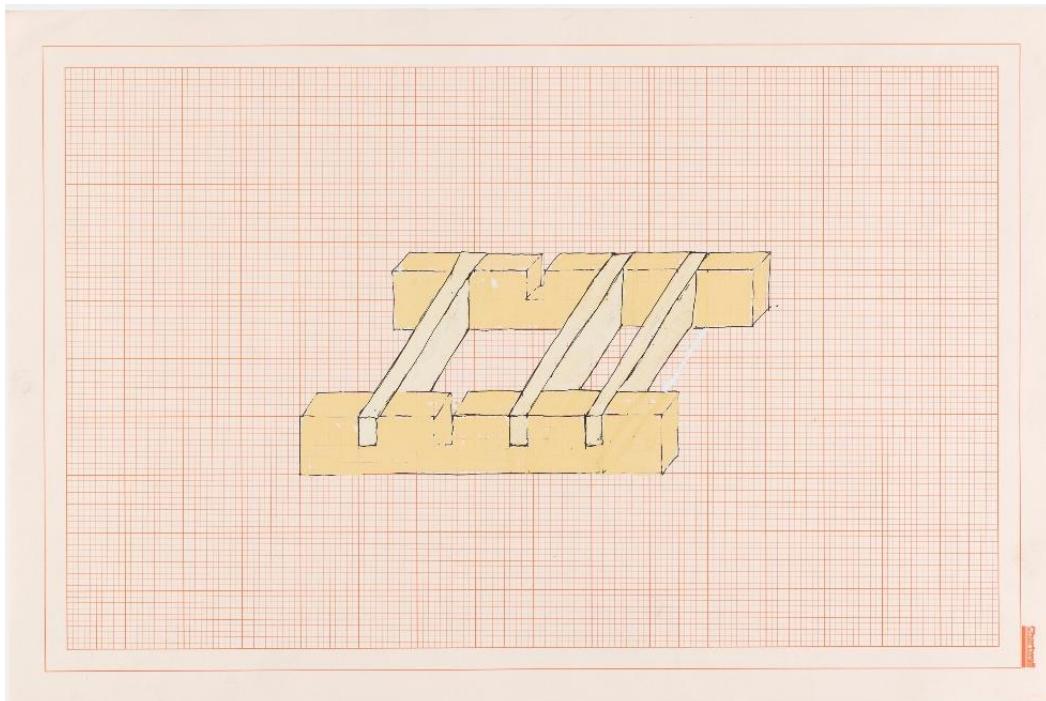


RACHEL WHITEREAD: on paper
with related sculpture
27 February – 18 April 2026
PV 26 February, 6 - 8pm



Rachel Whiteread, *Floor*, 1992, Correction fluid and ink on graph paper, 30 x 45.5 cm, courtesy the artist

Hazlitt Holland-Hibbert is pleased to announce an exhibition of drawings by Rachel Whiteread alongside a small selection of related sculptures, marking a rare departure from the artist's longstanding practice of keeping these two mediums separate. For decades, a label on the back of the artist's framed drawings has stated: 'It is Rachel Whiteread's express wish that none of her drawings should be exhibited alongside her sculptures' – a directive that underscores the deeply personal nature of her works on paper, most of which reside in her studio archive.

Curated in close collaboration with Whiteread, this exhibition therefore represents a significant moment in understanding her practice and reveals the fluid relationship between mediums that has always existed in her work, even as she has maintained their physical and conceptual separation. There is no hierarchy between the mediums; rather, as Allegra Pesenti observes, 'the drawings are as sculptural as the sculptures are graphic'.¹

Many of the drawings in this exhibition are dated from the 1990s, have never been publicly shown and come directly from the artist's studio. They range in surface and texture – glossy, grainy, transparent and bold – possessing a patina as tangible as that of her sculptures. Whiteread initially trained as a painter before shifting to sculpture, frustrated by the confines of the canvas. Drawing became the space where painting and sculpture could meet, allowing her to work with an intuitive sense of space and materiality that is sculptural in nature.

