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SCULPTURE IN THE CITY

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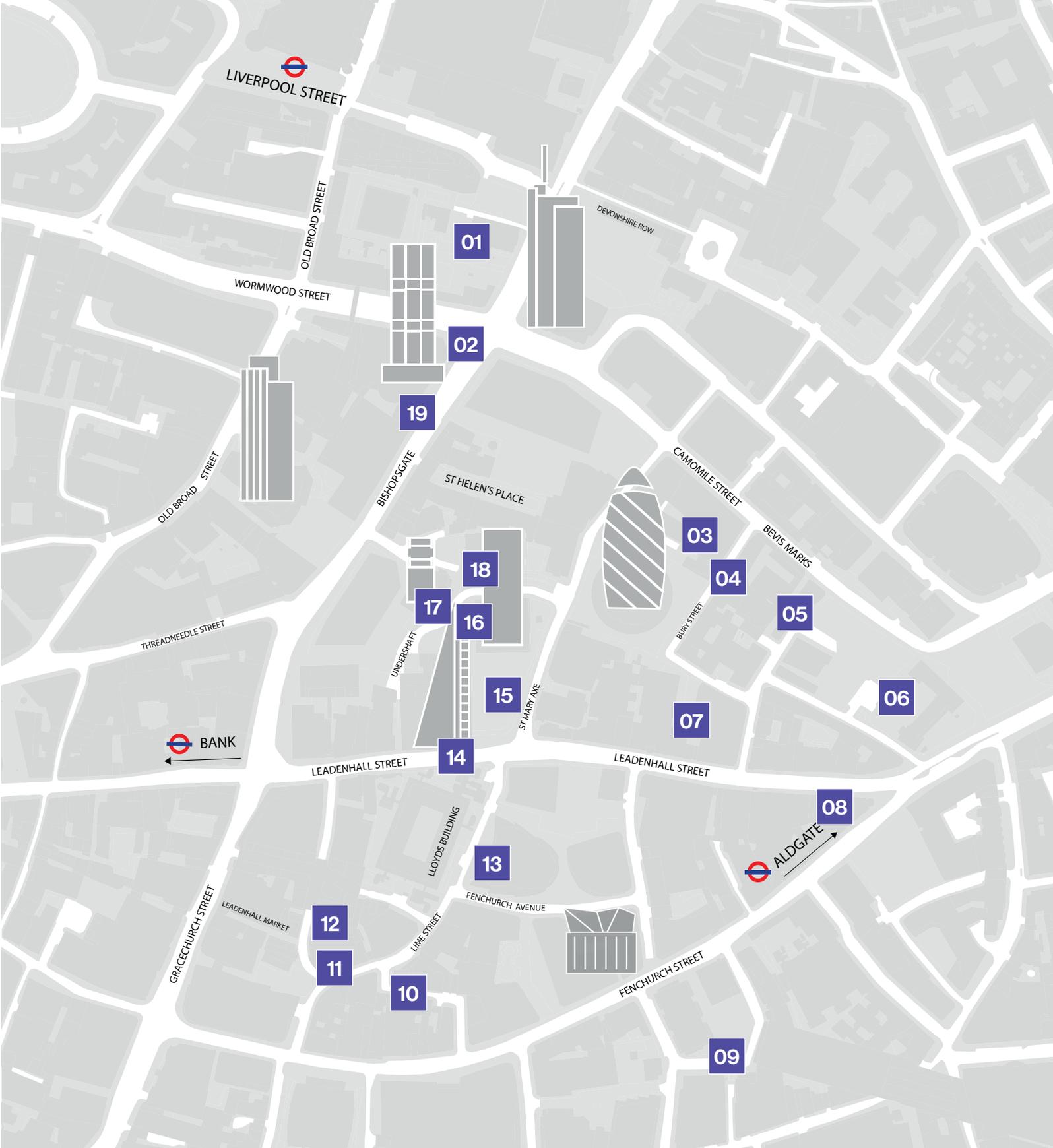
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An official partner of Sculpture in the City. Download the app to uncover the stories behind the sculptures.



