

SCULPTURE IN THE CITY 2017

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Sculpture in the City is an annual urban sculpture park located in the insurance district of the Square Mile and surrounded by the iconic towers that define the area.

Every summer, the City of London, with support from local businesses, unveils a brand new selection of public art by major and 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.

The 2017 edition is now the seventh in the series which has shown 70 artists to date and continues to grow from strength to strength.

If you are interested in being involved please contact the team at sculptureinthecity@cityoflondon.gov.uk

1

AJAR

GAVIN TURK



© Nick Turpin

2011

PAINTED BRONZE

229 x 103 x 66 cm

COPYRIGHT THE ARTIST

COURTESY OF THE ARTIST & AEROPLASTICS CONTEMPORARY

As a direct reference to the painting 'La Victoire' by Rene Magritte, Ajar is a surreal gateway: a spiritual journey through the imagination, an interactive sculpture that children will enjoy as much as adults. It is a key to the imagination: unlocking ideas of the infinite as mused on by Aldous Huxley quoting Blake, "If the doors of perception were cleansed, everything would appear to man as it is, infinite."

It simultaneously references both Duchamp's work '11 Rue Larrey', a corner door that is always open and shut and a Bugs Bunny sketch, where a door in a frame freely stands on a cliff in a landscape. Ajar is placed without walls and is permanently half open encouraging the choice to go around, or go through.

2

THE BLACK HORSE

MARK WALLINGER



© Nick Turpin

2015

BRONZE, RESIN, STAINLESS STEEL

196 x 273 x 67 cm

COPYRIGHT THE ARTIST

COURTESY OF THE ARTIST & HAUSER & WIRTH

The sculpture was made with the help of advanced technology, scanning a racehorse, part owned by the artist, named Rivera Red.

The horse is a subject with deep emotional and historical meaning. As the artist notes, 'people still have an atavistic love of horses.' Though bent to our will the thoroughbred represents unfathomable instincts.

The thoroughbred could perhaps stand as an exemplar of this country's identity and our relationship with the natural world. It was first developed at the beginning of the 18th century in England, when native mares were crossbred with imported Arabian stallions. Every racehorse in the world is descended from these animals.

3

WORK NO. 2814

MARTIN CREED



©Nick Turpin

2017

PLASTIC BAGS

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COURTESY OF THE ARTIST AND HAUSER & WIRTH

Merging art and life, Martin Creed uses ordinary materials and everyday situations to create multimedia works that have confounded and delighted viewers and critics for nearly 30 years.

In Work No. 2814 a tree 'blossoms' with plastic bags caught amongst the branches. This accentuates what some might see as a common 'everyday' occurrence, until it becomes something more absurd, yet humorous and strangely beautiful at the same time.

Creed approaches art making with humour, anxiety, and experimentation, and with the sensibility of a musician and composer, underpinning everything he does with his open ambiguity about what art is.

4

NEVER HAS THERE BEEN SUCH URGENCY, OR THE ELOQUENT AND THE GAGA - (ALCHEMY BOX # 45)
RYAN GANDER



©Nick Turpin

2014

CONICAL PARACHUTE, POLYTHENE BARRELS, NYLON

WEBBING, ALUMINIUM FIXINGS, ITEMS FROM THE ARTIST'S

COLLECTION, STAINLESS STEEL ETCHED PLAQUE

COPYRIGHT THE ARTIST

COURTESY OF LISSON GALLERY

An air-dropped aid parcel suspended from a tree by its parachute. The parcel contains items relating to the subject of the 'disparity between research based practices and production based practices; the polarity between the conceptual significance of the object as carrier; and the gulf between learning to speak with great articulation and eloquence and the incoherency of stuttering and stammering a chain of unrelated words at great volume'. The contents of the aid parcel are listed on an etched, metal plaque placed nearby.

5

APPLE TREE BOY APPLE TREE GIRL PAUL McCARTHY



6

BLACK SHED EXPANDED NATHANIEL RACKOWE



©Nick Turpin

2010, ALUMINIUM

525 x 208.3 x 189.2 cm (Boy)

546.1 x 290.8 x 213.4 cm (Girl)

COPYRIGHT THE ARTIST

COURTESY OF HAUSER & WIRTH

Paul McCarthy's 'Apple Tree Boy Apple Tree Girl' (2010) belongs to the artist's Hummel series, executed on a monumental scale. The kitsch mid-century German figurines depict rosy-cheeked children in idyllic repose. In McCarthy's world, this Aryan naïveté becomes a target for parody, and ultimately, defilement and disfigurement. The figures deformed innocence suggests the conditioning of children, from Hitler youths to contemporary, TV-addled teen consumers. The miniature Adam and Eve find themselves reborn as 18 foot Überkinder; they remain only a suggestion of their former selves, sweetly deformed to the point of abstraction. The implicit naïveté of the Hummel motif is materially deconstructed, portraying a sophisticated fall from grace for these darling figures, in simultaneously literal and metaphorical terms.

