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Gagosian Paris to Exhibit Work by Three Influential Female British Sculptors

Hurly-burly Features Work by Phyllida Barlow, Rachel Whiteread, and Alison Wilding



Phyllida Barlow, Alison Wilding, and Rachel Whiteread, 2022. Photo: Lydia Goldblatt

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*When shall we three meet again?
In thunder, lightning, or in rain?
When the hurly-burly's done,
When the battle's lost and won*
—William Shakespeare

PARIS, December 16, 2022—Gagosian Paris is pleased to present an exhibition of sculpture by Phyllida Barlow, Rachel Whiteread, and Alison Wilding. *Hurly-burly* realizes the artists' long-standing desire to collaborate on an exhibition.

Hurly-burly features several works by each artist, providing viewers with a rare opportunity to compare their diverse but interconnected approaches. It is presented not as a conversation between the works themselves, but rather as a record of an ongoing exchange between the personalities and visions behind them. None of the artists saw or discussed what the others were making during the run-up to the exhibition.

The exhibition's title makes playful reference to another famous alliance, in the opening scene of Shakespeare's *Macbeth*. It also alludes to the ever-changing character of the art world that Barlow, Whiteread, and Wilding have observed and participated in over the course of their careers. Wilding first met Barlow in London in 1969 when the latter was teaching at Chelsea College of Art, and both met

Whiteread in 1982 at Brighton Polytechnic, where they were her tutors. Barlow and Wilding left Brighton to teach at London's Slade School of Fine Art, and Whiteread followed them there to study sculpture and worked as an assistant to both. The three have remained friends throughout the forty years since.

Barlow makes frequent use of everyday and industrial materials such as cement, plywood, and polystyrene, producing anti-monumental structures that are often painted in vibrant colors, and in which the means of construction have been left strategically on view. In large-scale works such as *modernsculpture* (2022), she plays with balance, mass, and volume, testing and redirecting our negotiation of the physical world, while smaller works such as *TORSO* (1986–89) encompass wry bodily allusions (the latter is also one of her oldest surviving sculptures).

In her recent sculptures, Whiteread has moved toward the use of more open, natural forms than in her previous cast works, but maintains an acute sensitivity to objects' fine details. *Untitled (Crease)* (2021–22) and *Untitled (Climber)* (2022) are made from found branches and slats of wood bound together with other materials. Coated in opaque household paint, the ghost-white structures hint at unfinished or interrupted narratives while evoking a fleeting corporeal presence. In smaller wall-mounted works such as *Untitled (Lemon and Blue)* (2020–22) and *Untitled (Blue, Blue, Blue)* (2021), Whiteread returns to the casting process, imparting familiar industrial surfaces with unexpected colors and finishes.

Wilding, for her part, combines a wide variety of techniques and forms to produce eclectic abstract sculptures centered on material contrast, concealment, and disparity. She rejects any traditional hierarchy of materials, whether industrial or organic, reclaimed or repurposed, and her selection frequently arises from what is available to her at any given time. *X* (2018) is an elegant segmented double curl of patinated brass that resembles a shell or spiral staircase, while the spiked top of the copper tube in *Pointing* (2021) transforms it into an extended archetypal crown, rising from a hexagram-shaped azobé base.

A catalogue featuring essays by art historian and critic Briony Fer and author and journalist Louisa Buck will be published on the occasion of the exhibition.

Phyllida Barlow was born in 1944 in Newcastle upon Tyne, England, and lives and works in London. Collections include Tate, London; Henry Moore Institute, Leeds, England; Museum Ludwig, Cologne, Germany; Ludwig Forum für Internationale Kunst, Aachen, Germany; Kunsthaus Zürich; Hessel Museum, Bard College, Annandale-on-Hudson, New York; and Carnegie Museum of Art, Pittsburgh. Exhibitions include *siege*, New Museum, New York (2012); *HOARD*, Norton Museum of Art, West Palm Beach, Florida (2013–14); *dock*, Tate Britain, London (2014); *tryst*, Nasher Sculpture Center, Dallas (2015); *demo*, Kunsthalle Zürich (2016–17); *Artist Rooms*, Turner Contemporary, Margate, England (2017); *quarry*, Jupiter Artland, Edinburgh (2018); *cul-de-sac*, Royal Academy of Arts, London (2019); *Artist Rooms*, Tate Modern, London (2021); *act*, Studio Voltaire *elsewhere* commission, Highgate Cemetery, London (2021); *BREACH*, Sprengel Museum, Hannover, Germany (2022–23); and *STREET*, LWL Museum für Kunst und Kultur, Münster, Germany (2022–23). Barlow was elected a Royal Academician in 2011 and was appointed Dame Commander of the Order of the British Empire (DBE) in 2021.

Rachel Whiteread was born in London, where she lives and works. Collections include Tate, London; National Galleries of Scotland, Edinburgh; Centre Pompidou, Paris; Metropolitan Museum of Art, New York; and Museum of Modern Art, New York. Exhibitions include Serpentine Gallery, London (2001); *Transient Spaces*, Deutsche Guggenheim, Berlin (2001); *Walls, Doors, Floors and Stairs*, Kunsthaus Bregenz, Austria (2005); Museo d'Arte Contemporanea Donnaregina, Naples, Italy (2007); *Drawings*, Hammer Museum, Los Angeles (2010); and Tate Britain, London (2017–18, traveled to Belvedere 21, Vienna; National Gallery of Art, Washington, DC; and Saint Louis Art Museum, through 2019). Public commissions include *House* (London, 1993–94), *Water Tower* (New York, 1998), *Judenplatz Holocaust Memorial*, Vienna (2000), *Monument* (Trafalgar Square, London, 2001), *US Embassy (Flat pack house)* (2013–15, installed at the US Embassy, London, in 2018), *Cabin* (Discovery Hill, Governors Island, New York, 2016), and *Kunisaki House* (Kunisaki, Japan, 2021–22). Whiteread is the recipient of the 1993 Turner Prize, among other awards, and was appointed Dame Commander of the Order of the British Empire (DBE) in 2019.

Alison Wilding was born in 1948 in Blackburn, England, and lives and works in London. Collections include Musée des Beaux Arts, Calais, France; Fonds régional d'art contemporain, Frac des Pays de la Loire, France; Tate, London; British Museum, London; Victoria & Albert Museum, London; Scottish

National Gallery of Modern Art, Edinburgh; and Art Gallery of New South Wales, Sydney. Exhibitions include Serpentine Gallery, London (1985); *Projects 10*, Museum of Modern Art, New York (1987–88); *Contract*, Henry Moore Studios & Gardens, Halifax, England (2000); *How the Land Lies*, New Art Centre, Roche Court Sculpture Park, Salisbury, England (2011); Tate Britain, London (2013–14); *Deep Water*, Whitworth Art Gallery, Manchester, England (2013); *Right Here and Out There*, De La Warr Pavilion, Bexhill-on-Sea, England (2018); and *On the Edge*, Jesus College, University of Cambridge, England (2018). Public commissions include *Migrant*, Snape Maltings, Aldeburgh, England; and *Still Water*, National Memorial Arboretum, Alrewas, England. Wilding was shortlisted for the Turner Prize in 1988 and 1992, and was awarded a Henry Moore Fellowship at the British School at Rome in 1989. She was elected a Royal Academician in 1999, and was appointed an Officer of the Order of the British Empire (OBE) in 2019.

Hurly-burly: Phyllida Barlow, Rachel Whiteread, and Alison Wilding

Opening reception: Thursday, January 19, 6–8pm

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