

9th Edition
2019

S

I

SCULPTURE IN THE CITY

T

C

Join the conversation

#sculptureinthecity



visitthecity



@sculpturecity



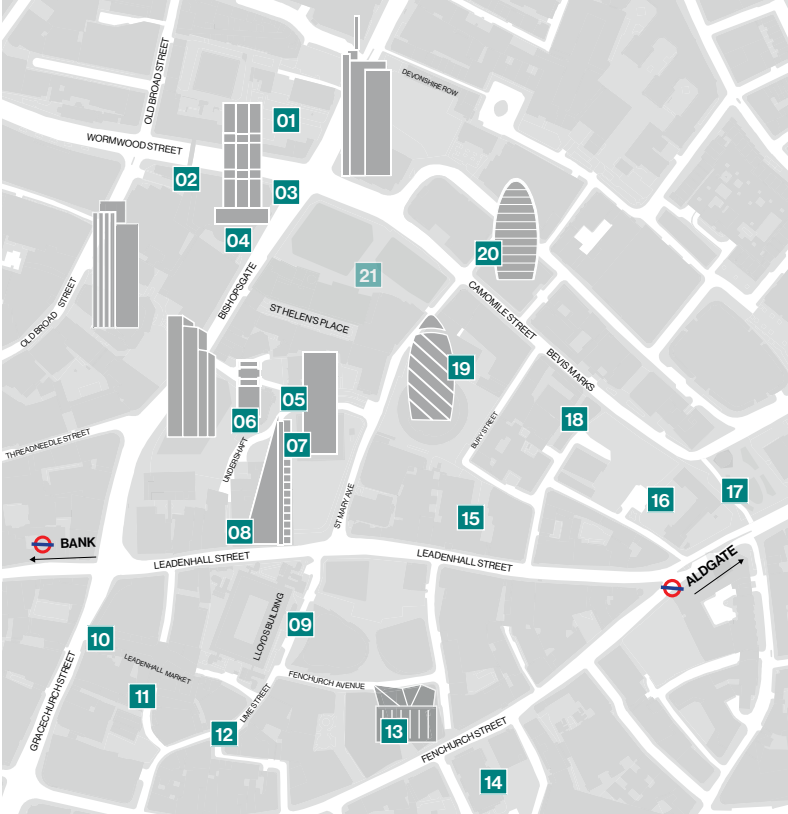
@sculptureinthecity

@visitthecity



Scan the art, uncover the story

An official partner of Sculpture in the City. Download the app to uncover the stories behind the sculptures.



Artists on show

- | | | |
|-----------------------|----------------------------|--------------------|
| 01 Kevin Francis Gray | 09 Leo Fitzmaurice | 17 Jyll Bradley |
| 02 Do Ho Suh | 10 Patrick Tuttofuoco | 18 Clare Jarrett |
| 03 Michael Lyons | 11 Shaun C. Badham | 19 Reza Aramesh |
| 04 Leo Fitzmaurice | 12 Marisa Ferreira | 20 Elisa Artesero |
| 05 Nancy Rubins | 13 Jennifer Steinkamp | 21 Jonathan Trayte |
| 06 Salvatore Arancio | 14 Leo Fitzmaurice | |
| 07 Nina Saunders | 15 Nathan Coley | |
| 08 Lawrence Weiner | 16 Juliana Cerqueira Leite | |

Sculpture in the City is an annual urban sculpture park set amidst the iconic architecture of the City's insurance district. Every summer, the City of London, in partnership with local businesses, unveils a brand new selection of artworks by internationally acclaimed and emerging artists.

World-class contemporary sculpture complements the unique architectural quality of the area and engages the passers-by, who range from local workers to architectural tourists and other visitors, and animates one of the most dynamic parts of the City of London.

Now celebrating its 9th edition, **Sculpture in the City** has shown 95 artists and 113 artworks to date, continuing to grow from strength to strength.

In addition to the artworks on display, each year **Sculpture in the City** delivers a bespoke education programme.

The ninth edition also engaged a wider audience through a series of programmed events for the successful late night arts festival **Nocturnal Creatures** in July in partnership with the **Whitechapel Gallery**. In addition a new track was launched as part of **Musicity x Sculpture in the City** celebrating one of the new public spaces in the area.

Michael Lyons

1943-2019

This year's edition is dedicated to Michael Lyons who was also one of the participating artists in the 6th edition of Sculpture in the City.

Michael Lyons (b.1943 – d.2019) gained recognition in the 1960s when he was included in exhibitions such as the ICA's 'Young Contemporaries' and the Whitworth's 'Northern Young Contemporaries'. By the mid-1970s he was one of the finest steel sculptors of his generation, whose potent, architectural forms commanded attention in their relation to landscape. 'Heights of David' (1976–77), exhibited at London's Serpentine Gallery, Manchester's Whitworth and Yorkshire Sculpture Park, confirmed and embodied this.

