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**HIGHEST EVER NUMBER OF ARTISTS TAKE PART IN CITY OF LONDON'S SCULPTURE IN THE CITY 2018**



*Sarah Lucas, Perceval, 2006, Copyright Sarah Lucas, Courtesy Sadie Coles HQ | Tracey Emin, Your Lips Moved Across My Face, 2015, neon © the artist. Courtesy the artist and Lehmann Maupin*

*Featured artists include Marina Abramovic, Sarah Lucas, Tracey Emin, Nancy Rubins and Sean Scully*

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*Sculpture in the City*, the City of London's annual public art programme set amongst iconic architectural landmarks has announced the 18 artworks which will make up this year's outdoor sculpture park in the Square Mile.

Launching on 27 June, the exhibition will include works from internationally renowned artists including Sarah Lucas, Thomas J Price, Sean Scully and Nancy Rubins while also introducing three new commissioned works. The artworks will be displayed close to some of the City's most famous buildings, including 30 St Mary Axe ('the Gherkin'), The Leadenhall Building (the 'Cheesegrater'), as well as new locations for this, including historic corners of the City, Heneage Lane and Hartsthorn Alley.

For Sculpture in the City's eighth edition, the artworks are spread further than ever across the Square Mile, including four new locations and ranging greatly in form and scale. To tie in with celebrations taking place this year to mark the centenary of female suffrage, nine of the artworks have been created by emerging and established female international artists, supported by the City of London Corporation's *Women: Work & Power* campaign.



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In 2018, Sculpture in the City will include two sound projects, a new venture for this year's edition, challenging the idea of public art. **Marina Abramovic's** *Tree* (1972) will present visitors with the sound of birdsong, with an insistent, distorted repetition, enclosed within a tree at 99 Bishopsgate. **Mirosław Balka's** 'The Great Escape,' the second sound piece will be located in Hartsthorn Alley and will feature the iconic film's theme tune being whistled repeatedly, each time providing a slightly different rendition.

**Sarah Lucas'** life-sized bronze Clydesdale horse *Perceval* (2006), an homage to English culture, will be displayed at Cullum Street. Adjacent to St Helen's churchyard, **Nancy Rubins** presents her *Crocodylius Philodendrus*, (2016-17) a large-scale bouquet-like arrangement comprised of a wide range of animal forms cast in iron, bronze, brass and aluminium. Across the street, neighbouring the Leadenhall Building, **Jean-Luc Moulène** presents *Body* (2011), a glossy aerodynamic form composed of twelve colourful sections, celebrating artistic and industrial reflections on form and mobility. Next to the Gherkin, **Gabriel Lester's** *The Adventurer*, 2014, is a site-specific work presenting an infinite maze of rotating poster designs incorporated into a seating structure.

Made by one of the three Royal Academicians participating this year, *Stack Blues* (2017), a three-dimensional abstract sculpture from **Sean Scully's** longstanding series, *Landline*, fills a site with a backdrop similar to an urban amphitheatre. In a walkway to the side of the Gherkin, **Tracey Emin's** neon work *Your Lips Moved Across My Face* (2015), highlights the power of intimate and cryptic messaging, replicating the lines of the artist's script as it appears on paper. **Karen Tang's** interactive and playful sculpture, *Synapsid* (2014) will remain on view this year drawing the viewer into its apertures.

Accompanying these works is **Shaun C Badham's** *I'M STAYING* (2014), a neon artwork situated in Leadenhall Market, a unique fit mirroring the historic market's resilience over the centuries as the landscape around it has changed. Further towards the Cheesegrater, **Thomas J Price's** three large cast aluminium heads, *Numen (Shifting Votive) One, Two and Three* (2016) greet visitors on the way to **Richard Rome's** *Pepper Rock* at the corner of Bishopsgate and Wormwood Street, close to **David Annesley's** large coloured geometric abstract sculpture, *Untitled* (1969).

This year, three new artworks by female artists will be exhibited for the first time, two commissions and one new site-specific work which is part of a series. **Jyll Bradley's** *Opening the Air* in St Helen's Square, is a three dimensional drawing made up of a field of fluorescent Plexiglas etchings. In a City dominated by glass structures, this work reflects upon the fact that the first 'glasshouses' were built for green growth. In Leadenhall Market, **Amanda Lwin** presents *A Worldwide Web of Somewheres*, a textile map of the City of London with lines that highlight the underground infrastructure in the City, which follows on from her series *Capricious Cartography*. Finally, **Clare Jarrett**, will display *Sari Garden*, a work consisting of lengths of vibrant Indian sari material hanging between Victorian lampposts.



