

7

GALLERY



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THE WHITECHAPEL FILES: A PICTORIAL ESSAY DRAWN FROM THE WHITECHAPEL ARCHIVE

Founded in 1901, the Whitechapel Gallery has hosted some of the most important artistic developments in culture, both nationally and worldwide. This pictorial essay brings together a small sample of materials from the Whitechapel Archive that narrates this distinctive history.¹ Collected over the course of a century, they present a unique insight into changing approaches to art and exhibition making. This edited selection also reflects the multiple ways in which histories may be kept, curated and maintained.

The essay is divided into five sections:

Origins looks into the first decade of the Whitechapel Gallery's history and echoes the diverse range of events that took place in the Gallery's early days, when it functioned as a community and cultural centre as well as showcasing world-class art.

Multiplicities depicts the Whitechapel Gallery's strong commitment to exhibiting art produced outside mainstream commercial and aesthetic centres. Responsive to the cultural diversity of the community it served and the global art scene, the gallery supported collaborations with Jewish writers and artists, artists from Asia, as well as artists from Europe and Latin America.

Communities focuses on exhibitions, events and other gallery activities which have been made possible by the direct involvement and collaboration of the local community. The material in this section represents a small sample of exhibitions by local emerging artists, artists who focus on East London as their subject matter, and educational workshops and events run in partnership with local schools and community groups.

Artists looks into practices deriving from different artistic backgrounds and styles, focusing in particular on tendencies that developed in the post war period. Examples chosen here look at artists who considered the gallery not as a space for displaying works, but as a space for experiencing art as environment.

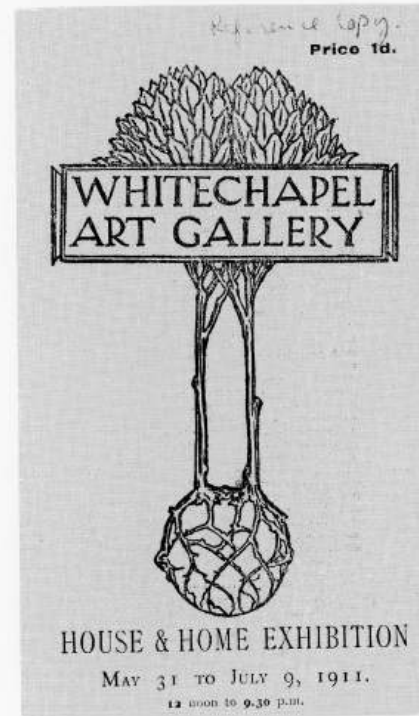
Politics brings to light archive material that reflects different interfaces between politics and art. It refers to art explicitly made as a tool for propaganda, art instrumentalized as a tool for political activity and art that uses the tactics of activism as an artistic medium.

¹ This pictorial essay is an abridged version of an exhibition of the same title which took place at the Whitechapel Gallery from March to June 2006. The exhibition was curated by Nayia Yiakoumaki, Whitechapel Archive Curator, with the assistance of Hannah Tempest, Archive Intern. See whitechapelgallery.org for further details.

