

Volkshaus

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

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, Kunsthau
Bregenz

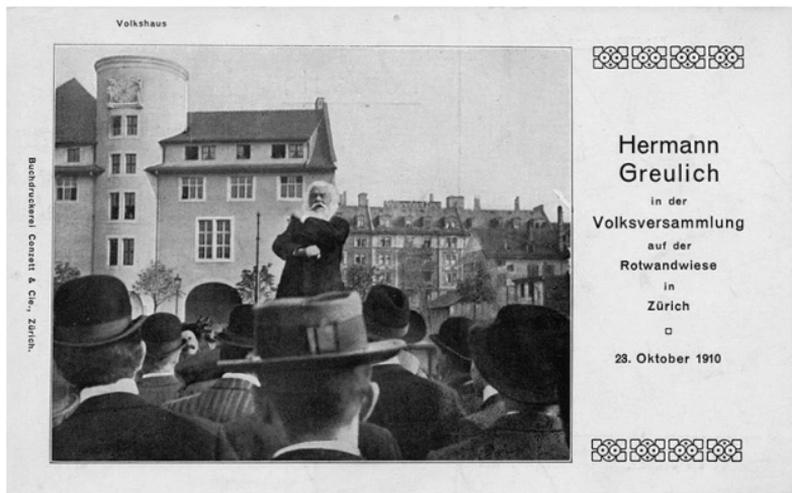
Eckhard Schneider

The Meaning of What Remains

Richard Noble

P. 74

UN_PH_IN_1910

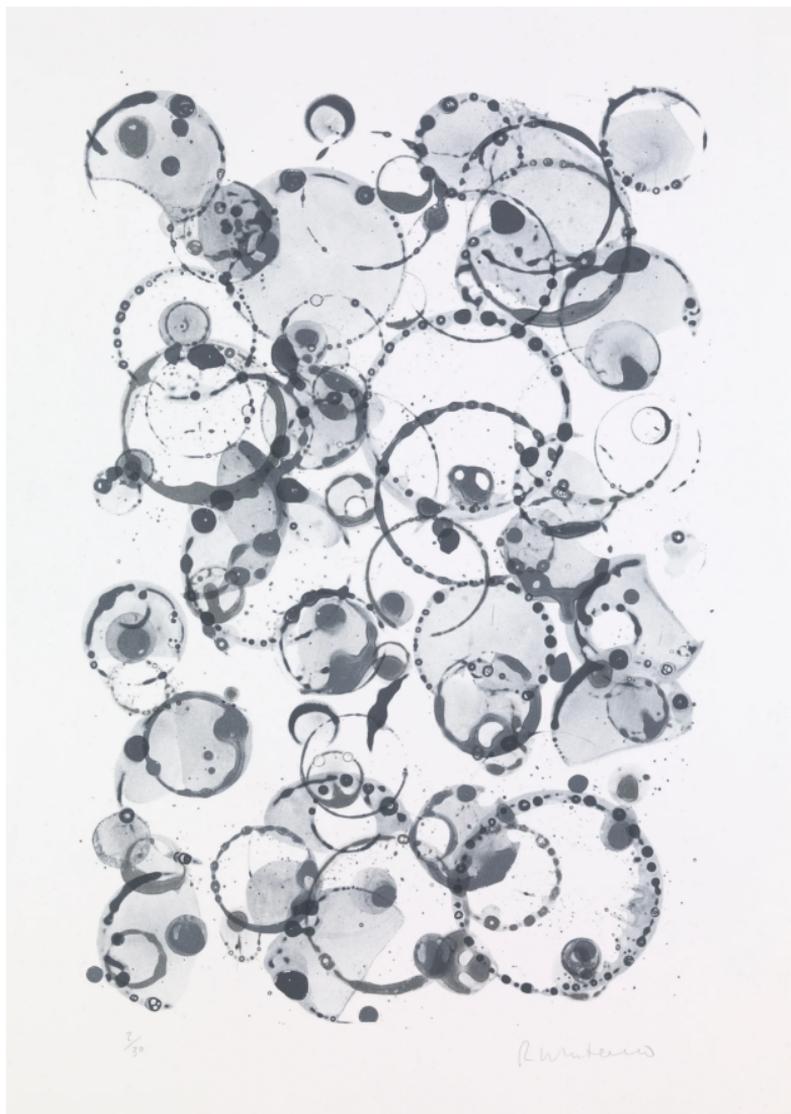


Das Ladengeschäft an der Stauffacherstrasse sei nicht einfach eine Buchhandlung, sondern