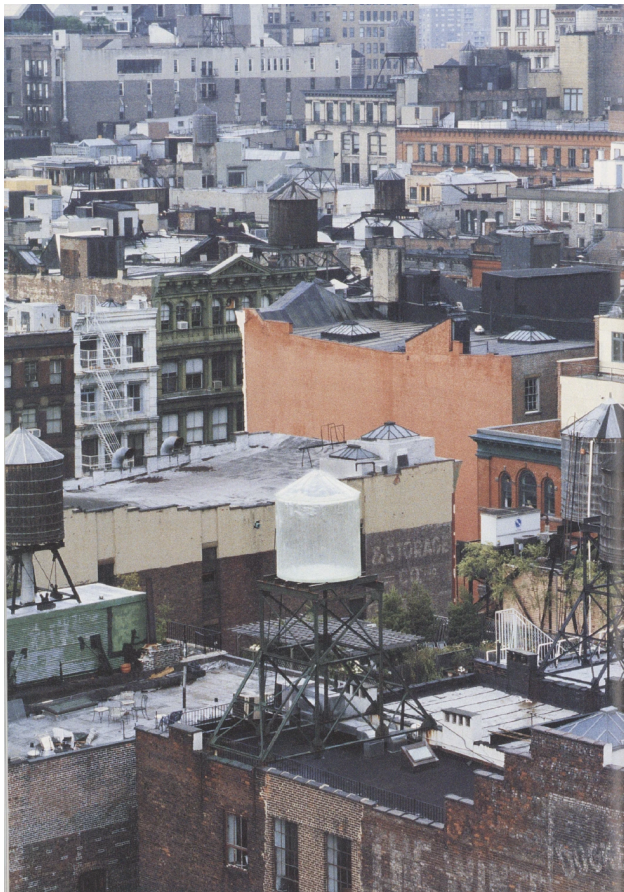
Drawing for Water Tower, V

>_RW_SC_RE_1998



Water Tower

>_RW_SC_RE_1998



Water Tower

>_RW_SC_RE_2001



Monument

JP_TE_2005

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

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