ORIGINS



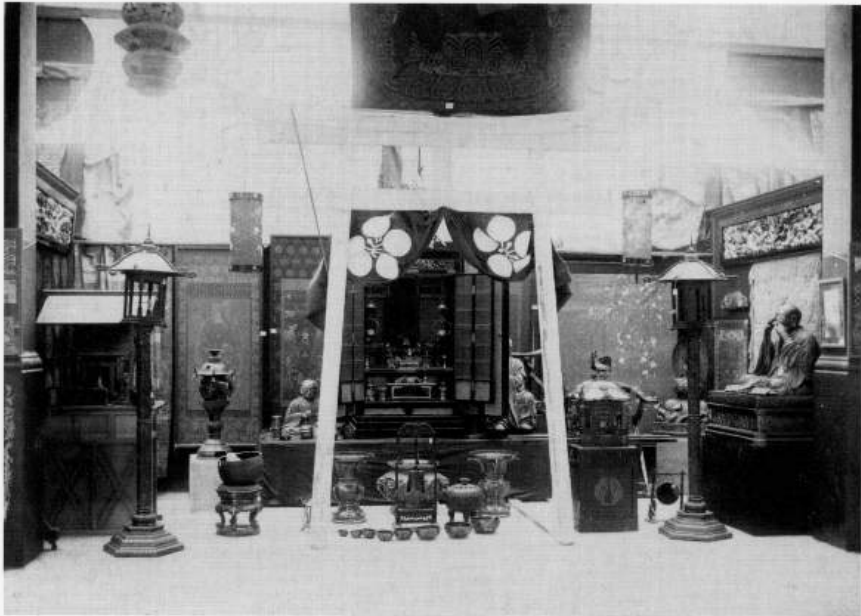
View of Whitechapel High Street, c.1900



Catalogue cover for *House and Home*, 1911 (left)
Catalogue cover for *Poster Exhibition*, 1903 (right)
Installation photograph of *Spring Exhibition*, 1901 (following)







Japanese Exhibition, 1902

Seven Stories about Modern Art from Africa, 1995



Modern Dutch Art, 1921



Jewish Art, 1923



Czechoslovakian Modern Art, 1947



Recent Australian Painting, 1961

COMMUNITIES



The Whitechapel Open, 1987, an open submission exhibition for local artists



Schoolgroup in Eva Hesse exhibition, 1979

WAG/PUB/1/42 (1)

NATIONAL ASSOCIATION
FOR THE PREVENTION OF CONSUMPTION
AND OTHER FORMS OF TUBERCULOSIS.

TUBERCULOSIS EXHIBITION.

ART GALLERY, WHITECHAPEL,

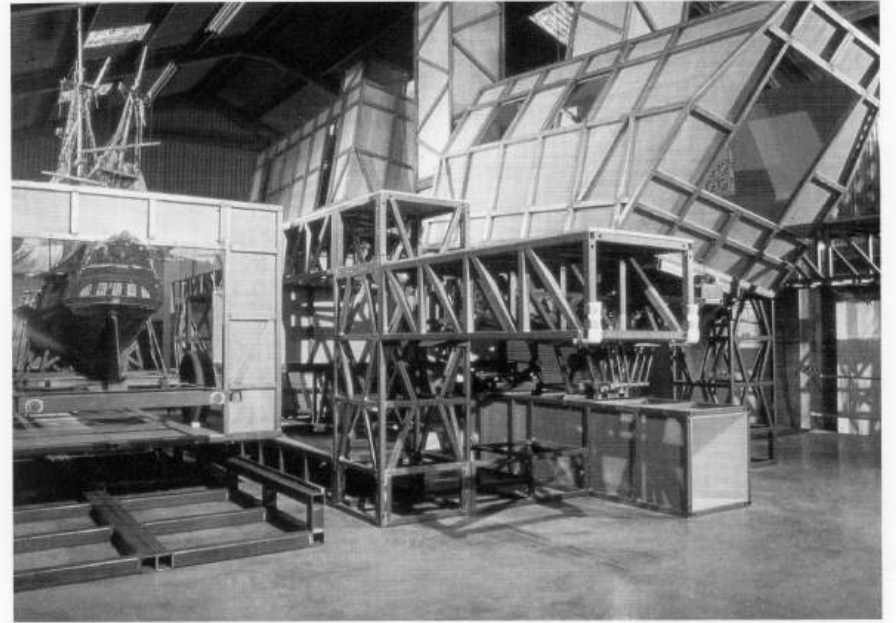
1909
June 2nd to 19th.