Further down the road, visitors will be able to see **Juliana Cerqueira Leite's** three-metre-tall obelisk *Climb* (2011) in Mitre Square, a new 'pocket-park' in the City. At Cunard Place, **Michail Pirgelis** presents his *UNIVRS* (2012/2018), a cross-section of an airplane separated from its original context.

Participating artists for *Sculpture in the City* 2018 are: Marina Abramovic, David Annesley, Shaun C Badham, Mirosław Balka, Jyll Bradley, Tracey Emin CBE RA, Clare Jarrett, Juliana Cerqueira Leite, Gabriel Lester, Sarah Lucas, Amanda Lwin, Jean-Luc Moulène, Michail Pirgelis, Thomas J Price, Richard Rome, Nancy Rubins, Sean Scully RA and Karen Tang.

Sculpture in the City has built a rapport with many who live in, work in and visit the City of London. Over the past eight years, Sculpture in the City has gained attention for bringing both established international artists and rising stars to a broad public. With works juxtaposed against the tall buildings in the Square Mile, this open-air exhibition not only enriches the workday experience of City workers, but draws cultural visitors into this most ancient part of the city.

**Graham Packham**, Chairman of the City of London Corporation's Culture, Heritage and Libraries Committee, said:

*'Sculpture in the City is hugely popular with workers, residents and visitors in the Square Mile, and is underpinned by a successful partnership forged between the City of London Corporation, the art world, and local businesses. These leading art works enliven the Square Mile, generate debate among those who view them, and our support for Sculpture in the City underlines our commitment to promoting the arts and culture in the City.'*

**Adam Goldin**, Head of UK at CC Land, said:

*'As new landlords in the City of London, C C Land is delighted to join the line-up of businesses supporting Sculpture in the City. The initiative brings energy and culture to the area which is both exciting and inspiring. We believe City spaces need to be animated and engaging to ensure the workforce and visitors are able to enjoy them to their full capacity – and this project does just that.'*

**Iwona Blazwick**, Director of the Whitechapel Gallery, said:

*'Sculpture in the City takes us on a cultural safari through the medieval lanes and postmodern plazas of the City of London to encounter some of the most exciting public art being made in the world today.'*

## Events

### **Education**

Complementary educational workshops, run by Urban Learners, will inspire schoolchildren from the surrounding area before and after the project installation. Held in the iconic towers which form the backdrop of the exhibition, including the Cheese Grater, and around the artwork sites from St Botolphs to Fenchurch Street station, the programming fosters community engagement with the artworks and their surroundings.



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This year up to 220 pupils from 11 state schools from The City of London's neighbouring boroughs will participate in a series of 4 on-site workshops that explore Sculpture in the City's spaces before and after the sculpture installation.

### ***City SculptureFest - Saturday 30 June***

On 30th June 2018, Sculpture in the City will host the first ever City SculptureFest, from 10.30am until 4pm, and taking place at St Helen's Piazza, under The Leadenhall Building and Undershaft. Members of the public will have the opportunity to discover this year's sculptures with family-friendly tours and trails and take part in an exciting range of activities exploring sculpture and architectural design.

The festivities take place in an area that originally housed a medieval maypole - architectural and engineering collective **Scale Rule** respond to this with a contemporary centre piece for the event - '**City in a Sculpture**'. This collaborative structure will incorporate work from students participating in SITC workshops and visitors can add their own contributions throughout the day. Nearby, a colourful **Tatty Devine Craft jewellery making activity** inspired by May Day activities will create a vibrant reminder of the area's history.

Other activities include a sound workshop by **Archivate Collective**, drawing activities led by Smartify and artist Julie Leonard, a **family treasure trail** and **photography tours**. An **exhibition** of creative work by students taking part in the **SITC workshop programme** celebrates their contribution and shares their unique perspectives and experience of this urban environment.

### ***Art in the City Public Tours***

A series of ticketed public tours will be available via Art in the City, an opportunity for the public to discover all the works in greater detail

<http://www.artcity.co.uk/tours.php>

The City of London Corporation, which sponsors Sculpture in the City, invests over £100m every year in heritage and cultural activities of all kinds. It is the UK's largest funder of cultural activities after the government, the BBC, and Heritage Lottery Fund.