Artwork

- | | | | | | |
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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 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 animates one of the most dynamic parts of the City of London.

Now celebrating its 8th edition, Sculpture in the City has shown 81 artists and 97 artworks to date, continuing to grow from strength to strength.

In addition to the artworks on display, Sculpture in the City has a bespoke education programme and will be delivering City Sculpture Fest and participating in the Whitechapel Gallery's late night arts festival, Nocturnal Creatures, which will coincide with the launch of Musicity x Sculpture in the City.

The Artworks



David Annesley

St Botolph-without-
Bishopsgate Churchyard

1969

Painted aluminium

223.5 x 210.2 x 61 cm

'Untitled' (1969) is a mandala-like form, which satisfyingly contains smaller shapes within itself in perfect equilibrium. Annesley found this type of structure 'restorative...it releases endorphins and gives the eye and brain what it likes to do, namely introduce order'. These open-form, metal sculptures drew upon his own physical experience flying as an RAF pilot. They convey a sense of weightlessness and expand into and envelop the surrounding space outlined by their linear forms. In 1964, Annesley was introduced to the American Color Field painter, Kenneth Noland. This artistic friendship was significant in bridging the traditionally separate mediums of sculpture and painting, and encouraged Annesley's exploration of colour relationships in his sculptures.

Pepper Rock

02



Richard Rome

Corner of Bishopsgate &
Wormwood Street
EC2M 3XD

1993

Galvanised and waxed steel

335 x 170 x 104 cm

Richard Rome began his work on Pepper Rock in 1993 utilising, in part, elements from earlier dismantled sculptures. He recommenced work again in 1997 when the base unit was added, and the artwork was then rusted and varnished. The piece was shown at the Yorkshire Sculpture Park between 1998 and 2000. In 2016 it was dismantled, blast cleaned and galvanised, re-assembled and waxed. From April 2017 until November it was exhibited at Cabot square, Canary Wharf. “Pepper Rock” is emblematic, human play.

Courtesy the artist.
Photo: © Nick Turpin

A Musicity location: Listen to sound art in the very place that sparked its creation. Find out more on page 20.

The Adventurer

03



Gabriel Lester

Commissioners — Bonner Kunstverein,
Bonn, Germany

Bury Court EC3A
8EX

2014

Metal, wood, fluorescent
light, billboard

336.5 x 385 x 255 cm

Poster-changers – generally used for revolving billboards – are incorporated into a seating structure resembling a waving ribbon. The two connected displays, each bearing six drawings, create a seemingly endless sequence of urban landscapes and objects in space. Much like a film edit, scenes are cut together, producing an abstract narrative, a meandering journey through a maze-like environment.

Gabriel Lester has redesigned the billboards for Sculpture in the City, creating a new sequence of sites and settings that respond to the artwork's setting in Bury Court. This edit describes a journey from the formation of ideas in abstraction, to the physical streets of London city, with its hidden history and mysteries.

Courtesy of the artist
and Fons Welters Amsterdam
Photo: © Nick Turpin

A Musicity location: Listen to sound art in the very place that sparked its creation. Find out more on page 20.

Your Lips Moved Across My Face

04



Tracey Emin CBE RA

Passageway connecting
Bury Court & Bury Street
EC3A 7HL

2015

Neon

100 x 150 cm

In what is arguably the most iconic body of her work, Tracey Emin uses neon tube lighting to create luminous coloured enlargements of handwritten texts. Her neons often consist of fragmented sentences or phrases that seem like confessions pulled from her diary. This particular work reads like the beginning of a romantic or erotic story, a mood that is heightened by the deep pink colour. By speaking in the first person and addressing the viewer directly, the work encourages the audience to identify with Emin's inner world of emotion and thereby come to terms with their own.

Sari Garden

05



Clare Jarrett

Heneage Lane
EC3A 5DQ

2018

Fabric, timber, vinyl

3330 x 150 cm

The sari is a traditional form of clothing: a single length of material, six metres of cloth, worn wrapped and draped around a woman's body. 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. The line of bright fabric is free to move in the air. A 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 is commissioned by Sculpture in the City 2018.



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.



