



Rachel Whiteread House

**Michael B Buchholz, Aleksandar
Dimitrijevic**



Rachel Whiteread House:

Rachel Whiteread Rachel Whiteread, Artangel (London, England), 1990 **Rachel Whiteread** Rachel Whiteread, Jon Bird, 1995-10-19 In 1993 Rachel Whiteread created a work of art which was hailed as one of the greatest public sculptures made by an English artist in the twentieth century Whiteread's concrete and plaster cast of an entire house in the East End of London provoked equal measures of praise, wonder and controversy Her monumental sculpture on view when she won the Turner Prize attracted some 3 000 visitors a day before it was demolished in January 1994 This book made in collaboration with the Artangel Trust provides a unique chronicle of this remarkable work Photographs and working drawings chart the house's life from construction to demolition Six key figures in art journalism contribute their thought provokingly diverse responses in turn the book surveys the whole spectrum of critical reaction to the work Rachel Whiteread , 1994

Making Memory Matter Lisa Saltzman, 2006-10-02 In an ancient account of painting's origins a woman traces the shadow of her departing lover on the wall in an act that anticipates future grief and commemoration Lisa Saltzman shows here that nearly two thousand years after this story was first told contemporary artists are returning to similar strategies of remembrance ranging from vaudevillian silhouettes and sepulchral casts to incinerated architectures and ghostly processions Exploring these artists' work Saltzman demonstrates that their methods have now eclipsed painting and traditional sculpture as preeminent forms of visual representation She pays particular attention to the groundbreaking art of Krzysztof Wodiczko who is known for his projections of historical subjects Kara Walker who creates powerful silhouetted images of racial violence in American history and Rachel Whiteread whose work centers on making casts of empty interior spaces Each of the artists Saltzman discusses is struggling with the roles that history and memory have come to play in an age when any historical statement is subject to question and doubt In identifying this new and powerful movement she provides a framework for understanding the art of our time **Rachel Whiteread's "House"** Anne Daly, 1998 *Model* Ladislav

Kesner, 2015-08-04 *Our House* Gerry Smyth, Jo Croft, 2006 Space has emerged in recent years as a radical category in a range of related disciplines across the humanities Of the many possible applications of this new interest some of the most exciting and challenging have addressed the issue of domestic architecture and its function as a space for both the dramatisation and the negotiation of a cluster of highly salient issues concerning amongst other things belonging and exclusion fear and desire identity and difference *Our House* is a cross disciplinary collection of essays taking as its focus both the prospect and the possibility of the house This latter term is taken in its broadest possible resonance encompassing everything from the great houses so beloved of nineteenth century English novelists to the caravans and mobile homes of the latterday travelling community and all points in between The essays are written by a combination of established and emerging scholars working in a variety of scholarly disciplines including literary criticism sociology cultural studies history popular music and architecture No specific school or theory predominates although the work of two key figures Gaston

Bachelard and Martin Heidegger is engaged throughout This collection engages with a number of key issues raised by the increasingly troubled relationship between the cultural built and natural environments in the contemporary world