It is also developing Culture Mile between Farringdon and Moorgate – a multi-million-pound investment which will create a new cultural and creative destination for London over the next 10 to 15 years. This includes £110m funding to support the Museum of London's move to West Smithfield and £2.5m to support the detailed business case for the proposed Centre for Music.

### **Further details to be announced**

***For press information, June installation dates and interviews request:***

**Christina Ioannou/Charlotte Sidwell, Brunswick Arts | 0207 936 1290 | [sitc@brunswickgroup.com](mailto:sitc@brunswickgroup.com)**



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## Notes to Editors

### *Previous editions of Sculpture in the City featured works by:*

**2011:** Anish Kapoor, Julian Opie, Kenneth Armitage and Franz West

**2012:** Tracey Emin, Michael Craig-Martin, Angus Fairhurst, Julian Opie, Dan Graham, Thomas Houseago and Yayoi Kusama

**2013:** Jake & Dinos Chapman, Robert Indiana, Ryan Gander, Jim Lambie, Shirazeh Houshiary, Petroc Sesti, Richard Wentworth and Antony Gormley

**2014:** Lynn Chadwick, Jim Lambie, Julian Wild, Paul Hosking, Richard Wentworth, Joao Onofre, Ben Long, Nigel Hall and Cerith Wyn-Evans

**2015:** Ai Weiwei, Damien Hirst, Laura Ford, Sigalit Landau, Xavier Veilhan, Kris Martin, Bruce Beasley and Adam Chodzko

**2016:** Anthony Caro, Benedetto Pietromarchi, Enrico David, Gavin Turk, Guiseppa Penone, Huma Bhabha, Jaume Plensa, Jürgen Partenheimer, Lizi Sánchez, Mat Collishaw, Michael Lyons, Recycle Group, Shan Hur, Sarah Lucas, Ugo Rondinone, William Kentridge & Gerhard Marx, Petroc Sesti

**2017:** Daniel Buren, Fernando Casasepère, Martin Creed, Ryan Gander, Damien Hirst, Kevin Killen, Paul McCarthy, Nathaniel Rackowe, Peter Randall-Page, Recycle Group, Bosco Sodi, Karen Tang, Gavin Turk, Mhairi Vari, Mark Wallinger and Gary Webb.



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## 2018 List of Artworks

Marina Abramovic  
*Tree*  
1972  
Audio  
Variable

David Annesley  
*Untitled*  
1969  
Painted aluminium  
88 x 82 3/4 x 24 in  
223.5 x 210.2 x 61 cm

Shaun C Badham  
*I'M STAYING*  
2014  
Neon  
550 x 20 x 80 cm

Miroslaw Balka  
*The Great Escape*  
2014  
Audio  
Variable

Jyll Bradley  
*Opening the Air*  
2018  
Edge-Lit Plexiglas, timber, aluminium  
300x400x20cm

Tracey Emin CBE RA  
*Your Lips Moved Across My Face*  
2015  
Neon  
100x150 cm

Clare Jarrett  
*Sari Garden*  
2014  
Sari lengths/fabric, string  
3330cmx120cmx15cm

Juliana Cerqueira Leite  
*Climb*  
2011  
Forton MG, steel, urethane foam  
366x61x56 cm

Gabriel Lester  
*The Adventurer*  
2014  
Metal, wood, fluorescent light, billboard  
375x297x264 cm; 433kg

Sarah Lucas  
*Perceval*  
2006  
Bronze, concrete  
230x183x548 cm;  
Horse: 230x140x240 cm;  
Cart: 140x180x250 cm;  
Marrows: 65x65x200 cm (each)

Amanda Lwin  
*A Worldwide web of Somewheres*  
2018  
Natural and synthetic rope and twine  
10m x 5m

Jean-Luc Moulène  
*Body*  
Guyancourt, October 2011  
Aluminium structure, basalt fibre, resins, paints  
250 x 850 x 350 cm

Michail Pirgelis  
*UNIVRS*  
2012/2018  
Aluminium, lacquer, titanium  
298x395x65 cm

Thomas J Price  
*Numen (Shifting Votive) One, Two and Three*  
2016  
Aluminium and marble  
187x58x70 cm, 182x57x65 cm, 187x61x69cm, 380kg

Richard Rome (RBS)  
*Pepper Rock*  
1997 modified 2016  
Galvanized and waxed steel  
335x170x104cm; 1400kg

Nancy Rubins  
*Corcodylius Philodendrus*  
2016/2017  
Cast iron, stainless steel armature, stainless steel wire  
cable  
284.5x421.6x353.1