2014/2016

TIMBER SHED, FLUORESCENT LIGHTS AND

FITTINGS, BITUMEN, PAINT, STEEL

240 x 220 x 220 cm

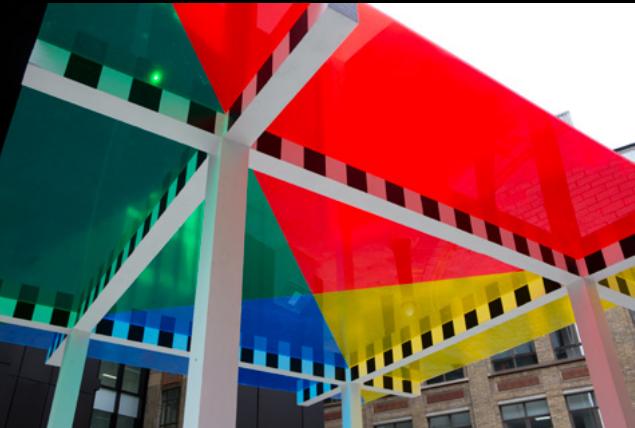
COPYRIGHT THE ARTIST

COURTESY WILLIAM BENINGTON GALLERY

Nathaniel Rackowe's large-scale urban shed structure is installed, seemingly mid-explosion, upside-down, its contours wrenched apart, exposing its illuminated interior. The wooden shed, painted with black bitumen, emanates an eerie acid-yellow glow from the white strip-lighting inside it reflecting off the painted walls of its interior. The structure appears to be exploding, split apart by the force of the light within. Rackowe says, 'I thought it interesting to take the humble shed and elevate it so it can rise up and challenge architecture, deconstructing it to the point where you are forced to re-read it.' Referring to garden sheds throughout the suburbs of London, the work has an equally universal impact in its depiction of such a familiar, domestic structure.

7

4 COLOURS AT 3 METERS HIGH SITUATED WORK DANIEL BUREN



© Nick Turpin

2011

CLEAR ACRYLIC SHEETS, COLOURED SELF-ADHESIVE

FILTERS, WOOD, SCREWS, WHITE AND BLACK PAINT

300 x 300 x 300 cm

COPYRIGHT THE ARTIST

COURTESY OF LISSON GALLERY

4 Colours at 3 metres high situated work is a variation on the theme of the pergola or 'attrape soleil', which Daniel Buren has explored in several public works, which play with outdoor light, the movement of the sun, architecture and coloured shadows. All of Buren's interventions are created 'in situ', appropriating and colouring the spaces in which they are presented. They are critical tools addressing questions of how we look and perceive, and the way space can be used, appropriated, and revealed in its social and physical nature. In his work life finds its way into art, while autonomous art is able to reconnect with life.

8

REMINISCENCE FERNANDO CASASEMPERE



© Nick Turpin

2017

PORCELAIN

135 x 135 x 115 cm

COPYRIGHT THE ARTIST - COURTESY OF PARAFIN

Fernando Casasempere (born 1958) is a sculptor working with ceramics, the traditional material of pottery, and his work explores ideas relating to landscape and the environment. Conceptually his use of earth/clay and his concern with nature and ecological issues connects him to artists associated with the Land or Earth Art movement, but Casasempere works out of a very different cultural tradition, being profoundly inspired by the Pre-Columbian art and architecture of Latin America. Reminiscence (2017) evokes not only geology but the remains of a once-grand ruined structure or even a construction site. Placed in the heart of the City of London it is a powerful statement about the relationship between nature and culture.

9

TIPPING POINT KEVIN KILLEN



10

SUPPORT FOR A CLOUD MHAIRI VARI



2016

NEON & PLASTIC SHEET

240 x 120 cm

COPYRIGHT THE ARTIST

COURTESY OF THE ARTIST

"In this series of work, my role has been to observe and photo-document, studying the outlines created by city lights. Walking the city photographing and recording, the non-stop nature of the city is documented through endless small events and incidents. Long-exposure photographs capture objects and people as black marks obstructing the lights of the city. I later 'translate' these images into three-dimensional neon installations, with the city sounds correlated to match the sequence of the neon as it turns on and off."