Michael's sculpture ranges from steel constructions, rooted in the tradition of Picasso, González and David Smith, to organic bronzes modelled on an intimate or monumental scale; although abstract, it draws on aspects of nature, myth and ancient cultures. A visit to China in 1993 profoundly influenced the development of Michael's work through teaching and making sculpture in Hangzhou, Beijing, Shanghai and many other cities. Residencies in Mexico, Germany, USA, Turkey and Cyprus have resulted in numerous large-scale sculptures produced in relation to these countries' cultures and sculptural traditions.

Michael's drawings and sculpture are represented in the collections of the Canary Wharf Group, Arts Council England, Henry Moore Institute, Yale Centre for British Art and galleries throughout Britain and abroad. Michael was a founding member of Yorkshire Sculpture Park and Vice-President of the Royal British Society of Sculptors.

Michael Lyons is survived by his wife, Stephanie, and their children, David and Anna.



Michael Lyons in the studio with Stagnight, April 2019

The Artworks

Reclining Nude I

01



Kevin Francis Gray

St Botolph-without-
Bishopsgate Churchyard

2016

Statuario marble

96 x 215 x 73 cm

'Reclining Nude I' marks a turning point in Kevin Francis Gray's practice as a sculptor. Moving away from figuration and classicism, the larger-than-life 'Reclining Nude I' steered his new body of work into an exploration of the materiality of marble. While her form echoes the reclining nude form well-known from the likes of Matisse, Gray is seeking to push the limits of the stone and contemporise ancient materials and stone-carving techniques. The result is an art historical trope that has been brought into the 21st century and invites the viewer to engage with the sculpture much more intimately, confidently and physically.

© Kevin Francis Gray Studio, courtesy Pace Gallery. Photo by Camilla Santini, courtesy of Kevin Francis Gray Studio with support from Pace Gallery

A Musicity location: Listen to sound art in the very place that sparked its creation.

Bridging Home, London

02



Do Ho Suh

Wormwood Street
Footbridge, Wormwood
Street
EC2

2018

Steel, plywood, softwood,
PVC, paint finishes

840 x 860 x 590cm

Bridging Home, London, 2018 by Do Ho Suh is an ambitious commission installed on the footbridge over Wormwood Street - one of the busiest roads in the City of London, near Liverpool Street. Do Ho Suh's architecturally scaled installations are informed by his personal experiences, that recreate specific domestic spaces that he has resided in, expanding on his ongoing investigations of memory, notions of home and migration, crosscultural displacement and integration. Bridging Home is a series that Suh has been conceptualising over the last decade. The piece is a to-scale replica of his childhood home, a traditional Korean house, adorned with a bamboo garden, that appears to have fallen onto the bridge at an angle. Upon the invitation to respond to the migrant history of the East End and the City of London, Suh has conceptualised a physical realisation of the Bridging Home series, drawing parallels with his



work and the impact of migration on individual stories, contrasting with the glass and steel architecture of the City of London.

The work is curated by Fatoş Üstek and fabricated by The White Wall Company, with plants from Blooming Artificial.

Further thanks to Lehmann Maupin, Victoria Miro, Savills, Velorose and Wedlake Bell.

Commission supporters:



**ARTS COUNCIL
ENGLAND**

ARTS COUNCIL KOREA ARTS COUNCIL ENGLAND JOINT FUND



Arts Council Korea



**CITY
LONDON**



한국문화원
Korean Cultural Centre



PHILLIPS

Simmons & Simmons



Michael Lyons

Corner of Bishopsgate &
Wormwood Street
EC2M 3XD

1985

Mild Steel, rusted and
varnished

140 x 140 x 108 cm

'Stagnight' was developed from a drawing residency in Grizedale Forest (Cumbria, UK) in 1984. The sculpture was inspired by strong black and white drawings of trees and shadows, where the light and shade of the drawings are transformed into the solid and void of the sculpture.

'Stagnight' is a play on words and references; while drawing, a huge stag watched the artist through the trees - the title also makes reference to the mayhem of a stag night! The upright forms are based on observation of carts and trailers for transporting tree trunks nearby in the forest.

This work has been shown in several settings - urban, rural, and architectural - and the different settings alter the nature of the work. This is not a big sculpture but has a presence beyond its size.