Sean Scully RA  
*Stack Blues*  
2017  
Aluminium and car paint  
274.3x121.9x121.9 cm

Karen Tang  
*Synapsid*  
2014  
Epoxy, fibreglass, paint, Styrofoam, timber, steel  
3.3 x 4.0 x 3.1 m



## **Notes to Editors**

*Sculpture in the City* is a unique collaboration between the City of London Corporation (the elected body which looks after the Square Mile global business district), local businesses, and the art world, providing the opportunity for new audiences to engage with established and emerging contemporary artists. The initiative is delivered through a partnership between the City of London Corporation in partnership with Aon, Aviva, Blackstone, Bloomberg, British Land, Twenty Two, Brookfield, CC Land, Generali Real Estate, Hiscox, TH Real Estate, Tower 42 and Urban Learners.

Project Patrons: Ascend, JSRE 30 St Mary Axe Ltd Leadenhall Market, Make, MTEC, PLP/Architecture and Price & Myers

With thanks to participating artists and galleries: Amanda Lwin, Blain Southern, Clare Jarrett, Galerie Chantal Crousel, Galerie Fons Welters, Gagosian, Hales Gallery, Jyll Bradley, l'etrangere, Lisson Gallery, Richard Rome, Sadie Coles, Shaun C Badham, Spruth Magers, T J Boulting, Thomas Dane Gallery, Waddington Custot and White Cube.

## **About the City of London Corporation**

The City of London Corporation is the governing body of the Square Mile dedicated to a vibrant and thriving City, supporting a diverse and sustainable London within a globally-successful UK. [www.cityoflondon.gov.uk](http://www.cityoflondon.gov.uk)

## **About Urban Learners**

Urban Learners is a new architecture and education consultancy, providing bespoke workshops and programmes for schools, and cultural spaces. Our unique learning activities in urban landscapes, empower young people and communities with the knowledge and skills to have a say in making their cities better places to live, as both active citizens and potential future designers. Urban Learners is passionate about working with young people from all backgrounds – helping develop their architectural literacy and learning from their observations of the cities that we explore together.



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## Partner Listings

### The City of London Corporation and its Arts Policy

The City of London Corporation is the elected body that looks after the Square Mile global business district around St Paul's. It adopted a City of London Arts and Culture policy in 2010, now superseded by the City of London Cultural Strategy 2012-2017 (for more about the City of London Corporation, see [www.cityoflondon.gov.uk](http://www.cityoflondon.gov.uk)). The theme of the Eastern City Cluster Public Art Project ties into the Animation of Public Space, and to ensure delivery the City of London Corporation has changed the way it commissions and maintains public art to be more aligned with 'curating' the City. The City of London Corporation, in recognition of the new economy, is looking to partner with businesses and art institutions to deliver exciting dynamic projects, both temporary and permanent, and build a high quality permanent collection.



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In April 2016 British Land received the Queen's Award for Enterprise: Sustainable Development, the UK's highest accolade for business success for economic, social and environmental benefits achievements over the last five years. We have been a key funder of the *Sculpture in the City* education outreach programme since the project began, in 2010. Further details can be found on the British Land website at [www.britishland.com](http://www.britishland.com).

## Twentytwo

Twentytwo is a building that has been designed to enable the people working here to get the best out of their life at work. It will be home to a community of around 12,000 people when built and occupied, and will include spaces that support and enhance working life, with floors dedicated to a market, a gym, a wellness centre and a business incubator. Art has been an integral part of the design and the building will incorporate a number of bespoke commissions as well as a changing programme of art and events at the ground floor. Twentytwo is being developed in a partnership between AXA Investment Managers – Real Assets and Lipton Rogers Developments.

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Tower 42 is the original skyscraper occupying a prime location in the City of London at 25, Old Broad St. and is the centrepiece of the Tower 42 Estate which totals 505,000 sq ft of offices and retail space. Designed by Richard Seifert for the National Westminster Bank, the Tower comprises 324,000 sq ft of high-quality offices. Arranged over 42 floors of 9,000 sq ft, each are divisible into 3 self-contained leaves of 3,000 sq ft, offering the most flexible leasing options in the City. The building was opened by the Queen in June 1981 and is now the home of over 50 international tenants from a wide range of businesses located in the heart of the City. <http://www.tower42.com/>



## Artist Biographies

### Marina Abramovic

Since the beginning of her career in Belgrade during the early 1970s, Marina Abramović has pioneered performance as a visual art form. She created some of the most important early works in this practice, including *Rhythm 0* (1974), in which she offered herself as an object of experimentation for the audience, as well as *Rhythm 5* (1974), where she lay in the centre of a burning five-point star to the point of losing consciousness. These performances married concept with physicality, endurance with empathy, complicity with loss of control, passivity with danger. They pushed the boundaries of self-discovery, both of herself and her audience. They also marked her first engagements with time, stillness, energy, pain, and the resulting heightened consciousness generated by long durational performance.