Michail Pirgelis

Cunnard Place
EC3A 5AR

2012 / 2018

Aluminium, titanium, lacquer

301 x 569.5 x 62 cm

Michail Pirgelis works exclusively with authentic aviation materials, which he selects from aircraft scrapyards in the American desert. UNIVRS is a cross-section of an airplane - specifically the passenger area of an Airbus 300. The width of the work reflects the exact measurements of one seating row in a plane, this is evident once the two window openings on both sides come into view. By separating the material from its original context, and reducing it to minimal form, the sculpture becomes abstract and develops a new, unique aesthetic. The exposed skeletal structure evokes architecture as well as the space surrounding it.

The Great Escape

08



Miroslaw Balka

Hartshorn Alley
EC3M 5JD

2014

Audio

Variable size

This sound work was produced in London in 2014 for Miroslaw Balka's concurrent solo exhibitions at the Freud Museum and White Cube Mason's Yard. Conducted by the artist, this eerie recording features White Cube's male staff individually whistling Elmer Bernstein's theme tune to the 1963 film 'The Great Escape'. Usually installed in enclosed, darkened spaces, Balka's recording evokes a hopeful suggestion of freedom undercut by the fragility of its disembodied, isolated voices. In this way, the allusion to imprisonment is re-enforced, escape shown to be, if not futile, then elusive, and abstracted from its glossier, Hollywood treatment.



Karen Tang

Plaza outside Fenchurch
Street Station EC3M 4AJ

2014

Epoxy, fibreglass, paint,
Styrofoam, timber, steel

330 x 400 x 310 cm

Karen Tang's *Synapsid* (2014) is a large, vividly coloured sculpture which seems to morph between abstract, alien and animal forms. With its radioactive hues and blobby segments, *Synapsid* evokes sci-fi invasion scenarios where monsters rampage through the built environment. The sculpture takes its title from the scientific name for proto-mammals which evolved to have skulls distinct from those of reptiles; the structure of *Synapsid* hints at a cranial enclosure and eye-sockets. Viewers are drawn into *Synapsid*'s apertures and interior spaces, which are designed to be immersive, interactive and playful. *Synapsid* was originally commissioned by VITRINE gallery for SCULPTURE AT Bermondsey Square.