Leo Fitzmaurice

99 Bishopsgate

2019

Reflective vinyl, paint,
aluminium, steel

220 x 160 x 10 cm

Leo Fitzmaurice's *Arcadia* (2019) is one element of a multi-part sculpture based on the conventions of public signage. The works are part of the artist's ongoing interest in what he terms 'information-objects'. His work looks at how these objects are designed to relate to us physically within the environment. With *Arcadia* the artist has substituted the factual information, usually found on these signs, for something more poetic, allowing viewers to enjoy this material, along with the space around it in a new and more open-ended way.

Arcadia was originally commissioned by Yorkshire Sculpture Park where an earlier version of *Arcadia* still resides.

Crocodylius Philodendrus

05



Nancy Rubins

1Undershaft
EC3A 6HX

2016 / 2017

Cast iron, brass, bronze,
aluminum, stainless steel
armature and stainless
steel wire cable

433.1 x 548.6 x 489 cm

As part of her series *Diversifolia*—which in the scientific names of plants indicates a single species possessed with a considerable variety of leaf—*Crocodylius Philodendrus* employs clusters of bouquet like arrangements comprised out of a variety of animal forms that explode into space in all directions. Her calculated compositions employ a structural property called “tensegrity,” wherein individual parts are arranged in balanced compression and secured with tensile cables, that galvanizes the aluminum crocodiles, hogs and deer, cast iron tortoises, and bronze zebras into purely formal, abstract components as they propel into space due to their aggregate momentum. Circumnavigating her towering assemblage reveals the transformation of found objects and industrial refuse into expertly orchestrated abstractions that are fluid and rhizomatic in nature.

It Was Only a Matter of Time Before We Found the Pyramid and Forced It Open

06



Salvatore Arancio

1 Great St Helen's
EC3A 6HX

2017

Glazed and unglazed
ceramic, epoxy resin

160 x 90 x 270 cm, 160 x 90
x 250 cm

Salvatore Arancio's works *It Was Only a Matter of Time Before We Found the Pyramid and Forced It Open* evoke a sculptural garden in which the sculptures are shaped by forms informed by the petrified trees of the "Lava Trees State Park" in the Hawaii Island, that preserves lava moulds of the tree trunks that were formed after a volcanic eruption in 1790. By using a natural material like clay to recreate the lava trees' totemic presence and by toning the resulting shapes with iridescent, metallic glazes, the artist's aim is to create a link to his ongoing fascination about nature as a theatre for rituals, worships and self-induced trance states. Arancio doesn't hesitate to convene science and make apparent their mystical side decontextualizing the forms that have inspired him and emphasize the strangeness and the evocative power of these natural elements that may recall phallic symbols and esoteric signs.

Courtesy of the artist and Federica
Schiavo Gallery
Photo © Andrea Rossetti



Nina Saunders

Undershaft
EC3P3DQ

2008 Edition Of 6

Concrete and stainless
steel

78 x 78 x 92 cm

Nina Saunders has been fashioning domestic objects into odd and subversive works of art that can take on various readings depending on the context. 'Abstract Mass' is an armchair made of concrete and stainless steel, which begs the question of displacement. In a diverse city like London, this question gains political, cultural and personal significance. De-contextualized and re-contextualized, the work questions the boundaries between public and private space, between domesticity and domestication, between responding to the city plan and creating a 'situation'.

You are tempted to touch it, even sit on it, but upon closer inspection, you realize its surface is rough and uninviting. Is loneliness hard to bear? Does it make you feel small in a huge space? Abstract Mass is a disruptive work that, in its isolation, makes us (re)think the city and its people; of solace and loneliness, of the material that may seem rough but has enormous potential, just like ourselves.

**WITHIN A REALM OF
RELATIVE FORM
A PURSUIT OF A FORM
AN ESSENTIAL COMPRESSION
OF A FORM
AN ESSENTIAL EXPANSION
OF A FORM
A DEGRADATION OF A FORM
AN OBJECTIFICATION OF
WHICHSOEVER FORM
ALL TOGETHER NOW**

08



Lawrence Weiner

Leadenhall Building EC3V 4AB

The work initially appeared in 2005

Language and the materials referred to

Dimensions variable



Leo Fitzmaurice

Front of Willis Building,
Lime Street EC3M 7DQ

2019

Reflective vinyl, paint,
aluminium, steel

220 x 160 x 10 cm

Leo Fitzmaurice's Arcadia (2019) is one element of a multi-part sculpture based on the conventions of public signage. The works are part of the artist's ongoing interest in what he terms 'information-objects'. His work looks at how these objects are designed to relate to us physically within the environment. With Arcadia the artist has substituted the factual information, usually found on these signs, for something more poetic, allowing viewers to enjoy this material, along with the space around it in a new and more open-ended way.

Arcadia was originally commissioned by Yorkshire Sculpture Park where an earlier version of Arcadia still resides.