ein "Bildungsinstitut", schrieb der Genossenschaftspräsident. Es werde "den Arbeiter zum Bewusstsein seiner selbst und seiner Klassenlage bringen" und so "die Menschwerdung des Lohnsklaven" herbeiführen helfen.

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_INWATPA_2022



Untitled (Bubble)

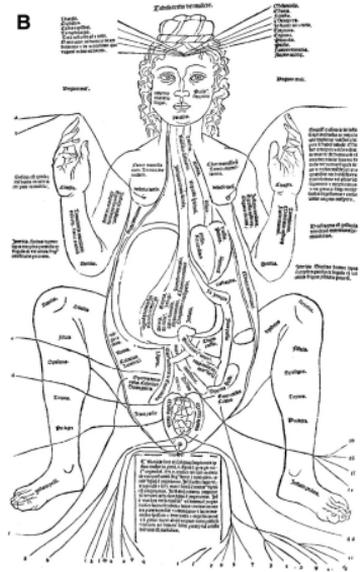
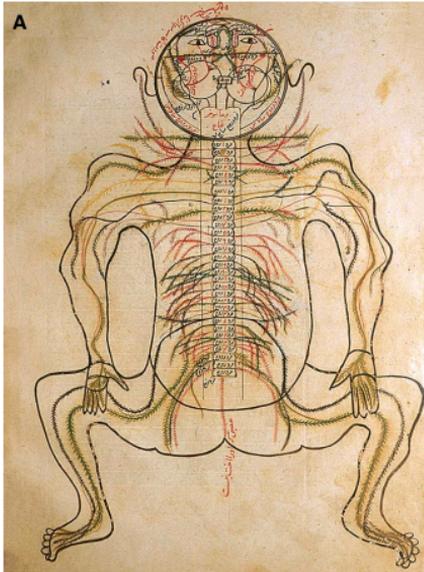
NW_TE_1999