The body has always been both her subject and medium. Exploring her physical and mental limits in works that ritualise the simple actions of everyday life, she has withstood pain, exhaustion and danger in her quest for emotional and spiritual transformation. From 1975-88, Abramović and the German artist Ulay performed together, dealing with relations of duality. She returned to solo performances in 1989 and for *The Artist Is Present* (2010) she sat motionless for at least eight hours per day over three months, engaged in silent eye-contact with hundreds of strangers one by one. Marina Abramović was one of the first performance artists to become formally accepted by the institutional museum world with major solo shows taking place throughout Europe and the US over a period of more than 25 years. These include the Stedelijk Van Abbemuseum, Eindhoven, The Netherlands (1985); Centre Georges Pompidou, Paris, France (1990); Neue National Galerie, Berlin, Germany (1993), and the Museum of Modern Art, Oxford, UK (1995). She has also participated in many large-scale international exhibitions including the Venice Biennale (1976 and 1997) and Documenta VI, VII and IX, Kassel, Germany (1977, 1982 and 1992). Recent performances include *Seven Easy Pieces* at the Guggenheim Museum, New York, USA in 2005. In 2010, the Museum of Modern Art, New York held the major retrospective, 'The Artist Is Present.'

Her exhibition 'The Cleaner' recently toured Moderna Museet, Stockholm, Sweden and Louisiana, Denmark in 2017. Currently showing at Bundeskunsthalle, Bonn, Germany to be followed at Palazzo Strozzi, Florence, Italy late 2018 to 2019. Marina Abramović is establishing the MAI (Marina Abramović Institute) to support the future exploration and promotion of performance art.

### David Annesley

David Annesley (b. 1936, London) completed National Service in 1958, and later that year enrolled at St Martin's School of Art, London, to initially study painting. He later transferred to the sculpture department to study under Anthony Caro, and worked as his studio assistant. He received early recognition for his colour sculptures at *The New Generation: 1965* at the Whitechapel Gallery, London. The exhibition showcased a new generation of sculptors who had been taught by Caro and defined a new approach to sculpture, placing them directly on the ground; using new materials such as fibreglass, aluminium and plastic, which were less expensive and more practical than traditional bronze; and the use of bright colours.

### Shaun C Badham

Shaun C Badham lives in Essex and graduated in 2017 from the MFA at Goldsmiths, University of London. His long-term projects *I'M STAYING* and *MORNING* have both been presented nationally. *MORNING* has included *MORNING* Victoria Park and King Edward Centre, 2016, *MORNING* Publication Launch at Focal Point Gallery, 2016; *MORNING* Moon Probe Launch, 2017; *MORNING* MFA Degree Show, 2017 and group show *Togetherness: Notes on Outrage*, South Kiosk presented at Kestle Barton, Cornwall, 2017. *I'M STAYING* has included *I'M STAYING* Survey Paintings (solo show) at Annka Kultys Gallery, 2016 and *I'M*



STAYING neon at The Old Bookshop, 2016; The Island, 2016; Hamilton House, 2015; Knowle West Media Centre, 2015; Redgrave Theatre, 2015; Bristol Folkhouse (Bristol Biennial 2014) and Arnolfini, 2014.

### **Mirosław Balka**

Mirosław Balka was born in 1958 in Warsaw, Poland and lives and works in Warsaw and Otwock. Recent solo exhibitions include 'CROSSOVER/S', Hangar Bicocca, Milan (2017); 'Nerve.Construction', Museum Sztuki, Łódź (2016); 'Die Traumdeutung 75,32m AMSL' Freud Museum, London (2014); 'Fragment', National Centre For Contemporary Art, Moscow; 'Nachtgesichten', WRO Art Center, Wrocław (2013); Akademie Der Kunst, Berlin and CCA Warsaw; 'Between Honey & Ashes', Douglas Hyde Gallery, Dublin (2011); Museo Reina Sofia, Madrid (2010); Modern Art Oxford, Oxford and Tate Modern Turbine Hall Commission, London (2009). Balka has participated in major group exhibitions worldwide including: Venice Biennale (1990, 2003, 2005, 2013; in 1993 he represented Poland), documenta IX, Kassel (1992), Sydney Biennale (1992, 2006), The Carnegie International, Pittsburgh (1995), Sao Paulo Biennale (1998), Liverpool Biennial (1999), Santa Fe Biennale (2006). His work is represented in public collections worldwide including Tate, London; MOCA, Los Angeles; SFMOMA, San Francisco; Hirshhorn Museum, Washington DC; Museu Serralves, Porto; Moderna Museet, Stockholm and The National Museum of Art, Osaka.