Patrick Tuttofuoco

Leadenhall Market
EC3V 1LT

2017

Neon light and steel
structure

268 x 315 cm

Tuttofuoco has proven his skill in capturing the vibrations of social, urban, and collective contexts, sowing public and private spaces with works that have become a part of the urban landscape over time. The neon lights *The Source* depicts the artist's hands as he mimes some words conveyed using a sign language liberally inspired by those of youth subcultures.



Shaun C. Badham

Leadenhall Market
just of the main atrium
EC3V 1LT

2014

Neon

550 x 20 x 80 cm

I'M STAYING is a neon sculpture which was originally commissioned in 2014. The sculpture travelled around the city of Bristol; UK moving quarterly for two and a half years, with each location determined by the Bristol public voting online and suggesting new locations. The I'M STAYING project has since expanded and produced multiple artworks, including prints, screen-printed t-shirts, stamped currency, videos, photography, surveys and paintings. Each of these pieces attempts to explore the varying discourse generated from the neon and its movements. The artist will be developing new works while the sculpture resides in Leadenhall Market.



Marisa Ferreira

Cullum Street
EC3M 7JJ

2018

Powder coated stainless
steel, acrylic glass

206 x 166 x 14cm (each)

The artwork invokes Pierre Nora's notion of "lieux de mémoire" to reflect the urban landscape as fragment, memory and vision and to question how industrial ruins solicit affective, imaginative and sensual engagements with the past.

The artwork is made of powder coated stainless steel and coloured perspex and its shifting nature of light engages and challenges the observer's perception of space and colour. The artwork dimensions present the exact measurements of the existing windows at Sampaio Ferreira – a former textile company in Vale do Ave, north of Portugal, where the artist was born -- and are built using the same construction method of a founded book shelf from the same company.



Jennifer Steinkamp

10 Fenchurch Ave
EC3M 5BN

2019

Video Installation

Botanic is inspired by the garden plans for the Stanford Wildflower Seeding Project and the garden at the Stanford Hospital. A botanical garden is a collection of plants labeled with their botanical names typically housed in an educational context. The flowers are animated with a cubic framework which utilizes the outer edges of the video wall. The flowers are blown by an unseen force causing them to collide with each other and the frame. They break apart into a diaspore of seeds, twigs, leaves and petals. The piece loops forwards and backwards breaking apart and coming back together.

To be screened for the months of November, January and March. Please check the Sculpture in the City website for additional screening times.



Leo Fitzmaurice

Plaza outside Fenchurch
Street Station EC3M 4AJ

2019

Reflective vinyl, paint,
aluminium, steel

220 x 160 x 10 cm

Leo Fitzmaurice's Arcadia (2019) is one element of a multi-part sculpture based on the conventions of public signage. The works are part of the artist's ongoing interest in what he terms 'information-objects'. His work looks at how these objects are designed to relate to us physically within the environment. With Arcadia the artist has substituted the factual information, usually found on these signs, for something more poetic, allowing viewers to enjoy this material, along with the space around it in a new and more open-ended way.

Arcadia was originally commissioned by Yorkshire Sculpture Park where an earlier version of Arcadia still resides.



Nathan Coley

Cunnard Place
EC3A 5AR

2017

Illuminated text, scaffolding

Dimensions variable

Originally commissioned as part of Aarhus 2017 - European Capital of Culture. Nathan Coley is interested in the idea of 'public' space, and his work explores the ways in which architecture becomes invested – and reinvested – with meaning. Across a range of media Coley investigates what the built environment reveals about the people it surrounds and how the social and individual response to it is in turn culturally conditioned. He is best known for a series of illuminated text works that take found phrases (never written by the artist) and by placing them in new contexts creates a powerful ambiguity of meaning. Here the phrase 'The Same for Everyone', which the artist first encountered on a hand-painted sign in Denmark, might be read as either a question, provocation, utopian proposal or a statement of protest.



Juliana Cerqueira Leite

Mitre Square
EC3A 5DH

2012

Forton MG, steel,
urethane foam

366 x 61 x 56 cm

Climb was made from the inside out. The sculpture is an obelisk made inside a tall wooden column filled with nearly three tons of wet clay. Starting at the base of this structure the artist physically dug her way upwards through the center of the material, leaving behind a vertical tunnel. The surface of the clay inside was marked by imprints of her knees, feet, elbows, fingers and hands as she worked her way up. Once the artist reached the top of this column of clay she cast the tunnel she'd made in a mixture of plaster and acrylic. The cast, which turned the negative space left by her actions into a shape, was then excavated out from underneath the remaining clay. Only then was the sculpture revealed for the first time, like a photograph developed from film.