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

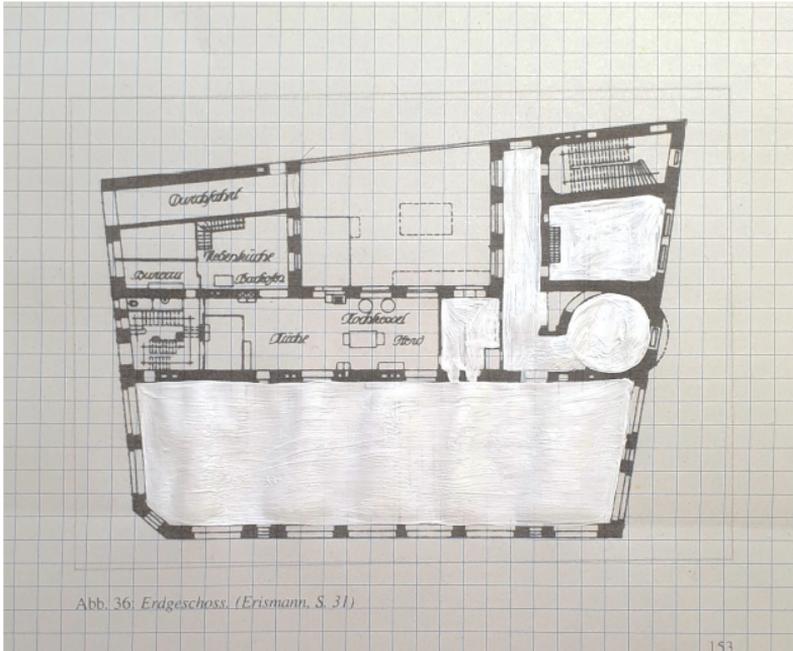
>_JA_DR_IN_1550



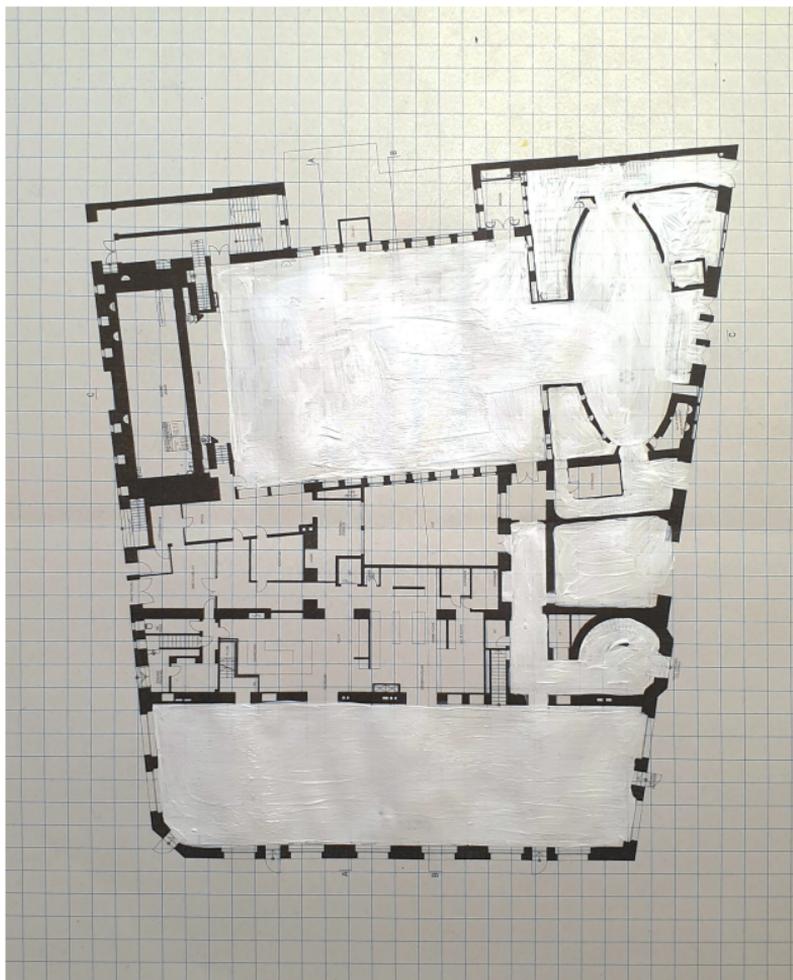
(A) Drawing of the nervous system
The history of anatomy in Persia. J Anat