### **Jyll Bradley**

Jyll Bradley was born in Folkestone in 1966 and studied at Goldsmiths' College and The Slade. Her installations, drawings and sculptures draw upon aspects of Minimalism to express a personal engagement with identity and place. Light is an important protagonist in her practice and she talks of its potential to 'bring things into the present.' Bradley's work combines craftsmanship with industrial fabrication through dynamic pairings of materials from different art histories or traditions. She often engages with site and the creation of new spaces. Recently this has led to ambitious public realm commissions including 'Green/Light (for M.R.)' for The Folkestone Triennial 2014 and 'Dutch/Light (for Agneta Block)' (2017) for Turner Contemporary, Margate. Jyll Bradley has exhibited her work internationally at The National Library of Australia, Canberra, Centro de Arte Moderna, Lisbon and Museo de Antioquia, Medellín amongst others. Her work is represented in public collections including The Government Art Collection (UK), the Walker Gallery (UK) and Canberra Museum and Art Gallery (AUS).

### **Tracey Emin CBE RA**

Tracey Emin was born in London in 1963, and studied at Maidstone College of Art and the Royal College of Art, London. She represented Great Britain at the Venice Biennale in 2007 and was elected a Royal Academician in the same year. In 2011, Emin became the Professor of Drawing at the Royal Academy of Arts, London, and in 2013 Queen Elizabeth II appointed her Commander of the Most Excellent Order of the British Empire for her contributions to the visual arts. Emin's work has been exhibited extensively in solo and group exhibitions around the world. Most recently, she unveiled her City of Sydney permanent public art commission, *The Distance of Your Heart* (2018) and her largest artwork to date, *I Want My Time With You* (2018), St Pancras International, London, which followed her solo shows *The Memory of Your Touch*, Xavier Hufkens, Brussels (2017) and *Surrounded by You*, Château La Coste, Aix-En-Provence (2017). Her forthcoming solo exhibition will be held at White Cube, London in February 2019.

### **Clare Jarrett**

Clare Jarrett (born London 1952) studied at Chelsea School of Art and the Royal College of Art. She has worked as a painter, printmaker and illustrator and as a lecturer at Chelsea School of Art, Norwich School



of Art and the Royal College of Art. Clare has exhibited in UK, Taiwan, South Korea, Japan, Spain and Poland. She has published five children's books as author/illustrator. Awards include: Malvern Open Drawing, Mother Goose Award, Arts Council Escalator Literature award, and a Hawthornden Fellowship. In 2016 Clare was artist in residence at The Barber Shop, Norwich. Her work was included in The Marmite Prize for Painting V, Cley16, Plenty of Time to Lose your Balance, and BAGT Open 2016. In 2017 she took part in Move Your Home Land/S-A-R Projektburo Project, 30 artists from 7 countries, exhibiting in UK and Germany. Public collections include drawings in the Museum of London.

### **Juliana Cerqueira Leite**

Juliana Cerqueira Leite is an award winning Brazilian sculptor based in New York. Leite has exhibited her work in group shows internationally in venues including the Saatchi Gallery and Courtauld Art Institute (London), the Vancouver Sculpture Biennale, Cass Sculpture Foundation (UK) and the Marres House for Contemporary Culture (Maastricht, NL). Solo shows include Instituto Tomie Ohtake (São Paulo), T.J. Boulting Gallery (London), Alma Zevi (Venice), Galeria Casa Triângulo (São Paulo), Regina Rex and AIR Gallery, (New York). Leite graduated from the Slade School of Fine Art MFA in London in 2006, as recipient of the Kenneth Armitage Sculpture Prize.