Perceval

10



Sarah Lucas

Cullum Street
EC3M 7JJ

2006

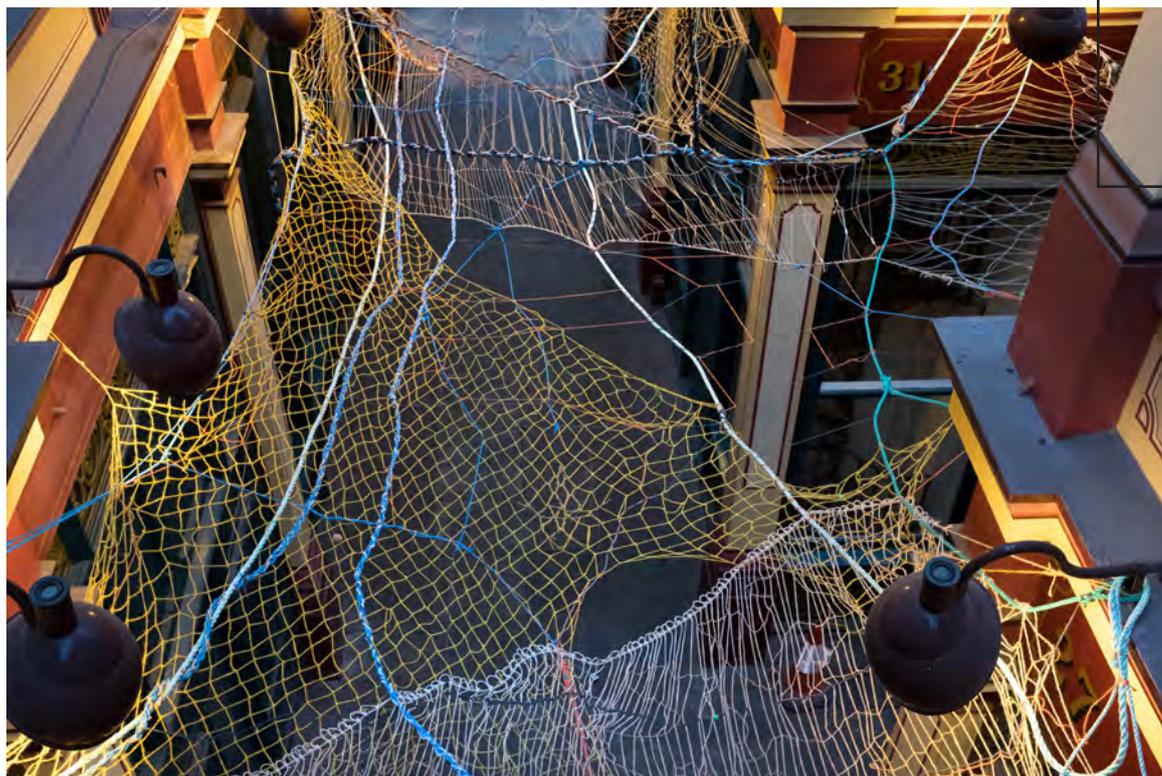
bronze, polished brass,
concrete, paint

Horse: 230 x 140 x 240 cm
Cart: 140 x 180 x 250 cm

Sarah Lucas' sculpture Perceval - a life-size bronze horse and cart – presents a large-scale replica of a traditional china ornament, of the kind that took pride of place on many British mantelpieces forty years ago. Scaled up, the Clydesdale horse is powerful and majestic while offering an unthreatening sense of pastoralism and stolid reliability. The proudly-fashioned cart houses two cast concrete marrows: off-scale symbols of phallic fertility. These giant vegetables are cast in cement, moving the knick-knack replica away from the realm of kitsch, and offsetting the smooth finish of the bronze with a rugged and contingent quality. Titled after a Knight of King Arthur's Round Table, Perceval reflects a fascination for Englishness evident in much of Lucas's work, becoming an object for public display that is generous, democratic, familiar and accessible.

A Worldwide Web of Somewheres

11



Amanda Lwin

Leadenhall Market
EC3V 1LT

2018

Natural and synthetic rope
and string

1250 x 550 cm

Intricate Polynesian fishing nets, whose lines and knots were also charts of wind and sea currents, are an inspiration for this textile installation. Alluding to the City of London's maritime associations, Amanda Lwin's handwoven net maps subterranean infrastructure beneath the City. The work's title is drawn from Maya Jasanoff's recent biography of novelist-sailor Joseph Conrad.

'A Worldwide Web of Somewheres' belongs to the artist's 'Capricious Cartography' series: mapmaking that is more equivocal, contingent and unstable than traditional cartography. Suspended above our heads, it recalls both an acrobat's safety net, or a hunter's trap; equally robust and fragile. The artwork, produced specifically for this site, affirms our continued dependence on physical connections to people, places and ideas beyond our immediate understanding.

Commissioned by Sculpture in the City.