ARTISTS



Setting up Home for Bill and Betty, 1952



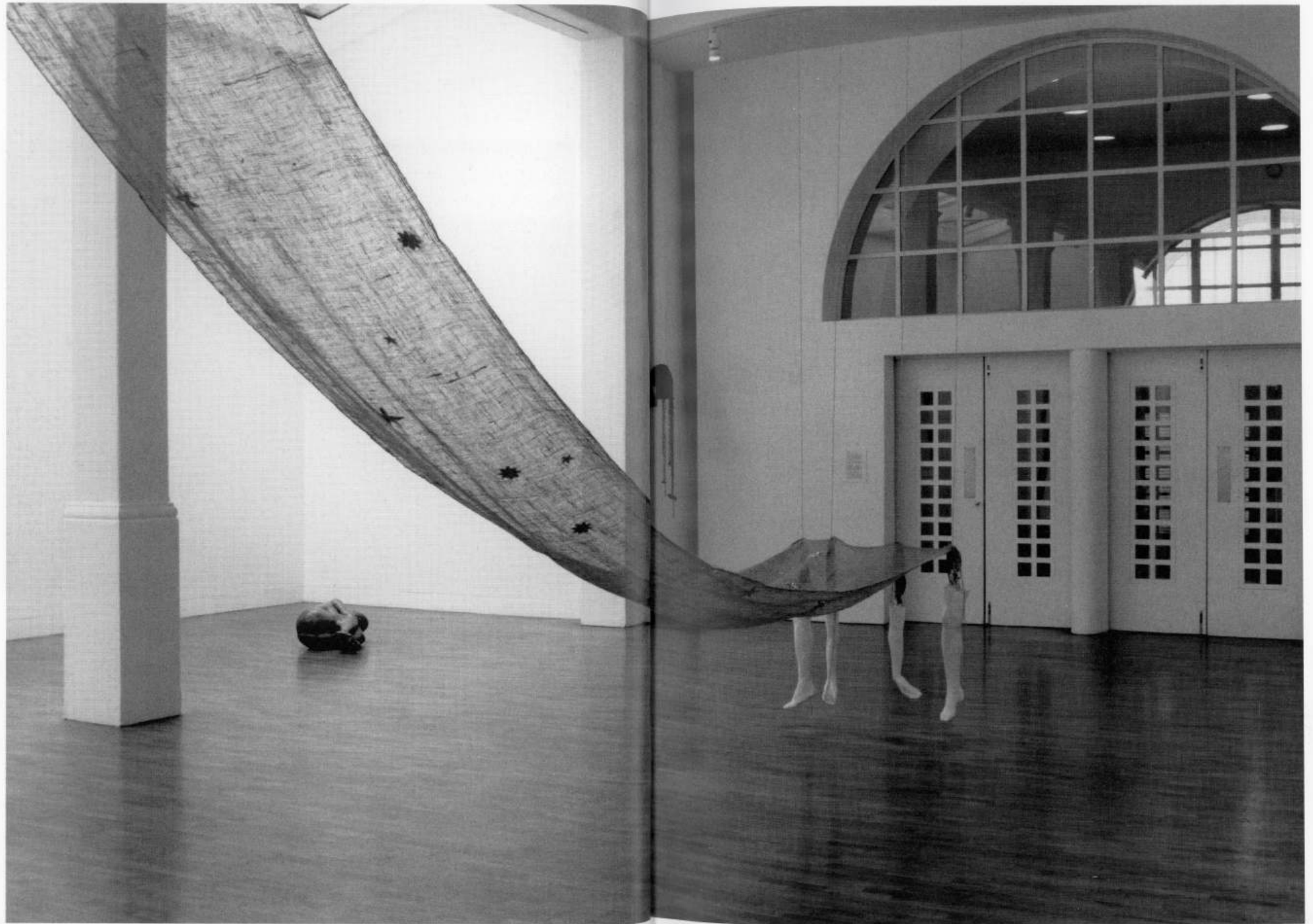
Paul McCarthy: Caribbean Pirates, 2005-06