Dutch/Light (for Agneta Block)

17



Jyll Bradley

Aldgate Square EC3N 1AF

2017

Re-purposed timber from
Chatham Naval Dockyard,
Edge-Lit Plexiglas, mirrored
steel, steel plate

9m (width) x 5m (height) x
3m (depth)

Dutch/Light (for Agneta Block) is an artwork pavilion activated by light which takes its structure from early glasshouse technology. The work was commissioned to mark the 350th anniversary of the infamous Dutch Raid on the River Medway, Kent an event which precipitated an end to the Anglo-Dutch wars. The peace which followed led to cultural exchange between the two nations based on growing plants under glass. Dutch/Light changes through the sun's passage creating a space of shifting geometric colour. The work is named for a key figure in Dutch horticulture - Agneta Block (1629-1704), an art patron and plantswoman who was the first European to grow a pineapple from seed.

Commissioned by Turner Contemporary and Chatham Historic Dockyard Trust in collaboration with Culture Kent.



Clare Jarrett

Heneage Lane
EC3A 5DQ

2018

Fabric, timber, vinyl

3330 x 150 cm

The sari is a traditional form of clothing: a single six metre length of cloth, worn wrapped and draped around a woman's body. This diverse, multipurpose garment is integral to women's lives, connecting them to status and age. They use it to hold hot pans, to wipe their children's faces, and to clean their homes. Saris are known to catch fire, burning their wearers. Some women use their saris to hang themselves when life becomes unbearable.

This work consists of sari-like lengths, sewn together, hanging from a beam stretching the length of Heneage Lane and supported by its lamp posts. Its softness echoes aspects of women's lives, of domesticity, of laundry put out to dry, and of subjugation or flirtation. From a distance the splashes of colour give the feeling of a long narrow painting.

Sari Garden was commissioned by Sculpture in the City 2018.

Site of the Fall - study of the renaissance garden: Action 180: At 9:15 am Sunday 28 May 1967

19



Reza Aramesh

Bury Court EC3A 8EX

2016

Hand carved, polished Carrara marble. Unique version of two

240 x 80 x 55cm

Action 180: At 9:15 am Sunday 28 May 1967 is one of a series of 12 sculptures that form the body of work titled 'Site of the Fall - Study of a Renaissance Garden'. From research on reportage images of the Vietnam war, a single composition was selected, the image of which has been reconstructed through a process of rendering based on live subjects. Hand carved Carrara marble depicts the subject as larger than life. The plinth is a site-specific design to communicate with the environment of where it's situated.

Image courtesy of the artist
kindly loaned by the Kamel Lazaar
Foundation

A Musicity location: Listen to sound art in the very place that sparked its creation.

The Garden of Floating Words

20



Elisa Artesero

70 St Mary Axe EC3A 8BE

2017

Clear acrylic, and blue neon glass

50cm x 50cm base, 200cm height

'The Garden of Floating Words' is a neon poem that appears to be floating in the darkness from within the foliage of the garden planter. During the daytime, the words are revealed to be on tall rectangular clear acrylic stands, their structure echoing the tall glass buildings surrounding the garden space, but at night the words alone become the main feature. Using neon, a light source traditionally associated with the city, Artesero creates something ephemeral to make a space for quiet contemplation within the busy complex.

The work was first commissioned by Canary Wharf Group for the Winter Lights Festival 2017.



Jonathan Trayte

100 Bishopgate

2019

Marble, granite, limestone, basalt, powder-coated steel, stainless steel, bronze, cast iron, concrete, reinforced plastics, glass, pigments, nylon, light fittings

Dimensions variable

The *Spectacle* is a site-specific installation comprised of seating, lighting and sculpture. Situated in a busy thoroughfare for pedestrians, these striking visual devices perform collectively as a meeting place, or somewhere to pause. Highly stylized colours and motifs are borrowed from the language of foodstuffs and confectionary. Glossy, synthetic skins of paint and glass give the work a colourful pop status, a chameleon appearance and an almost edible quality. The work is a coming together of natural forms and saccharine colours, generating a dynamic physical presence in the urban landscape.

Sculpture in the City programme for Whitechapel Gallery's Nocturnal Creatures

Sculpture in the City was once again the associate programme partner for **Whitechapel Gallery's** Nocturnal Creatures festival.

On Saturday 20 July, this annual free late night contemporary art festival transformed a host of east-end spaces with an exciting programme of installations, performances, music, film and culinary experiences.