Kevin Killen.

OUTDOOR TELEVISION AERIAL, WIRE COAT-HANGERS,

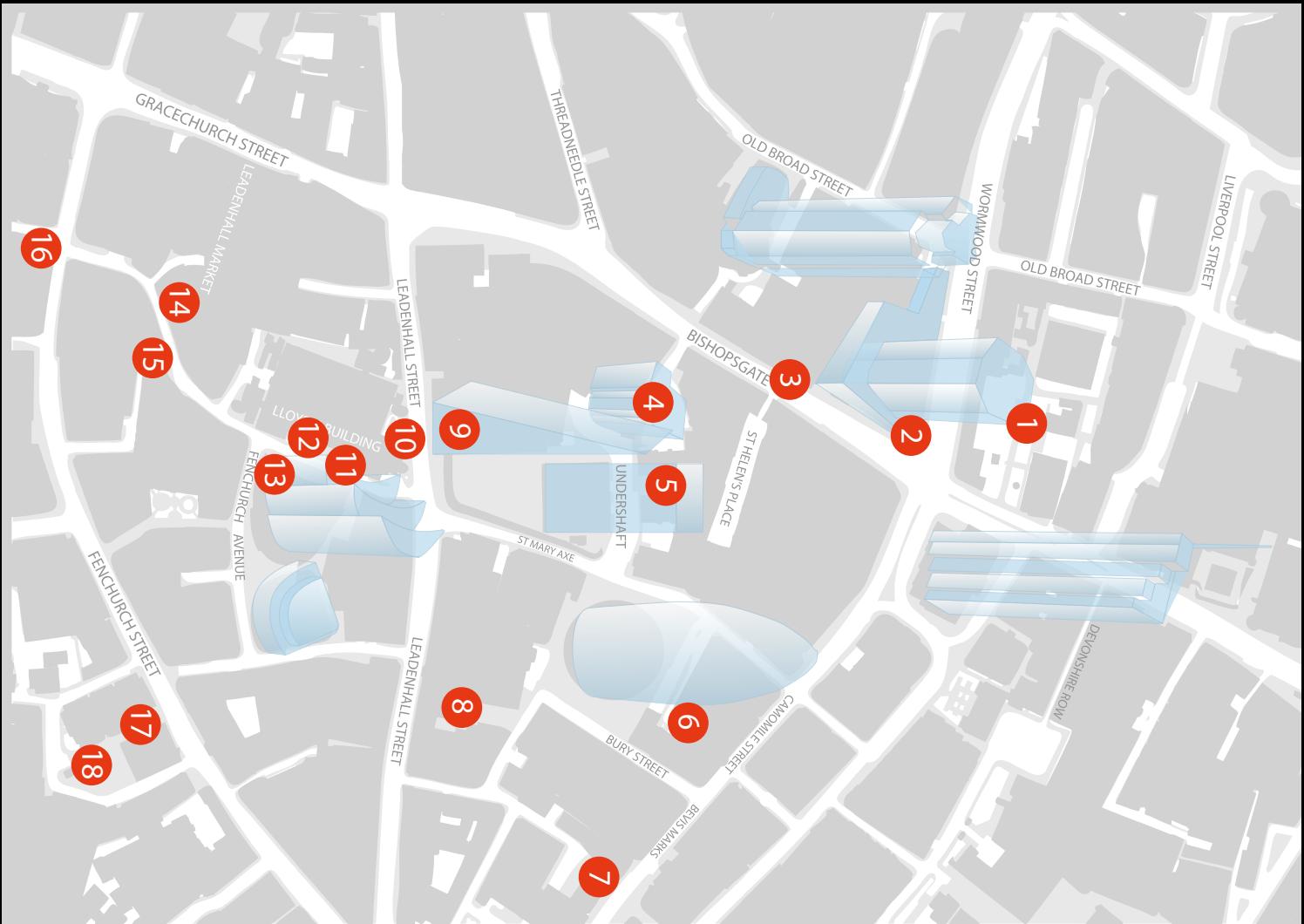
GREENHOUSE/POLY-TUNNEL REPAIR TAPE

3 pieces, approx 150 x 75 x 65cm each

COPYRIGHT THE ARTIST

COURTESY THE ARTIST AND DOMOBAAL GALLERY

Support for a Cloud plays across ideas of macro and micro - referencing concepts rooted in the natural sciences from cosmological formation to that of the insect cocoon. The artwork which is hung in three different locations is intended to inhabit the urban environment with its alien, nest-like structures that play on synthetic/organic forms. The visibly complex surface of these cocoon-like structures is generated by loops of agglomerated tape. The surface is alluring, even seductive and gently catches both daylight and artificial light, which animate the work further. These works are like small pieces of architecture inhabiting the manmade environment like nests or protective cocoons.



11

DREAMY BATHROOM GARY WEBB



12

SUPPORT FOR A CLOUD MHAIRI VARI



©Nick Turpin

2014,

ALUMINIUM, BRONZE, AUTOMOTIVE GRADE PAINT AND LAQUER

350 x 150 x 130cm

COPYRIGHT THE ARTIST

COURTESY OF THE ARTIST & CASS SCULPTURE FOUNDATION

Gary Webb's whimsical, textured tower of joyful abstraction is composed of a number of individually crafted components. The use of bronze, which lends Dreamy Bathroom a sense of sculptural gravitas, is pitched against the colourful, aesthetic playfulness of the shapes. The reflective, brightly coloured surfaces allude to, or parody, the kitsch appropriations of Pop Art, whilst the forms themselves are a nod to the post-industrial rigours of Modernism. Webb's practice focuses on the formal interplay between contrasting shapes, lines, materials, fabrication techniques and points of art-historical reference. Rendered in a combination of industrial, organic and classical materials, Webb combines traditional craft methodologies with modern technologies, in order to create work that evades categorization, and tends towards the inscrutable.

2017

OUTDOOR TELEVISION AERIAL, WIRE COAT-HANGERS,
GREENHOUSE/POLY-TUNNEL REPAIR TAPE

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13

SUPPORT FOR A CLOUD

MHAIRI VARI



© Nick Turpin

2017

OUTDOOR TELEVISION AERIAL, WIRE COAT-HANGERS,