Museums and Public Art? Cher Krause Knight, Harriet F. Senie, 2018-06-11 While many museums have ignored public art as a distinct arena of art production and display others have either grudgingly or enthusiastically embraced it Some institutions have partnered with public art agencies to expand the scope of special exhibitions other museums have attempted to establish in house public art programs This is the first book to contextualize the collaborations between museums and public art through a range of essays marked by their coherence of topical focus written by leading and emerging scholars and artists Organized into three sections it represents a major contribution to the field of art history in general and to those of public art and museum studies in particular It includes essays by art historians critics curators arts administrators and artists all of whom help to finally codify the largely unwritten history of how museums and public art have and continue to intersect Key questions are both addressed and offered as topics for further discussion Who originates such public art initiatives funds them and most importantly establishes the philosophy behind them Is the efficacy of these initiatives evaluated in the same way as other museum exhibitions and programs Can public art ever be a permanent feature in any museum And finally are the museum and public art ultimately at odds or able to mutually benefit one another *The projection of spaces* Michele L. Fickes, 2002 **Warped Space** Anthony Vidler, 2002-02-22 How psychological ideas of space have profoundly affected architectural and artistic expression in the twentieth century Beginning with agoraphobia and claustrophobia in the late nineteenth century followed by shell shock and panic fear after World War I phobias and anxiety came to be seen as the mental condition of modern life They became incorporated into the media and arts in particular the spatial arts of architecture urbanism and film This spatial warping is now being reshaped by digitalization and virtual reality Anthony Vidler is concerned with two forms of warped space The first a psychological space is the repository of neuroses and phobias This space is not empty but full of disturbing forms including those of architecture and the city The second kind of warping is produced when artists break the boundaries of genre to depict space in new ways Vidler traces the emergence of a psychological idea of space from Pascal and Freud to the identification of agoraphobia and claustrophobia in the nineteenth century to twentieth century theories of spatial alienation and estrangement in the writings of Georg Simmel Siegfried Kracauer and Walter Benjamin Focusing on current conditions of displacement and placelessness he examines ways in which contemporary artists and architects have produced new forms of spatial warping The discussion ranges from theorists such as Jacques Lacan and Gilles Deleuze to artists such as Vito Acconci Mike Kelley Martha Rosler and Rachel Whiteread Finally Vidler looks at the architectural experiments of Frank Gehry Coop Himmelblau Daniel Libeskind Greg Lynn Morphosis and Eric Owen Moss in the light of new digital techniques that while relying on traditional perspective have radically transformed the composition production and experience perhaps even the subject itself of architecture *Losing Site* Dr Shelley

Hornstein,2013-06-28 As Ruskin suggests in his Seven Lamps of Architecture We may live without architecture and worship without her but we cannot remember without her We remember best when we experience an event in a place But what happens when we leave that place or that place no longer exists This book addresses the relationship between memory and place and asks how architecture captures and triggers memory It explores how architecture exists as a material object and how it registers as a place that we come to remember beyond the physical site itself It questions what architecture is in the broadest sense assuming that it is not simply buildings Rather architecture is considered to be the mapping of physical mental or emotional space The idea that we are all architects in some measure as we actively organize and select pathways and markers within space is central to this book s premise Each chapter provides a different example of the manifold ways in which the physical place of architecture is curated by the architecture in our mental space our imaginary toolbox when we think of a place and look at a photograph or visit a site and describe it later or send a postcard By connecting architecture with other disciplines such as geography visual culture sociology and urban studies as well as the fine and performing arts this book puts forward the idea that a conversation about architecture is not exclusively about formal isolated buildings but instead must be deepened and broadened as spatialized visualizations and experiences of place **How to Enjoy**

Architecture Charles Holland,2024-04-23 Charles Holland challenges us to look beyond the day to day familiarity of buildings to rediscover the pleasure of experiencing architecture Architecture is bound up with our daily lives but for most of us it is experienced as a blur of habit Our reactions towards the buildings that surround us are often culturally generated and we experience them in ways that are immediate but often mundane How to Enjoy Architecture A Guide for Everyone encourages us to move beyond this and instead really look at buildings Renowned architect Charles Holland talks about the buildings and architects that excite and inspire him and the ideas and principles through which we can engage with architecture By breaking buildings down into categories such as materials structure space and use Holland guides us through drastically different styles and building types from the satisfying symmetry of a Queen Anne house to the thrill of a high tech tower or the social ideals that lie behind a housing estate In doing so he demonstrates how looking at experiencing and using architecture can bring joy in itself A book that will enrich any encounter with a building it made me want to look harder and be more curious We are led playfully through the fundamentals of architecture so that we might enjoy the details and the poetry of buildings all the more A walk through the city feels more fun and also more profound after reading this book Grayson Perry artist We so often encounter architecture when it goes wrong or offends us with its looks Holland though is the perfect clear headed tour guide to help us appreciate it with newly sharpened senses and fall in love again even those buildings we think we hate Tom Dyckhoff academic and broadcaster An enlightening and urbane exploration of architecture that resonates beyond conventional chronological histories Catherine Slessor architecture writer and critic **Beyond**
Pleasure: Freud, Lacan, Barthes , Artangel and Financing British Art Charlotte Gould,2018-07-11 The Artangel