### **Gabriel Lester**

Gabriel Lester was born in Amsterdam (1972). He currently lives and works in Amsterdam. His artworks consist of installations, performances and film/video. Other activities include commissioned artworks for the public space, film directing, teaching and writing. Lester's artwork, films and installations originate from a desire to tell stories and construct environments that support these stories or propose their own narrative interpretation. In early years this led him to writing prose and composing electronic music. Later, after studying cinema and eventually fine arts, his artworks became what could be typified as cinematographic, without necessarily employing film or video. Like cinema, Lester's practice has come to embrace all imaginable media and occupy both time and space. The artworks propose a tension span and are either implicitly narrative, explicitly visual or both at once. These artworks seldom convey any explicit message or singular idea, but rather propose ways to relate to the world, how it is presented and what mechanisms and components constitute our perception and understanding of it.

### **Sarah Lucas**

Sarah Lucas studied at the Working Men's College (1982-3), London College of Printing (1983-4), and Goldsmith's College (1984-7). In 2018 she will stage a major retrospective at the New Museum, New York. She has exhibited internationally – recent major exhibitions include surveys at Tramway, Glasgow (2014); Secession, Vienna (2013-14), and the Whitechapel Gallery, London (2013; accompanied by an extensive catalogue). In 2015 she represented Britain at the Venice Biennale with the exhibition I SCREAM DADDIO (accompanied by a catalogue authored by the artist). Her exhibition POWER IN WOMAN at Sir John Soane's Museum, London, brought together three of her acclaimed sculptures from Venice to the UK, and subsequently travelled to Humbert Street Gallery in Hull.

### **Amanda Lwin**

Amanda Lwin (b. 1982) is a British-Burmese artist, whose work charts the interfaces between landscapes, cities, buildings and people. Lwin grew up in Beckton, East London and graduated with BA Architecture from Cambridge followed by an MArch in Urban Design with distinction from UCL. Preferring to think of her three-dimensional work as artefact (as opposed to sculpture), her engagement with psychogeographic and anthropocenic concerns is informed by an eclectic array of literary, anthropological and mythological sources. She began her practice as a creative producer, realising ideas about geographic narratives through music festivals and computer games. Since moving towards a



contemporary art output she has exhibited regularly with both commercial galleries and public programmes. She continues to live, work and be influenced by London.

### **Jean-Luc Moulène**

Since the early 1980s, Jean-Luc Moulène has developed a body of work informed by a critical investigation of authorship and an exploration of issues of autonomy, immanence, and anarchic politics. Over the course of his artistic career, Moulène has maintained a parallel exploration of materials – manufactured and found, industrial and organic. His work is an attempt to link art back to different modes of thought; at the same time, it is an integrative project that adamantly and systematically refuses to resort to the kinds of pre-prescribed approaches to theory and interdisciplinary characteristics of the contemporary art historical cannon and curatorial practices.

Born in 1955, Jean-Luc Moulène studied Aesthetics and Sciences of Art at the Sorbonne University in Paris, where he presently lives and works. Among the institutions that have recently dedicated solo exhibitions to his work are the Secession in Vienna (2017) and Centre Pompidou in Paris (2016). Other select solo shows have included surveys at Centre d'Art Contemporain de Genève (2003), Musée du Louvre, Paris (2005), Culturgest, Lisbon (2007), Carré d'art-Musée d'art contemporain, Nîmes (2009), Dia:Beacon (2011), Modern Art Oxford (2012), Hanover Kunstverein (2015), and Villa Medici, Rome (2015). Moulène has participated in Documenta X (1997), the Sao Paulo Biennial (2002), the Venice Biennial (2003), the Taipei Biennial (2004), the First International Biennial of the Image, Laos (2007), and the Sharjah Biennial (2011).

### **Michail Pírgelis**

Michail Pírgelis lives and works in Cologne. He studied under Rosemarie Trockel at the Kunstakademie Düsseldorf from 2004–2009. In 2013 he participated in Deste Prize, Athens and 5x5 Castelló, Castelló (Spain), and received the Berlin grant from Akademie der Künste. In 2010 he received the Audi Art Award for 'New Positions' at Art Cologne and was an artist in residence at Schloss Ringenberg. Pírgelis was the first ever recipient of the Adolf Loos Prize from the Van den Valentyn Foundation, Cologne in 2008, and in 2007 he was awarded the Villa Romana Prize in Florence. Pírgelis' work was shown most recently in the joint exhibition To Lose together with David Ostrowski at the Leopold-Hoesch-Museum, Düren (2016), as well as at Autocenter Berlin (2015) and at the Artothek in Cologne (2011). Group shows include Kunstverein Reutlingen (2018), Marta Herford (2018), the Rubell Family Collection, Miami (2015), Istanbul Modern (2014), Bundeskunsthalle Bonn (2013), Museum Morsbroich, Leverkusen (2012), Thessaloniki Biennale (2011), Kunstmuseum Bonn (2010), Stadtmuseum Düsseldorf (2005).