GREENHOUSE/POLY-TUNNEL REPAIR TAPE

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14

FALLING INTO VIRTUAL REALITY

RECYCLE GROUP



© Nick Turpin

2016, PLASTIC MESH - 400 x 100 cm

COPYRIGHT THE ARTIST - COURTESY OF GAZELLI ART HOUSE

Recycle Group reflects on what our time will leave behind for future generations, what artefacts archaeologists will find after we are gone, and whether these artefacts will find their place in the cultural layer. As their name suggests, the duo is concerned about the rising level of material waste as a by-product of widespread consumerism, creating work through the use of recycled materials. Their works also "recycles ideas", drawing upon classical Western traditions such as narrative relief carving and Christian iconography to compare contemporary times with other histories – social media with religion, corporate leaders with kings, and online existence with mausoleums.

The artists' installation created for Sculpture in the City features a scene of a person falling into the virtual world executed in traditional saint-like image in mesh bas-relief. The mobile gadgets act as an emphasis that technology has on the modern world and questions yet again the idea of virtual archaeology. The work draws inspiration by the futurist novel, *Simulacron 3* (1964).

15

TEMPLE DAMIEN HIRST



©Nick Turpin

2008

PAINTED BRONZE

6600 x 3300 x 2000 mm

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'Temple' is a 21-foot painted bronze sculpture that weighs over three tonnes. Made in 2008, it presents a male torso whose partial exposure reveals the underlying musculature and organs. The artwork illustrates Hirst's long-standing interest in anatomical models, which were initially featured alongside pharmaceutical packaging and specimen jars in his early 'Medicine Cabinet' series. 'Temple' succeeds other monumental anatomical models made by Hirst, including 'Hymn' (1999-2005), which was inspired by a model belonging to Hirst's son, Connor. The artist explains: "I loved it that it was [like] a toy [...] similar to a medical thing, but much happier, friendlier, more colourful and bright."¹

¹ Damien Hirst cited in Damien Hirst and Gordon Burn, 'On the Way to Work' (Faber and Faber, 2001), 147