Trust has been credited with providing artists with all the money and logistics they need to create one off dream projects. An independent art commissioning agency based in London it has operated since 1985 and is responsible for producing some of the most striking ephemeral and site specific artworks of the last decades from Rachel Whiteread's House to Jeremy Deller's The Battle of Orgreave. Artangel's existence spans three decades which now form a coherent whole in terms of both art historical and political periodisation. It was launched as a reaction to the cuts in funding for the visual arts introduced by the Thatcher government in 1979 and has since adapted in a distinctive way to changing cultural policies. Its mixed economic model, the recourse to public, private and corporate funds, is the result of the more general hybridisation of funding encouraged by successive governments since the 1980s and offers a contemporary case study on broader questions concerning the specificities of British art patronage. This book aims to demonstrate that the singular way its directors have responded to the vagaries of public funding and harnessed new national attitudes to philanthropy has created a sustainable independent model but also that it has been reflected more formally in their approach to site. The locational art produced by the agency has indeed mirrored new distinctions between public and private spaces; it has reflected the social and economic changes the country has gone through and accompanied the new cultural geographies shaping London and the United Kingdom. Looking into whether their funding model might have had a formal incidence on the art they helped produce and on its relation to notions of publicness and privacy, the study of Artangel gives a fresh insight into new trends in British site specific art.

Sculpture and the Museum Christopher R. Marshall, 2017-07-05. Sculpture and the Museum is the first in depth examination of the varying roles and meanings assigned to sculpture in museums and galleries during the modern period from neo classical to contemporary art practice. It considers a rich array of curatorial strategies and settings in order to examine the many reasons why sculpture has enjoyed a position of such considerable importance and complexity within the institutional framework of the museum and how changes to the museum have altered in turn the ways that we perceive the sculpture within it. In particular the contributors consider the complex issue of how best to display sculpture across different periods and according to varying curatorial philosophies. Sculptors discussed include Canova, Rodin, Henry Moore, Flaxman and contemporary artists such as Rebecca Horn, Rachel Whiteread, Mark Dion and Olafur Eliasson with a variety of museums in America, Canada and Europe presented as case studies. Underlying all of these discussions is a concern to chart the critical importance of the acquisition, placement and display of sculpture in museums and to explore the importance of sculptures as a forum for the expression of programmatic statements of power, prestige and the museum's own sense of itself in relation to its audiences and its broader institutional aspirations.

Phenomenologies of Art and Vision Paul Crowther, 2013-01-03. Contemporary discussions of the image like to emphasize art's societal functions. Few studies come close to answering why pictures and sculptures fascinate and intrigue regardless of any practical functions they might serve. In this original, thought provoking study Paul Crowther reveals the intrinsic significance of pictures and sculptures. To

address the question of how painting becomes an art Crowther uses the analytic philosophy of Richard Wollheim as a starting point But to sufficiently answer the question he makes an important link to a tradition much more successful in giving voice to the deeper ontology of visual art existential phenomenology The result is a work that demonstrates the reciprocal relationship between phenomenology and analytic aesthetics To expand its ontological scope and solve the problem of expression analytic aesthetics needs phenomenology while to develop a sustained critically balanced and intellectually available ontology phenomenology needs the discursive force and lucidity of analytic philosophy This convincing case for a post analytic phenomenology of art is an important advancement of contemporary discussions of the philosophy of art

Concrete and Culture Adrian Forty, 2013-02-15 Concrete has been used in arches vaults and domes dating as far back as the Roman Empire Today it is everywhere in our roads bridges sidewalks walls and architecture For each person on the planet nearly three tons of concrete are produced every year Used almost universally in modern construction concrete has become a polarizing material that provokes intense loathing in some and fervent passion in others Focusing on concrete s effects on culture rather than its technical properties Concrete and Culture examines the ways concrete has changed our understanding of nature of time and even of material Adrian Forty concentrates not only on architects responses to concrete but also takes into account the role concrete has played in politics literature cinema labor relations and arguments about sustainability Covering Europe North and South America and the Far East Forty examines the degree that concrete has been responsible for modernist uniformity and the debates engendered by it The first book to reflect on the global consequences of concrete Concrete and Culture offers a new way to look at our environment over the past century

The Closure of Space in Roman Poetics Victoria Rimell, 2015-06-05 An ambitious analysis of the Roman literary obsession with retreat and closed spaces in the context of expanding empire