This year, Sculpture in the City commissioned **Guillaume Vandame's** *Notice Me (LGBTQIA+ Walk)* and **Graeme Miller's** *On Air*, both social sculptures, as well as a series of performances, talks, and tours led by Sculpture in the City artists **Reza Aramesh, Shaun C Badham, Marisa Ferreira, Leo Fitzmaurice, Clare Jarrett, and Nina Saunders.**

Further thematic tours of the ninth edition of Sculpture in the City included 'Where Art Meets Architecture' led by **David Rosenberg** of Velorose.

Musicity x Sculpture in the City was live again during Nocturnal Creatures with a Silent Disco evening at Leadenhall Market headlined by **Mixmaster Morris** who is also the composer of the latest Musicity x Sculpture in the City track located at 70 St Mary Axe. **Midori Komachi** performed a solo violin programme including her Musicity x Sculpture in the City site-specific composition 'Full as Deep' at Undershaf.

Acclaimed street photographer **Nick Turpin** documented the evening and judged an instagram-based street photography competition.

The Sculpture in the City programme for Nocturnal Creatures is supported by



**FANTASTIC
FEATS**
THE BUILDING OF LONDON

EST. 1321
**LEADENHALL
MARKET**
LONDON

22 Bishopsgate

On Air

Graeme Miller



St Botolph's without Aldgate, EC3N 1AB

Graeme Miller's *On Air* is a broadcast work staged between an aerial vantage point and an audience at ground level. The landscape is translated into words by a team of commentators and relayed to the remote audience, where an act of faith between the listeners and speakers ensues. A score of shifting grammatical tools reveal juxtaposition, synchronicity, action, space, the common and the unique. Each presentation is an unscripted and singularly composed response to its location.

Visitors to *Nocturnal Creatures* were invited to listen to *On Air* at St Botolph's without Aldgate.

Produced in collaboration with Artsadmin.

Notice Me

Guillaume Vandame



Departed from Aldgate Square EC3N 1AF

As part of **Nocturnal Creatures**, artist **Guillaume Vandame** led *Notice Me* (*LGBTQIA+ Walk*) a social sculpture that took the form of a peaceful walk inviting individuals from the LGBTQIA+ community and queer allies of all ages and backgrounds seeking to support the cause of equality and free love.

The nature of the walk was gentle and fluid, exploring the **Sculpture in the City** area over the evening and the diversity of sculptures on display along the way. *Notice Me* celebrated the ordinary beauty of being queer and the importance of queer visibility in urban environments. Participants were encouraged to dress in one of seven colours – red, orange, yellow, green, blue, purple, pink – and together formed a rainbow.

Gallery of images from Nocturnal Creatures 2019



Our Nocturnal Creatures programme also included Reza Aramesh' performance *Scramble 1976* with dancer Joshua Smith (top), Silent Disco with MixMaster Morris, part of Musicity Live (bottom) and *A Really Cosy Little Home* by Nina Saunders with performer Salv Scarpa and violinist Midori Komachi (right). All photos: © Nick Turpin



For more information on
Nocturnal Creatures go to:

whitechapelgallery.org/events/nocturnal-creatures-2019/

Whitechapel Gallery



X

SCULPTURE IN THE CITY

Musicity x Sculpture in the City allows visitors to experience architecture-inspired music and sound art in the very place that sparked its creation.

The programme was launched in 2018 adding to the digital transformation of Sculpture in the City by enlivening ten sites from Aldgate to Shoreditch and from Leadenhall Market to St Botolph's-without-Bishopsgate and featuring ten newly commissioned tracks, ranging from modern classical and electronic to globally inspired soundscapes.

A new track by Mixmaster Morris will be launching to coincide with Nocturnal Creatures on 20th July at 70 St Mary Axe, one of the new sites of this year's exhibition and a new City public space.

These tracks are available 24/7 simply by using headphones and your mobile device. Listen to the tracks and find out more on:

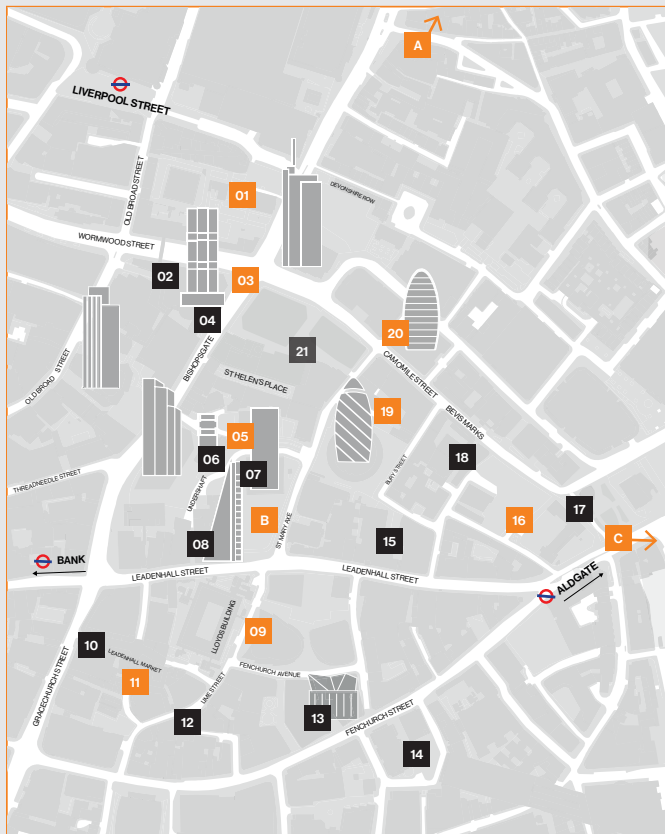
musicityglobal.com/cities/musicity-x-sculpture-in-the-city/