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

VM_CO_ACINPA_2022



VM_CO_ACINPA_2022

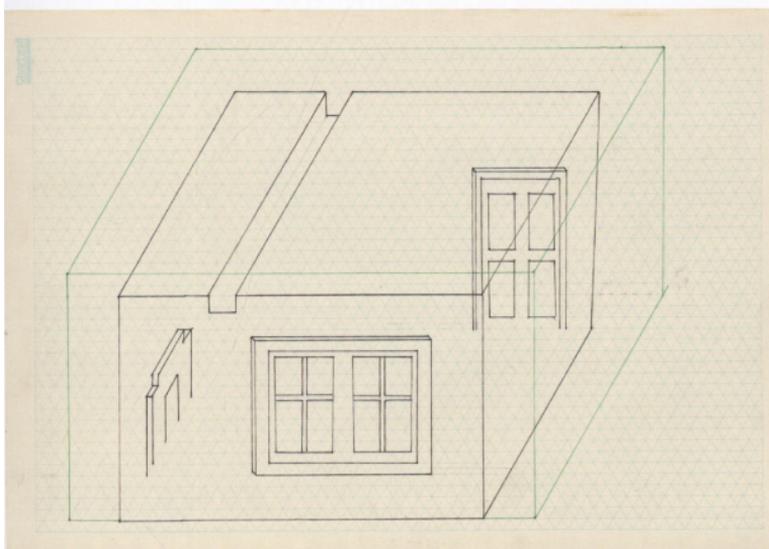
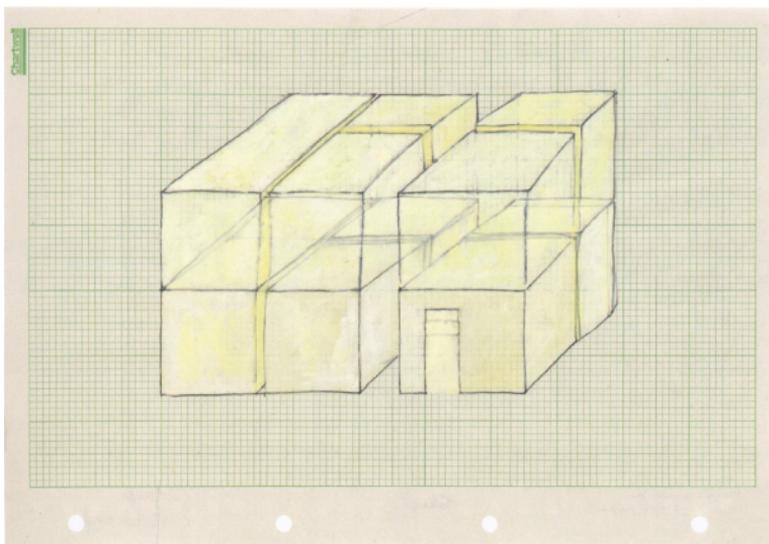


floor plan 2021

VM_PO_IN_2022



>_RW_DR_INACPA_1990



Ghost

CB:VM_PH_2022



top: stage entrance
bottom: theater entrance

=_RW_SC_PL_2007



Double - Doors II (A + B)

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:PL_2004-17



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

CB:VM_PH_2022



door collection A

CB:VM_PH_2022

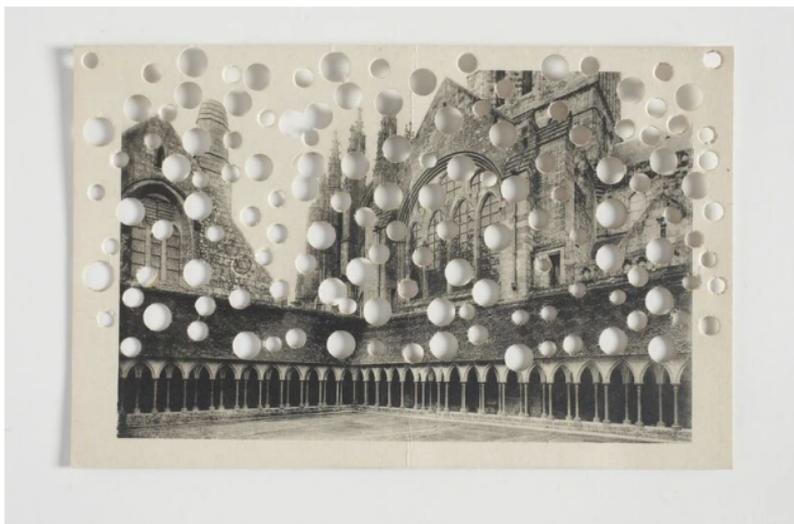


door collection B

JK_TE_2017

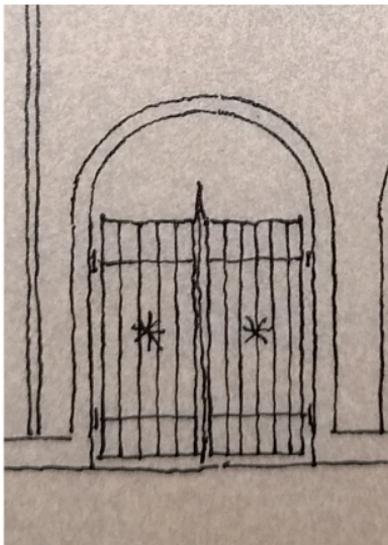
*..pay close attention, to spend time
examining their surfaces and yet,
despite their outward familiarity and
domesticity, they're also distanced and
deceiving.*