### **Thomas J Price**

Price's work across media, encompassing sculpture, film and photography, is engaged with issues of representation and perception, in society and in art. Since 2005, he has been creating figurative sculptures which function as psychological portraits of his imagined subjects – usually male, usually black – whose features are in fact an amalgamation of sources: observed individuals, 'types' represented in the media, and ancient, classical and neo-classical sculptures. Whether full-length bodies or depicted from the neck up, scaled down or up, sculpted or filmed, Price's figures invite the viewer into their minds and into an appreciation of their formal beauty, thereby confronting conventional cultural associations, assumptions and archetypes.

Selected solo exhibitions have been held at institutions including the National Portrait Gallery (London), Royal Academy of Arts (London), Mac Birmingham (UK), Yorkshire Sculpture Park (UK), Harewood House



(UK) and Hales Gallery (London / NY). Private and public collections including Government Art Collection (UK), Derwent London (UK), Murderme (UK) and the Rennie Collection (Canada)

### **Richard Rome**

Richard Rome was born in 1943. On leaving school he worked for trollop & colls, a city of London a construction company. From 1962 he studied at St Albans school of art and completed his post graduate studies at Chelsea school of art in 1966. He established his first studio in Chelsea in 1967, and his present studio in Kent in 1994. Throughout his career he has participated in many exhibitions and completed a number of commissions. He has also made sculptures and exhibited in the USA. His most recent one person show was in 2017 at canary wharf where 41 sculptures were exhibited. In 2011 a monograph was published by lund humphries. Rome was appointed honorary fellow of the royal college of art in 2009. For more information visit [richardrome.co.uk](http://richardrome.co.uk)

### **Nancy Rubins**

Nancy Rubins was born in 1952 in Naples, Texas. She received her B.F.A. in 1974 from The Maryland Institute, College of Art, Baltimore, and her M.F.A. in 1976 from the University of California, Davis, California. Her work is part of numerous public collections and she has exhibited internationally. Rubins's large-scale outdoor sculptures are on permanent display at leading institutions throughout the world. Rubins had the honor of receiving the Distinguished Women in Arts Award in 2013 by the Museum of Contemporary Art, Los Angeles. Rubins currently lives and works in Topanga Canyon, California.

### **Sean Scully RA**

Born in Dublin in 1945, Sean Scully grew up in London and settled in America in the mid-1970s. One of the most admired abstract painters working today, his work draws on the traditions of European painting, invigorated with the distinct character of American abstraction. In a career spanning six decades – and counting – Scully's varied practice encompasses printmaking, sculpture, watercolours and pastels, but he is best known for rich, monumental abstract paintings in which stripes or blocks of layered colour are a prevailing motif. Scully was elected a Royal Academician in 2013. He has been shortlisted for the Turner Prize twice, in 1989 and in 1993 and his work is held in numerous public collections, including The Metropolitan Museum of Art, and Solomon R. Guggenheim Museum, New York; and Tate London

### **Karen Tang**

Karen Tang (b. London 1978) exhibits internationally in galleries and the public realm. Karen studied at Chelsea College of Arts then the Slade School of Fine Art, leaving in 2004 with a MFA (Distinction) in Sculpture and was awarded the Duveen Travel Scholarship. Her sculptures offer viewers the experience of surprising structural and material combinations, with unexpected forms that reference science, sci-fi, architecture and city life. Karen's sculptures have been commissioned by The Contemporary Art Society, The Economist, The National Trust, VITRINE, South London Gallery, Ealing Council with Heritage Lottery funding, and presented at venues including: Vestfossen Kunstlaboratorium Norway, Bloomberg Space, Jerwood Space, Ambika P3, MAMA Rotterdam, Dalston Superstore, Guest Projects, CFCCA Manchester, Agency Gallery, Pumhouse Gallery, Sainsburys Centre for Visual Arts and The Collection, Lincoln.



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Smartify is a social enterprise supported by the British Government agency InnovateUK, DCMS and the European Union. In 2018 the app has won numerous awards including three Webby Awards (Best Art/Experimental; Best Use of the Mobile Camera and People's Choice); the GLOMO for Most Innovation App at the Mobile World Congress and Apollo Art Magazine's Digital Innovation of the Year.