From the Abyss of Loneliness to the Bliss of Solitude Michael B Buchholz, Aleksandar Dimitrijevic, 2022-07-14 Social isolation and loneliness are increasingly being recognised as a priority public health problem and policy issue worldwide with the effect on mortality comparable to risk factors such as smoking obesity and physical inactivity From the Abyss of Loneliness to the Bliss of Solitude sheds much needed light on a multifaceted global phenomenon of loneliness and investigates it together with its counterpart solitude from an exciting breadth of perspectives detailed studies of psychoanalytic approaches to loneliness developmental psychology philosophy culture arts music literature and neuroscience The subjects covered also range widely including the history and origins of loneliness its effects on children the creative process health lone wolf terrorism and shame This is a timely and important contribution to a growing problem greatly exacerbated by the Covid 19 pandemic that has serious effects on both life quality and expectancy The book features contributions from a diverse host of leading international experts Dominic Angeloch Patrizia Arfelli Charles Ashbach Manfred E Beutel Elmar Brahler Jagna Brudzinska Michael B Buchholz Lesley Caldwell Karin Dannecker Aleksandar Dimitrijevic Mareike Ernst Jay Frankel Gail A Hornstein Colum Kenny Eva M Klein Helga de la Motte

Haber Gamze Ozcurumez Bilgili Inge Seiffge Krenke and Peter Shabad The contributors address the developmental and communicative causes of loneliness its neurophysiological correlates and artistic representations and how loneliness differs to solitude which some consider necessary for creativity They also provide insights into how we can help those suffering from loneliness as classical psychoanalytic papers are revisited contemporary therapeutic perspectives presented and detailed case presentations offered From the Abyss of Loneliness to the Bliss of Solitude is essential reading for mental health professionals and those searching for a better understanding of what it means to be lonely and how the lonely can better voice their loneliness and step out of it *Breaking Down the Barriers* Richard Cork,2003-01-01 Item consists of collected criticism and essays on art in Britain written in the 1990 s for The Times

Adopting the Track of Term: An Mental Symphony within **Rachel Whiteread House**

In a global taken by displays and the ceaseless chatter of instant connection, the melodic beauty and mental symphony produced by the written word usually diminish into the back ground, eclipsed by the constant noise and interruptions that permeate our lives. However, situated within the pages of **Rachel Whiteread House** a wonderful literary treasure full of raw feelings, lies an immersive symphony waiting to be embraced. Constructed by an outstanding composer of language, that fascinating masterpiece conducts viewers on a mental trip, skillfully unraveling the hidden melodies and profound impact resonating within each carefully crafted phrase. Within the depths of the emotional review, we shall discover the book is main harmonies, analyze its enthralling writing style, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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Table of Contents Rachel Whiteread House

1. Understanding the eBook Rachel Whiteread House
 - The Rise of Digital Reading Rachel Whiteread House
 - Advantages of eBooks Over Traditional Books
2. Identifying Rachel Whiteread House
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Rachel Whiteread House
 - User-Friendly Interface
4. Exploring eBook Recommendations from Rachel Whiteread House
 - Personalized Recommendations

- Rachel Whiteread House User Reviews and Ratings
- Rachel Whiteread House and Bestseller Lists
- 5. Accessing Rachel Whiteread House Free and Paid eBooks
 - Rachel Whiteread House Public Domain eBooks
 - Rachel Whiteread House eBook Subscription Services
 - Rachel Whiteread House Budget-Friendly Options
- 6. Navigating Rachel Whiteread House eBook Formats
 - ePub, PDF, MOBI, and More
 - Rachel Whiteread House Compatibility with Devices
 - Rachel Whiteread House Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Rachel Whiteread House
 - Highlighting and Note-Taking Rachel Whiteread House
 - Interactive Elements Rachel Whiteread House
- 8. Staying Engaged with Rachel Whiteread House
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rachel Whiteread House
- 9. Balancing eBooks and Physical Books Rachel Whiteread House
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rachel Whiteread House
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Rachel Whiteread House
 - Setting Reading Goals Rachel Whiteread House
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Rachel Whiteread House
 - Fact-Checking eBook Content of Rachel Whiteread House

- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

Rachel Whiteread House Introduction

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