Locations:

- | | | |
|------------|---------------------------------------|----------------------------------|
| 1. | St Botolph-without-Bishopsgate | Tawiah |
| 3. | 99 Bishopsgate | Angèle David-Guillou |
| 5. | Undershaft | Midori Komachi |
| 9. | Lime Street | SuperCool-Guy feat. Fay Cannings |
| 11. | Leadenhall Market | Masato Kakinoki/
abirdwhale |
| 16. | Mitre Square | Simon Vincent |
| 19. | Bury Court | Sarathy Korwar |
| 20. | 70 St Mary Axe | <i>Launching 20 July</i> |

Supported by

Brookfield
Properties



Other locations:

- A** **Principal Place** 111-113 Worship St, London EC2A 2BA
- B** **St Helen's Square** Leadenhall Street, London EC3V 4QT
- C** **Aldgate Tower** 2 Leman St, London E11FE

Sculpture in the City

Education programme 2019

Sculpture in the City offers exciting opportunities for young people to engage with the City of London through our extensive educational programme delivered by Urban Learners.

This summer, working with artists, architects and partner company volunteers, 200 students from 9 local schools participated in a total of 36 workshops that:

- explored the City public spaces and neighbouring buildings (before and after the sculptures are installed)
- creatively responded to the public spaces and sculptures

These customised workshops represent a significant element of the Sculpture in the City overall programme, and benefit students, aged 10-14 years old, from neighbouring borough schools. These schools have students from under-represented communities, many of whom have never visited the City

before, and/or are unlikely to consider the City, art or the built environment as career and cultural pathways options. Through the series of four workshops, the students discover new places in the city, and learn about the value of public art.

Participating schools this year:

- CoLA: Islington (Islington)
- CoLA: Shoreditch Park (Hackney)
- CoLA: Southwark (Southwark)
- CoLA: Highgate Hill (Islington)
- Mulberry Academy Shoreditch (Tower Hamlets)
- Swanlea School (Tower Hamlets)
- Christ Church C of E Primary (Tower Hamlets)
- St Elizabeth's RC Primary (Tower Hamlets)
- St Monica's RC Primary (Hackney)



Discover the area

Explore the wider cultural offer of the area and other artworks nearby.



Image credit: Nigel Young/Foster + Partners

Bloomberg

3 Queen Victoria St, EC4N 4TQ

Forgotten Streams

Cristina Iglesias

Located in two of the public plazas around the Bloomberg site. This sculpture spans across the Bloomberg site as a three-part work. Water ebbs and flows over multiple layers of cast bronze, sculpted from branches and leaves. The artist was inspired by the ancient Walbrook river which wound through this site for hundreds of years.

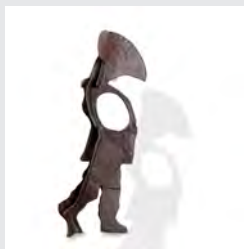


Image credit: 'Courtesy Goodman Gallery (SA).'

Tower 42

25 Old Broad St, EC2N 1HN

Shadow Quartet

William Kentridge

William Kentridge's Shadow Quartet forms an ensemble of four bronze figures (only three of the suite of the four have been installed), each one of which is a cluster of multiple 'shadow' figures with different personas that appear and disappear as you move around them. Ambiguity, recognition and deception are intertwined as each sculpture morphs playfully from one persona to another, changing before your eyes, animated by your movement.

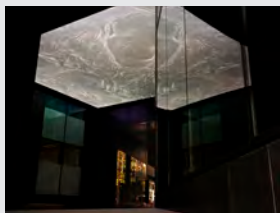


Image courtesy of Phaophanit + Oboussier Studio

10 Fenchurch Avenue

10 Fenchurch Ave, EC3M 5BN

The Call of Things, 2018

Vong Phaophanit and Claire Oboussier

Taking form over the course of 12 months 'The Call of Things' consists of four video 'tableaux' filmed over the year depicting moments of inter-seasonal transience.

