

press release...

What follows is information about the 3rd and 4th shows in a series of 26 exhibition projects at the Ingleby Gallery which began July 2007 and will cease July 2008 when the gallery will be exactly ten years old. Each of the 26 installations presents a conversation between one invited artist and a counterpoint of their choice. For images and further information about the project or any individual exhibition please contact Caroline Broadhurst on 0131 556 4441 caroline@inglebygallery.com.

Rachel Whiteread & Robert Burns' Breakfast Table

from Saturday 28 July until Thursday 9 August
(the gallery will be open *everyday* from 10am – 5pm)

Rachel Whiteread (b. 1963) is internationally renowned as one of the greatest British artists of her generation. Casting familiar objects in raw materials such as plaster, rubber, concrete and resin, she transforms them into monuments to absent owners, and the traces of their anonymous lives. Whiteread is still perhaps best known in the UK for *House*, a concrete cast of an entire Victorian Terrace in London's East End that she completed in 1993 and which was controversially demolished shortly after. By "turning the world inside out" through her casting process, Whiteread's objects become at once familiar and strange, both unnervingly intimate and quietly neutral.

Whiteread's career to date is a litany of achievements and accolades: awarded the Turner Prize in 1993, she represented Britain at the Venice Biennale in 1997, has held solo exhibitions in important museums and galleries worldwide including her recent installation *Embankment* for the Turbine Hall at Tate Modern, and has completed several prestigious public art commissions including *Holocaust Memorial* (2000) in Judenplatz Vienna and *Monument* (2001) for the Fourth Plinth in Trafalgar Square, London. In 2007 she has solo exhibitions at Centro Arte Contemporaneo in Malaga, and Donnaregina Museum of Contemporary Art (MADRe) in Naples.

Poet **Robert "Rabbie" Burns** (1759 – 1796) is widely held to be one of the greatest of literary figures in Scotland and his life and work is still celebrated every year on 25th January with Burns Night, at which is traditionally recited his 'Address to a Haggis'. Poems and songs for which Burns remains well known today include "Auld Lang Syne", "To a Mouse" and "A Man's a Man for A' That".

This exhibition will present a recent sculpture chosen from Whiteread's own collection and a group of new works on paper, alongside an object with its own very specific history: Robert Burns' breakfast table.

David Batchelor & Nikolai Suetin

from Saturday 11 August – until Thursday 23 August 2007
(the gallery will be open *everyday* from 10am – 5pm)

"The monochrome is a subject that has interested me for a long time, partly because it's the dumbest form of painting that could possibly exist. Anyone can make a monochrome – it really doesn't require craft or skill of any kind at all. The difficult thing is how to make a good one, or an interesting one. How do you make a monochrome that isn't like every other monochrome. That always seems to offer the problem for the studio."

(David Batchelor in conversation with Clarrie Wallis in *Shiny Dirty*, Ikon Gallery catalogue, 2004)

David Batchelor (b.1955) is one of Britain's most exciting contemporary artists. His work is concerned above all things with colour, a delight in the myriad brilliant hues of the urban environment, and shot with a critical concern about how the Western world sees and responds to colour in this technological age. He is perhaps best known for his sculptural works which appropriate found objects and light-industrial materials to produce extraordinary installations exalting the ordinary, lurid or trashy whilst being in themselves mesmerisingly beautiful.

Batchelor has exhibited widely in museums and biennials both in the UK and abroad, most recently his installation *Festival Remix* for London's South Bank last winter. This summer, Batchelor holds a major solo exhibition *Unplugged* at Edinburgh's Talbot Rice Gallery during the Edinburgh Art Festival.

Nikolai Suetin (1897 – 1954) is acknowledged as one of the leading Russian Suprematist artists, having studied at the High Institute of Art, Vitebsk under the movement's founder, Kazimir Malevich.

This exhibition will present Batchelor's *Found Monochromes of London* (1997-2003) a projection of 81 35mm slides of blank rectangles - old posters, empty billboards etc. - discovered in the city and photographed by the artist, alongside Suetin's 1924-6 oil painting / collage *White Square (Suprematist Volume)*.