Shaun C. Badham

Leadenhall Market
EC3V 1LT

2014

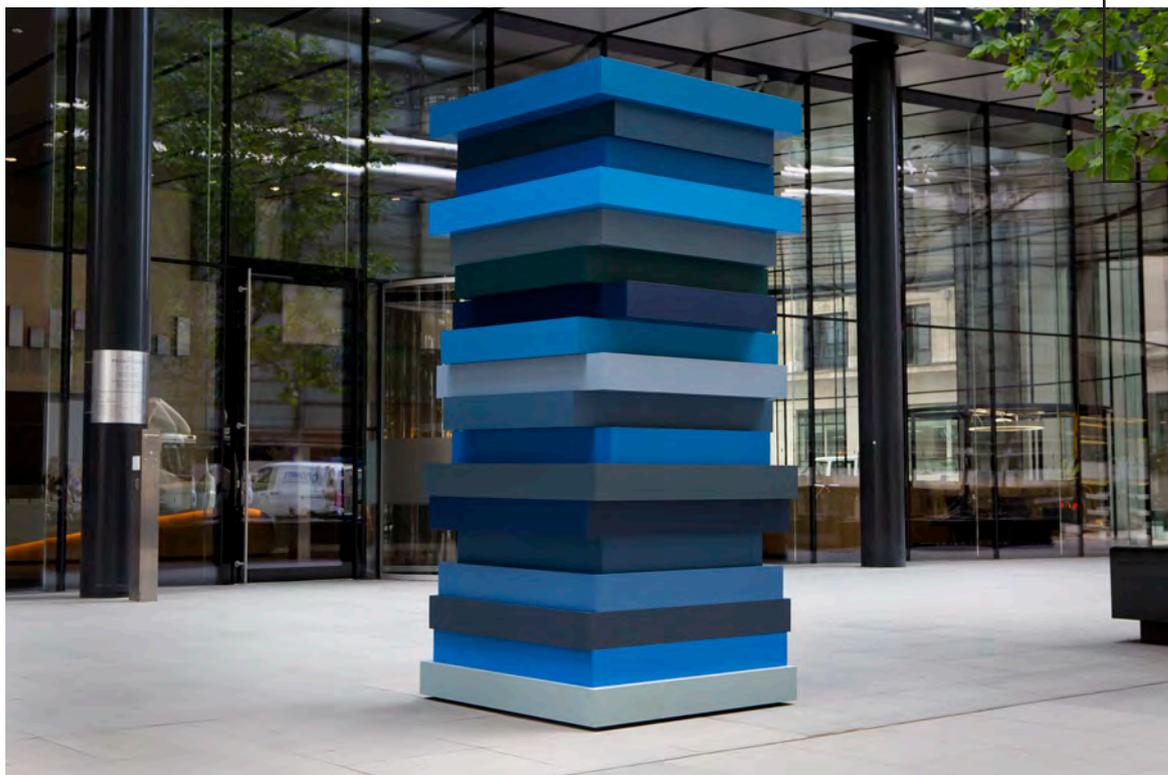
Neon

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.

Stack Blues

13



Sean Scully RA

Front of Willis Building,
Lime Street EC3M 7DQ

2017

Aluminium and car paint

274.3 x 121.9 x 121.9 cm

Part of Sean Scully's *Landline* series of works, *Stack Blues* is a sculpture borne out of the artist's preoccupation with the horizon.

"I am always looking at the horizon line – at the way the end of the sea touches the beginning of the sky, the way the sky presses down on to the sea... I think of land, sea, sky. And they always make a massive connection. I try to paint this, this sense of the elemental coming-together of land and sea, sky and land, of blocks coming together side by side, stacked in horizon lines endlessly beginning and ending – the way the blocks of the world hug each other and brush up against each other, their weight, their air, their color, and the soft uncertain space between them."

- Sean Scully, *Landline*, 2001

Numen (Shifting Votive One & Two)

14



Thomas J Price

Under the Leadenhall
Building EC3V 4AB

2016

Aluminium, marble

187 x 58 x 70 cm, 182 x 57
x 63 cm, 187 x 61 x 69 cm

In the “Numen” series Price continues his exploration of a new mythology in which the ancient Greek, Roman and Egyptian traditions of monumental sculpture are deployed in the depiction of the twenty-first century social subject. In an exciting departure from his previous use of cast Bronze, Price has created three large cast aluminium heads raised to eye-level on marble columns. They immediately announce themselves as archetypal objects of worship in a modern age, fashioned from the same fabric as MacBooks, coke cans, cars and planes – a whole array of thoroughly untraditional and un-museumlike objects. Yet, in their emotional depth and arresting monumentality these anonymous portraits assert the value of the depicted subject, powerfully subverting traditional social and aesthetic hierarchies.

Opening the Air

15



Jyll Bradley

This artwork has been removed

2018

Edge-Lit Plexiglas, scaffold boards, aluminium fixings

690 x 270 x 25 cm

Opening the Air is a three-dimensional drawing made up of a geometric field of fluorescent Plexiglas discs or 'coins'. The coins bear intricate etchings derived from plans of early eighteenth-century glasshouse design and are planted on a low workaday wooden table. As the City-scape becomes ever more glassy, Opening the Air reflects upon the original glasshouses whose currency was green growth. Activated by light and the sun's passage, the work changes in appearance throughout the day.