Each tableau includes a composed soundscape incorporating field recordings and hydrophonic sound to create multi-layered weaves of sound.

Jennifer Steinkamp's Botanic will be screened the months of July, September, November, January and March.

Broadgate

EC2M 3WA

Broadgate's collection of public spaces play host to over 100 cultural events annually providing a vibrant showcase for emerging creative, art and design talent.

Visit broadgate.co.uk for more information.

Fantastic Feats: the building of London

31 May - 1 December 2019



This six-month long season of street theatre and circus, art, music, exhibitions, walks and tours is inspired by several important historical anniversaries, including the 200th birthdays of Sir Joseph Bazalgette (inventor of London's sewer system) and Sir Horace Jones (architect and designer of Tower Bridge), 125 years since the completion of Tower Bridge and 150 years since Blackfriars Bridge and Holborn Viaduct opened.

Find out more: www.cityoflondon.gov.uk/fantasticfeats or pick up a brochure from the City Information Centre.

Previously featured artists

1st Edition 2011

Anish Kapoor
Julian Opie

Kenneth Armitage
Franz West

2nd Edition 2012

Tracey Emin
Michael Craig-Martin
Angus Fairhurst
Julian Opie

Dan Graham
Thomas Houseago
Yayoi Kusama

3rd Edition 2013

Jake & Dinos
Chapman
Robert Indiana
Ryan Gander
Jim Lambie

Shirazeh Housiary
Richard Wentworth
Antony Gormley

4th Edition 2014

Lynn Chadwick
Jim Lambie
Julian Wild
Paul Hosking
Richard Wentworth

Joao Onofre
Ben Long
Nigel Hall
Cerith Wyn-Evans

5th Edition 2015

Kris Martin
Laura Ford
Adam Chodzko
Folkert de Jong
Xavier Vielhan
Sigalit Landau
Ekkehard Altenburger

Tomoaki Suzuki
Keita Miyazaki
Ai Weiwei
Damien Hirst
Bruce Beasley
Shan Hur

6th Edition
2016

Gavin Turk
William Kentridge &
Gerhard Marx
Lizi Sanchez
Ugo Rondinone
Recycle Group
Jurgen Partenheimer
Huma Bhabha
Anthony Caro
Michael Lyons

Benedetto
Pietromarchi
Enrico David
Mat Collishaw
Jaume Plensa
Giuseppe Penone
Petroc Sesti
Sarah Lucas
Shan Hur

7th Edition
2017

Gavin Turk
Mark Wallinger
Martin Creed
Ryan Gander
Paul McCarthy
Nathaniel Rackowe
Daniel Buren
Fernando
Casasempere
Kevin Killen

Mhairi Vari
Gary Webb
Recycle Group
Damien Hirst
Bosco Sodi
Peter Randall-Page
Karen Tang

8th Edition
2018

David Annesley
Richard Rome
Gabriel Lester
Tracey Emin CBE RA
Clare Jarrett
Juliana Cerqueira
Leite
Michail Pirgelis
Miroslaw Balka
Karen Tang

Sarah Lucas
Amanda Lwin
Shaun C. Badham
Sean Scully RA
Thomas J Price
Jyll Bradley
Jean-Luc Moulène
Nancy Rubins
Marina Abramović
Do Ho Suh

#sculptureinthecity

Contact

Press enquiries: SITC@brunswickgroup.com

General enquiries: sculptureinthecity@cityoflondon.gov.uk

Project Partners:



TENACITY



22 Bishopsgate

Project Patrons:

Beazley | Fantastic Feats | Generali Real Estate | Leadenhall Market | MTEC |
PLP/Architecture | Price & Myers

With thanks to participating galleries and artists

Artsadmin | Clare Jarrett | Do Ho Suh | Elisa Artesero | Federica Schiavo Gallery | Gagosian |
Galeria Presença | Graeme Miller | Guillaume Vandame | Jennifer Steinkamp | Jonathan Trayte |
Juliana Cerqueira Leite | Jyll Bradley | Kamel Lazaar Foundation | Kevin Francis Gray Studio |
Lawrence Weiner | Lehmann Maupin | Leo Fitzmaurice | l'étrangère | Lisson Gallery | Marisa Ferreira |
Michael Lyons | Nancy Rubins | Nathan Coley | NewArtCentre | Nina Saunders | Pace Gallery |
Parafin | Patrick Tuttofuoco | Reza Aramesh | Salvatore Arancio | Shaun C Badham |
The Sunday Painter | TJ Boulting | Victoria Miro