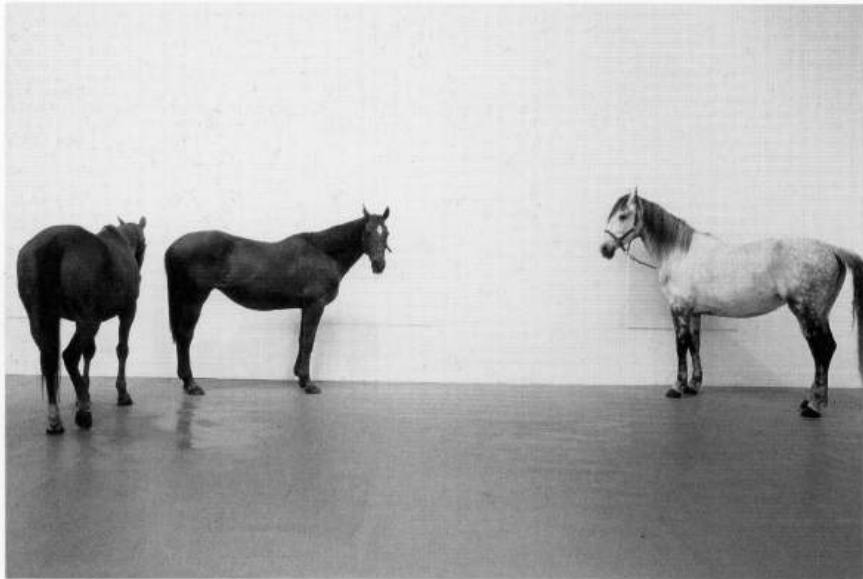


Carl Andre, 1978



Christian Boltanski, 1990 (above)
Kiki Smith, 1995 (following)

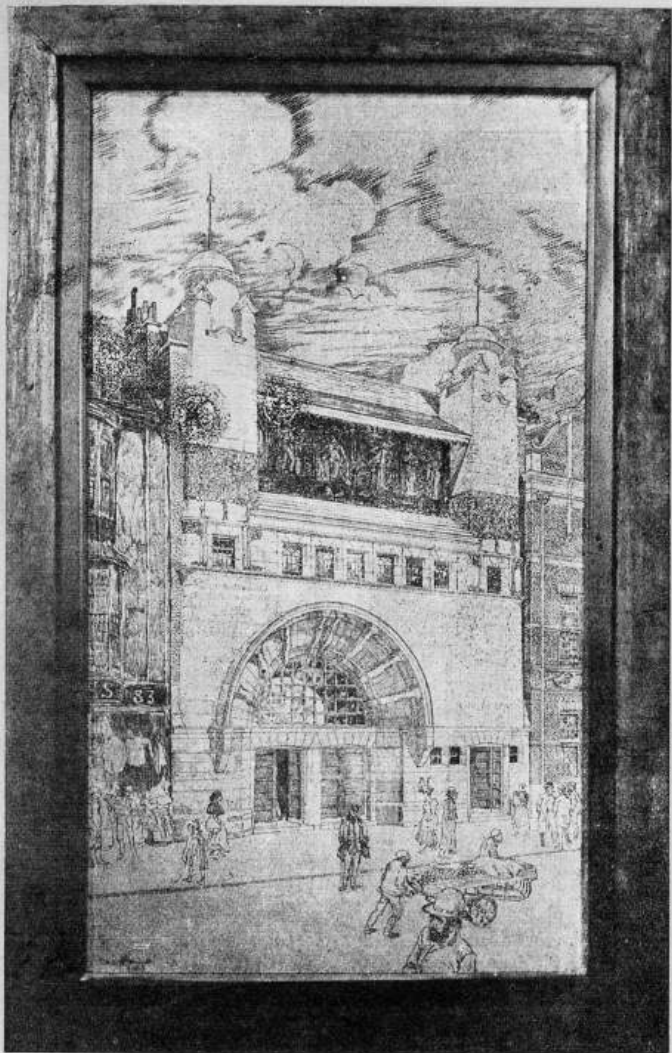




Janis Kounellis performance in *A Short History of Performance: Part I*, 2002



Arts of Bengal protest, 1979



“STEPNEY IN WAR & PEACE”

June 6th to 21st 1947

WHITECHAPEL ART GALLERY

HIGH STREET, WHITECHAPEL

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OF WAR**

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AND A COLLECTION OF

**New Zealand War Photographs
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Lent by the New Zealand Authorities

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Thursday, June 20, 1918

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Pamphlet created as part of the Propaganda Art Course, London, c.1930



Collage from the collection of Norman King, c.1930s