16

UNTITLED X3 BOSCO SODI



©Nick Turpin

2012-2015

CERAMIC GLAZE OVER VOLCANIC ROCK

120 x 70 x 72 cm / 120 x 80 x 100 cm / 105 x 75 x 45 cm

COPYRIGHT THE ARTIST

COURTESY OF STUDIO BOSCO SODI AND BLAIN|SOUTHERN

Sodi's rocks are, for all intents and purposes, excerpts from the natural world transformed through a highly physical process. Extracting dried volcanic magma from the Ceboruco volcano in Mexico, and selecting each rock for its formal qualities, he glazes the brittle surface before firing the sculpture at extremely high temperatures for three days. Each stone, having been subjected to variable elements, such as atmospheric pressure, humidity and temperature, reacts in unique, sometimes destructive ways. By altering the surface texture and the context in which these rocks exist – in this case the streets of London – he reflects on our perception of value and antiquity. The artist creates an incongruity between the setting and the course, and the exterior and core, of each piece.

17

ENVELOPE OF PULSATION (FOR LEO) PETER RANDALL-PAGE RA



© Nick Turpin

2017

DARTMOOR GRANITE

160 x 140 x 110 cm

COPYRIGHT THE ARTIST

COURTESY OF HIGNELL GALLERY

Peter Randall-Page RA was born in the UK in 1954 and studied sculpture at Bath Academy of Art from 1973-77. During the past 30 years he has gained an international reputation through his sculpture, drawings and prints. Shown for the first time in its Fenwick Street location for Sculpture in the City, Randall-Page's most recent sculpture, Envelope of Pulsation (For Leo) 2017, is carved from a rare block of granite from Blackenstone quarry on Dartmoor. This new sculpture is the latest in a series of works exploring the way in which subtle modulations of the stone's surface can evoke a sense of internal structure in the imagination of the viewer.

'Envelope of Pulsation' is a tantric aphorism describing form.

The dedication is for Peter's late friend, Leo, who owned the quarry.

18

SYNAPSID KAREN TANG



© Nick Turpin

EPOXY, FIBREGLASS, PAINT, STYROFOAM, TIMBER, STEEL

330 x 400 x 310 cm

COPYRIGHT THE ARTIST

COURTESY OF L'ÉTRANGÈRE GALLERY

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.

CITY OF LONDON

SCULPTURE IN THE CITY SCHOOL & COMMUNITY PROGRAMME 2017



Sculpture in the City offers exciting opportunities for young people to engage with the City of London through Open City's education programme. Working with artists, architects and sponsor-company volunteers, 220 students from eight local schools have completed a total of 36 workshops this summer that:

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

This extensive educational programme is a significant element of the 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 therefore discover new places in the city, and learn about the value of public art.

SCULPTURE IN THE CITY SCHOOL & COMMUNITY DROP-IN EVENTS

Following the school workshops the public are invited to join Sculpture in the City at two free community events.

Artists and designers work with the public at drop-in workshops on:

22 July 2017

As part of the Archikids Family Festival
www.archikids.org.uk/festival

16 September 2017

As part of the Open House London Weekend
Free tours of the artwork will also run on the 16 September
www.openhouselondon.org.uk

The education and community outreach programme is devised, managed and delivered by Open-City – London's leading architecture education charity.

OPEN
CITY



ARTISTS FEATURED IN PREVIOUS EDITIONS OF SCULPTURE IN THE CITY

2011

Anish Kapoor
Julian Opie
Kenneth Armitage
Franz West

2012

Tracey Emin
Michael Craig-Martin
Angus Fairhurst
Julian Opie
Dan Graham
Thomas Houseago
Yayoi Kusama

2013

Jake & Dinos Chapman
Robert Indiana
Ryan Gander
Jim Lambie
Shirazeh Housary
Richard Wentworth
Antony Gormley

2014

Lynn Chadwick
Jim Lambie
Julian Wild
Paul Hosking
Richard Wentworth
Joao Onofre
Ben Long
Nigel Hall
Cerith Wyn-Evans

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

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



Flowers that Bloom Tomorrow by Yayoi Kusama, part of Sculpture in the City 2012.
Courtesy YAYOI KUSAMA Inc. and Victoria Miro, London. © Yayoi Kusama



The Good, The Bad, The Ugly by Jake and Dinos Chapman, Copyright the artist courtesy of White Cube, part of Sculpture in the City 2013.

Sculpture in the City is presented as part the City of London's Cultural Strategy, delivered in partnership with City businesses and the wider arts community.

This year there are 16 contemporary art installations by leading international artists, in 18 different locations.

www.cityoflondon.gov.uk/sculptureinthecity

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