Many of the works in the exhibition are observations of floors shown independently of their original setting. Whiteread depicts black tiles, resin surfaces and interlocking structures,

¹ Allegra Pesenti. *Rachel Whiteread Drawings*, Hammer Museum and DelMonico Books, 2010, p.11
38 Bury Street, St James's, London SW1Y 6BB

including the parquet floor from the Berlin apartment where she lived for a year between 1992 and 1993. Several drawings - such as *Untitled (3 Hot Water Bottles)* (1992) and *Floor* (1992) - are made on graph paper and use correction fluid as a mark-making material. The contrast between the grid of the graph paper and the irregular, expressive lines underscores the drawings' subjective quality, standing in marked contrast to her casts.

In bringing these works together, the exhibition invites reconsideration of the boundaries between drawing and sculpture that artists from Matisse and Picasso to Richard Tuttle and Eva Hesse have explored. Here, the sculptures function not as finished works to which the drawings are subordinate studies, but as tools to illuminate the objectness and sculptural character of the drawings themselves. The result is a rare glimpse into Whiteread's guarded territory of thought – an invitation to her sanctuary, where the touch of the artist's hand is intimately revealed.

This exhibition is accompanied by a fully illustrated catalogue with an essay by Allegra Persenti, curator of 'Rachel Whiteread: Drawings', the major 2010-11 museum retrospective that toured the Hammer Museum, Los Angeles; Nasher Sculpture Centre, Dallas; and Tate Britain, London. The exhibition at Hazlitt Holland-Hibbert is the first to revisit Whiteread's drawings fifteen years after this landmark museum retrospective.



Rachel Whiteread, *Untitled (Black bed)*, 1991, fibreglass and rubber, 30 x 123 x 192cm, courtesy the artist

For further press information:

Sophie Campos

sophie@sophiecampos.com +44(0)7917 115678

Listings information:

RACHEL WHITEREAD

On paper, with related sculpture

27 February – 18 April 2026

PV 26 February, 6 - 8pm

Address: 38 Bury Street, St James's, London SW1Y 6BB

Opening hours: Tuesday – Saturday, 11am – 6pm

www.hh-h.com

@hazlithollandhibbert @rachelwhitereadofficial

#HazlittHollandHibbert #RachelWhiteread

Rachel Whiteread (b. 1963) was born in London, UK, where she currently lives and works. She studied painting at Brighton Polytechnic and sculpture at the Slade School of Fine Art. Whiteread won the Turner Prize for her public sculpture *House* (1993) and represented Great Britain at the 1997 Venice Biennale. She has been the subject of solo exhibitions at Kunsthalle Basel, the Reina Sofia, the Serpentine Gallery, and the Deutsche Guggenheim, among others. Her works are in several prestigious collections worldwide including the Museum of Modern Art, New York, the National Gallery of Art, Washington D.C., the Stedelijk van Abbemuseum, Eindhoven, the Tate, London and the Centre Pompidou, Paris. In 2019 Rachel Whiteread was awarded a damehood in the UK. Most recently, an exhibition of her works headlined the summer 2025 opening programme at Goodwood Art Foundation, UK and three works sculptures installed across the landscape.

Hazlitt Holland-Hibbert is a leading specialist in Modern and Contemporary British art. Formed in 2002, Hazlitt Holland-Hibbert is an independent association between Hazlitt, the long-established London gallery, and James Holland-Hibbert. The gallery holds an extensive stock of paintings, drawings and sculpture by Modern and Contemporary British artists of international renown. Since its establishment Hazlitt Holland-Hibbert has held numerous museum-quality exhibitions with works borrowed from public and private collections, including: *Lucian Freud – Early Works 1940-58* (2008); *Barbara Hepworth | Ben Nicholson: Sculpture & Painting in the 1930s* (2019); *Howard Hodgkin: Memories* (2020); *Frank Auerbach: Twenty Self-Portraits* (2023); and *Bridget Riley: The Responsive Eye: Paintings and Studies 1961-1966* (2025).