Opening the Air is commissioned by Sculpture in the City.



Jean-Luc Moulène

Undershaft
EC3P 3DQ

Guyancourt, October 2011

Aluminum structure, basalt
fibre, resins, paints

250 x 850 x 350 cm

Body pays tribute to the automobile as sculpture within the urban landscape. Parked along the pavement, these often-overlooked forms constitute numerous hours of work by designers who strive to make them attractive, reassuring, harmonious, and sometimes even sensual. Every contour of Body - as well as the treatment of its surface - evokes the shape of the automobile's curves; the proportions of which have been exaggerated to sublimate the movement and finally render it 'visible'. Produced at the Renault Factory, the object is comprised of twelve sections, generated by eleven randomly shaped cuts. Each segment is painted in gradations of the three primary colours that gradually fade into white. Body is a celebration of artistic and industrial reflections on form and mobility.

Numen (Shifting Votive Three)

17



Thomas J Price

1 Great St Helen's
EC3A 6HX

2016

Aluminium, marble

187 x 58 x 70 cm, 182 x 57
x 63 cm, 187 x 61 x 69 cm

In the “Numen” series Price continues his exploration of a new mythology in which the ancient Greek, Roman and Egyptian traditions of monumental sculpture are deployed in the depiction of the twenty-first century social subject. In an exciting departure from his previous use of cast Bronze, Price has created three large cast aluminium heads raised to eye-level on marble columns. They immediately announce themselves as archetypal objects of worship in a modern age, fashioned from the same fabric as MacBooks, coke cans, cars and planes – a whole array of thoroughly untraditional and un-museumlike objects. Yet, in their emotional depth and arresting monumentality these anonymous portraits assert the value of the depicted subject, powerfully subverting traditional social and aesthetic hierarchies.

Crocodylius Philodendrus

18



Nancy Rubins

1 Undershaft
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.



Marina Abramović

Tree outside 99
Bishopsgate

1972

Audio

Variable size

The Tree is a sound work that artificially amplifies a recording of birdsong through speakers located in an actual tree. It was first presented outside the SKC Cultural Centre in Belgrade, previously a social club for the secret police, which Abramović and her fellow students repurposed after calling for official acknowledgment of their artistic activities, demanding that: “...cultural and creative facilities are open to all”. Although Josip ‘Tito’ Broz, leader of the Yugoslav Communists, responded and relented to the student protests of 1968, the Tree may also be seen as a critical reflection on his hectoring public pronouncements, with the recording’s insistent, distorted repetition perhaps showing Abramović’s disillusionment with her parents’ close ties with the government. This new configuration of the work, its second iteration since 1972, utilises hidden speakers near a tree, rather than the more literal first iteration of a tape recorder balanced in the branches.



X

SCULPTURE IN THE CITY

Musicity x Sculpture in the City is a brand new programme that adds to the digital transformation of Sculpture in the City and will enliven ten sites from Aldgate to Shoreditch and from Leadenhall Market to St. Botolph-without-Bishopsgate. Ten newly commissioned audio tracks, ranging from modern classical and electronic to globally inspired soundscapes, will include new site-specific works.

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

From July 21st, these tracks will be available 24/7 simply by using headphones and your mobile device. Listen to the tracks and find out more on:

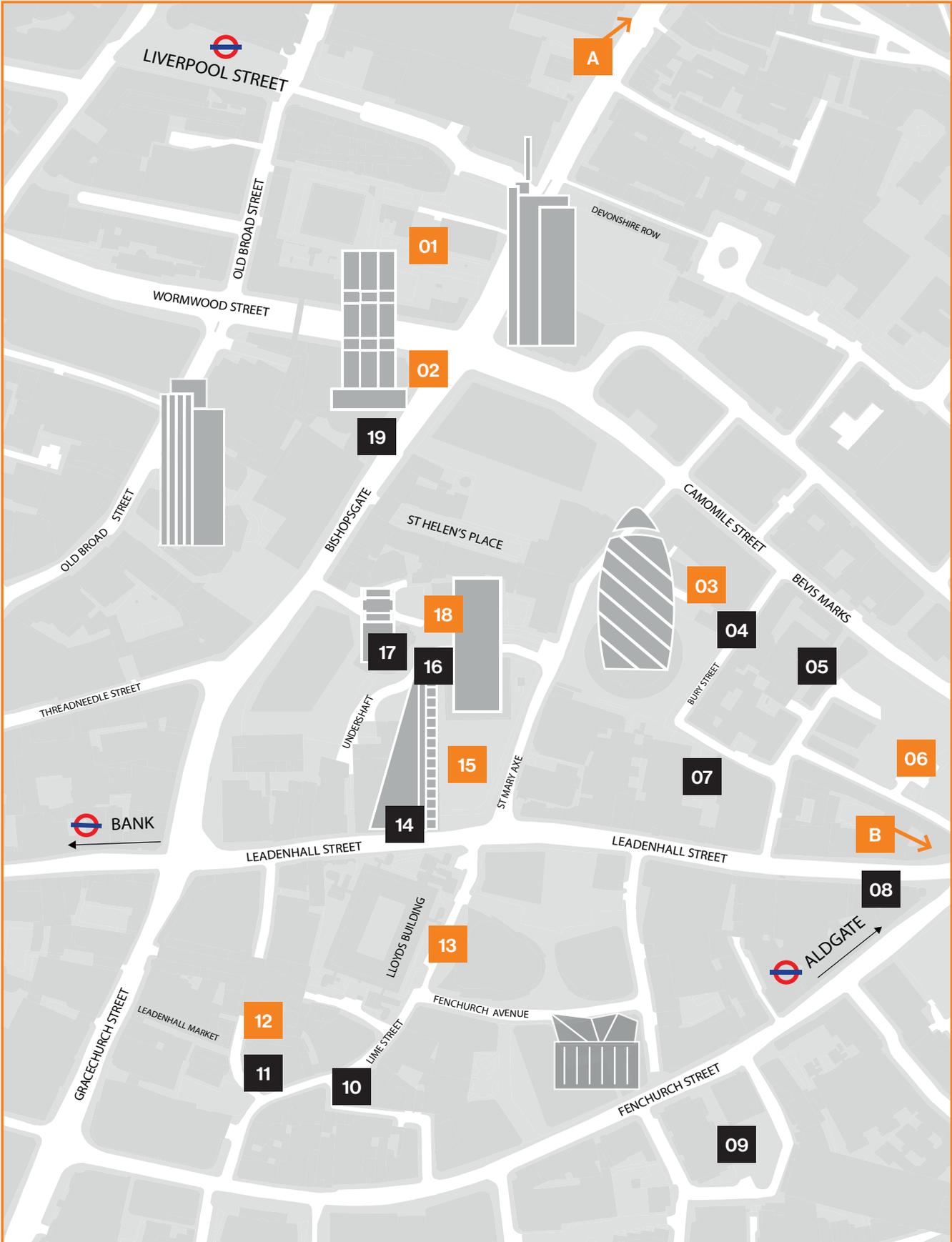
www.sculptureinthecity.org.uk/musicity

Supported by

Brookfield
Properties

Locations:

- | | | |
|------------|---------------------------------------|----------------------------------|
| 1. | St Botolph-without-Bishopsgate | Tawiah |
| 2. | 99 Bishopsgate | Angèle David-Guillou |
| 3. | Bury Court | Sarathy Korwar |
| 6. | Mitre Square | Simon Vincent |
| 12. | Leadenhall Market | Abirdwhale |
| 13. | Lime Street | SuperCool-Guy feat. Fay Cannings |
| 15. | St Helen's Square | Datassette |
| 18. | Undershaft | Midori Komachi |
| A. | Principal Place | Ski Oakenfull and Bluey |
| B. | Aldgate Tower | Bambooman |



Other locations:

A **Principal Place** 111-113 Worship St, London EC2A 2BA

B **Aldgate Tower** 2Leman St, London E11FE

What's On

Sculpture in the City is part of a number of exciting events throughout the year that celebrate the art and architecture of the area. For updates and more information, visit www.sculptureinthecity.org.uk

Tour Programme

All year-round

Find out more about the artworks on display and their relationship to the surrounding architecture and rich history of the area with our walking tours.