<_RW_PO_INPA_2005



Archways

UN:CB_DR:PH_MM_1907-2022



back entrance over time

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_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_PO_INPA_2005



Untitled (Verso and Recto)

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.

"Im Zentrum des Zentrums ist das Zentrum", schrieb die Bewegung, als sie ins Volkshaus einlud: "Das Zentrum ist ein runder, weisser, leerer Raum. In diesem Raum herrscht Stille. Um diese zu erhalten, ist um den Raum herum ein runder Gang angelegt. Wer in den runden, weissen, leeren Raum gelangen will, hat vor dem Betreten des Ganges die Schuhe auszuziehen und zu schweigen."

VM_DR_ACINPA_2022



court yard

VM_DR_ACINPA_2022



main staircase

JP_TE_2005

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

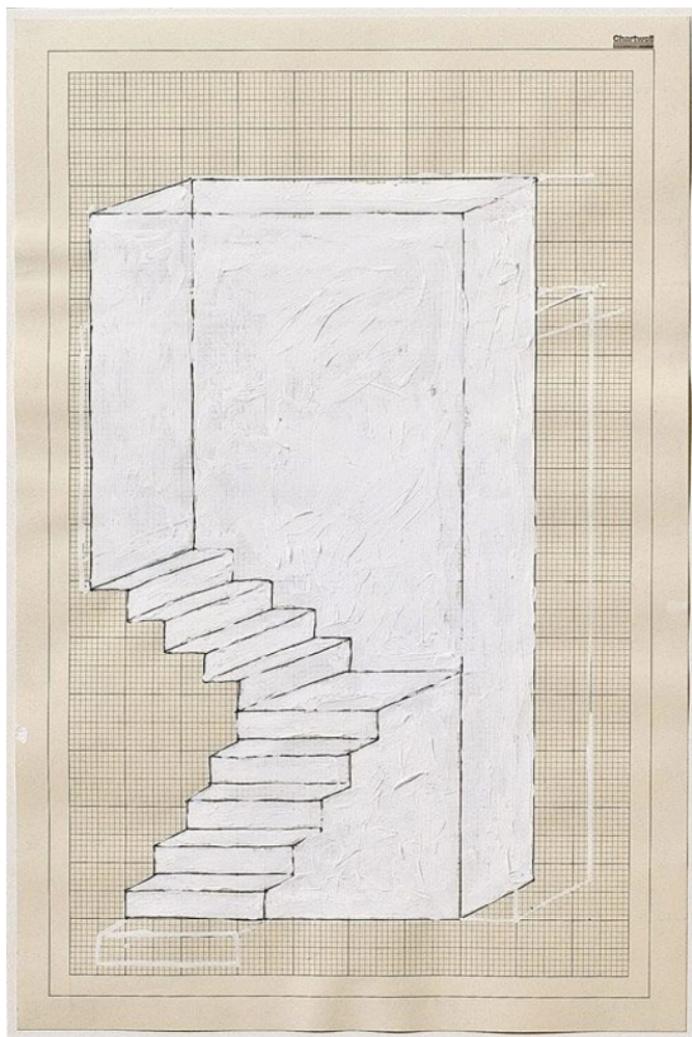
The foot - measures - the width of the
step

The leg - encounters - the riser

The hand - follows - the handrail

The body - moves diagonally - across
space

>_RW_DR_INCFPA_1995



Dog, Leg Stair

>_RW_CO_INCFPA_1992



House Study, Grove Road

=_RW_SC_RE_1994



Table and Chair

JB_TE_1995

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

<_RW_PO_INPA_2017



Untitled