Our public tour programme runs throughout the year and is led by Art in the City. To find out more and book places visit:

www.sculptureinthecity.org.uk/whats-on

Open House Weekend

22nd-23rd September

As part of London's annual public showcase of architecture and design during Open House weekend, Sculpture in the City offers tours led by the project team. Tours of the sculptures give visitors insight into how the sculptures were carefully chosen and installed to create a dialogue with the rich urban fabric of the area.

www.openhouselondon.org.uk

Nocturnal Creatures

21st July, 6pm-11pm

Nocturnal Creatures brings together performance, video, sculpture and sound in the heart of the East End for a new late-night contemporary arts festival on 21 July.

Cultural and historic venues within walking distance of the Whitechapel Gallery are transformed for one night by spectacular artworks and performance. Local galleries open their doors late into the night.

Sculpture in the City is pleased to be an associate programme partner to Nocturnal Creatures with a series of artist tours, talks and new audio compositions will celebrate the rich history of the local area.

Free to attend and accessible to all, highlights of the programme include:

- Artist-led tours of artworks installed across the surrounding area for the 8th edition of Sculpture in the City including Amanda Lwin, Shaun C Badham, Thomas J Price, Juliana Cerqueira-Leite and Jyll Bradley.
- The premiere of audio compositions created in response to East End sites, Musicity x Sculpture in the City (supported by **Brookfield Properties**) to include Sarathy Korwar, Midori Komachi, Bambooman and Angele David-Guillou with an exciting array of audio experiences ranging from classical to electronica.
- Musicity x Sculpture in the City live performances, by commissioned composers at four locations: 99 Bishopsgate, Undershaft, Aldgate Tower and Principal Place.

All activities will be bookable. To book places and find out more visit

www.sculptureinthecity.org.uk/whats-on/nocturnal-creatures

Sculpture in the City

Education programme 2018

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 sponsor-company volunteers, 210 students from 11 local schools will participate in a total of 36 workshops that:

- explore these public spaces and neighbouring buildings (before and after the sculptures are installed)
- creatively respond to the public spaces and sculptures

These customised workshops represent a significant element of the Sculpture in the City overall programme, and benefits 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 pathway 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: Southwark
- CoLA: Islington & CoLA Highbury Grove
- CoLA: Shoreditch Park with Shoreditch Park Primary
- CoLA: Highgate Hill
- Green Spring Academy
- Swanlea School
- Christ Church C of E Primary
- St Elizabeth's RC Primary
- St Monica's RC Primary



Photos by Luke O'Donovan

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 Sat, 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.

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.

Women: Work & Power

Women: Work & Power is a programme packed full of events and activities that lament or celebrate the unsung women that have shaped our history and helped define our national identity. Partnering with Sculpture in the City, the programme supports the highest ever number of female artists in this year's edition.

For information on upcoming events visit: www.cityoflondon.gov.uk/womenworkpower

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

#sculptureinthecity

Contact

Press enquiries: SITC@brunswickgroup.com

General enquiries: sculptureinthecity@cityoflondon.gov.uk

Project Partners:



Project Patrons:

Ascend Studio | Illuminated River | JSRE 30 St Mary Axe Ltd | Leadenhall Market | Make | MTEC | PLP/Architecture | Price & Myers

With thanks to participating galleries and artists

Amanda Lwin | Blain|Southern | Clare Jarrett | Gagosian | Galerie Chantal Crousel | Gallery Fons Welters | Hales Gallery | l'étrangère | Jyll Bradley | Lisson Gallery | Richard Rome | Sadie Coles | Shaun C. Badham | Sprüth Magers | Thomas Dane Gallery | T J Boulting | Waddington Custot | White Cube

Musicity x Sculpture in the City is supported by **Brookfield Properties**