

10th Edition
2021

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SCULPTURE IN THE CITY

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MSCTY x Sculpture in the City explores new ways to experience the world through sound and space.



Artists on Show

- | | | |
|-----------------------------|-------------------------------|----------------------|
| 01 Alice Channer | 09 Tatiana Wolska | 17 Rosanne Robertson |
| 02 Ruth Ewan | 10 Tatiana Wolska | 18 Laure Prouvost |
| 03 Isabella Martin | 11 Guillaume Vandame | 19 Elisa Artesero |
| 04 Mike Ballard | 12 Bram Ellens | |
| 05 Oliver Bragg (05a - 05g) | 13 Jake Elwes | |
| 06 Mark Handforth | 14 Jun T. Lai | |
| 07 Eva Rothschild | 15 Regitze Engelsborg Karlsen | |
| 08 Laura Arminda Kingsley | 16 Almuth Tebbenhoff | |

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 tenth anniversary edition, Sculpture in the City has shown 113 artists and 130 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 tenth edition also offers visitors new ways to explore the project and hear from the artists through a new multimedia guide with Bloomberg Connects. In addition, a new soundscape has launched as part of MSCTY x Sculpture in the City to activate one of the artworks in the trail. Sculpture in the City once again offered a series of programmed events for the successful late night arts festival Nocturnal Creatures in July, in partnership with the Whitechapel Gallery.

The Artworks

Burial

01



Alice Channer

St Botolph-without-
Bishopsgate Churchyard,
EC2M3TL

2016

Sand-Cast Corten Steel

Dimensions variable (each
rock 80 x 107 x 237cm)

The rough dimensions of the two stretched rocks that make up *Burial* are approximately the length of an average-ish elongated, horizontal human body. The hollow forms of the rocks, positioned as if in a mourning procession, are similar in form to upturned sarcophagae. The sculpture imagines these sarcophagae as exoskeletons, hollow hard shells made to hold soft bodies whilst they are changing state. The rocks were cast from lumps of concrete the artist collected from London demolition sites as evidence of the changing materiality of the city. Made from Corten steel, their forms appear strangely organic, despite having been produced by the technological and industrial processes of scanning, stretching, milling and casting.

Silent Agitator

02



Ruth Ewan

Corner of Bishopsgate &
Wormwood Street,
EC2M 3XD

2019

Aluminum, acrylic, paint

234 x 167.5 x 52cm

Silent Agitator is a large clock based upon a detail of an illustration produced by Ralph Chaplin in 1917 for the Industrial Workers of the World union (the IWW). Chaplin's illustration, bearing the inscription 'What time is it? Time to organize!', was reproduced on millions of gummed stickers, known as 'silent agitators', that were distributed by union members in workplaces and public spaces across the US. The clock hands bear workers' clogs or, in French, sabots from which the word sabotage is derived (sabotage was originally used in English to specifically mean disruption instigated by workers). Clocks are a ubiquitous symbol within industrial disputes as hourly wages and the extent of working hours are often the source of argument. *Silent Agitator* nods to the IWW's organising for the rights to a five-day work week and eight-hour work day, and posits a future in which we further reclaim our time.

A High Line Commission, Courtesy of the Artist
and Rob Tufnell. Photo: © Nick Turpin

AMSCY location: Explore new ways to experience the world
through sound and space.

Keeping Time

03



Isabella Martin

Top of 99 Bishopsgate
(podium level), EC2M 3XD

2019

Scaffolding fabric

Dimensions variable

How do we experience time passing? How do we keep track? *Keeping Time* describes a perception of time as inseparable from our environment, with moving water as a unit of measure. Two banners display a text adapted from Italo Calvino's short story 'Shells and Time'. The phrase is spoken by a shell lying on the seafloor millennia ago, as it witnesses the world taking shape around it and the invention of a human-centred notion of history. Through these experiences it voices the fragility of time and the inevitability of its passing, regardless of whether or not we keep track, as days and nights crash over us like waves.

Rough Neck Business

04



Mike Ballard

100 Bishopsgate, EC2M 1GT

2019

Found wooden hoardings

331 x 243 x 290cm

Rough Neck Business is made up of hoardings sourced from several sites across London. They include green hoardings from the Olympic Park, and blue hoardings from Dalston and Hackney Wick. All of these sites have seen great changes over recent years, and have been surrounded by hoardings for quite some time.

As with all of the artist's sculptures, Mike Ballard is interested in taking this material, that normally represents a threshold of ownership and protection of property, and transforming it from sheet form into a 3d structure of its own, to be admired for its un-painterly qualities and the 'witness marks' of the time it stood on the street.



Oliver Bragg

2020

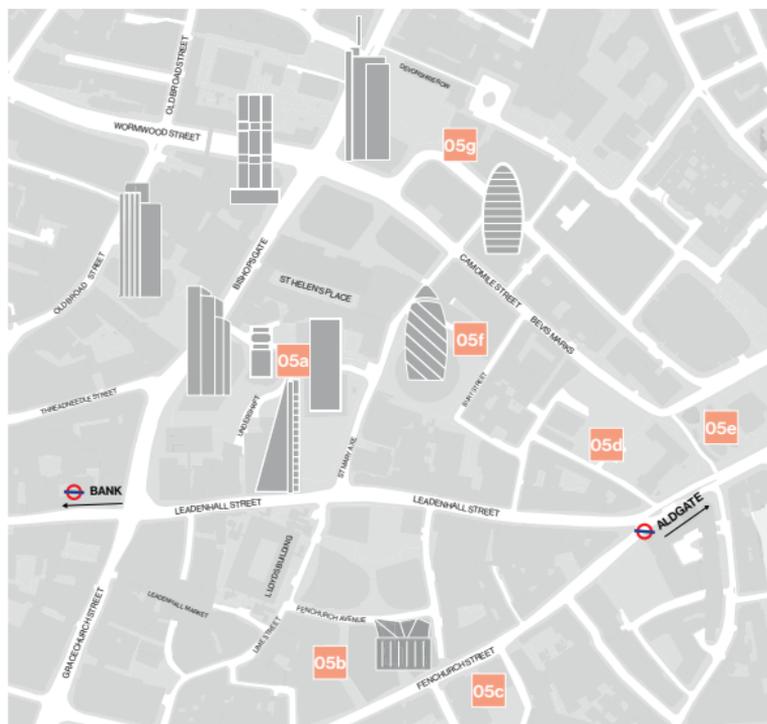
Etched brass plaques

10cm x 5cm each

This project focuses on the everyman, the natural environment and memories to place and memory itself. A series of engraved brass bench plaques have been installed to existing benches around the City of London. The plaques have been created to mimic the plaques that often adorn benches to memorialise or pay homage to a specific person. These, however, are fabricated: in loving memory of a 'made up' person or place or abstract idea.

Some of them are optimistic for a better future others long for a forgotten past. Some are more fantastical, abstract and others are more direct and perturbing or prescient. Many rely on humour as a way of communicating the idea.

In Loving Memory Locations



- 05a:** Undershaft, EC3A 8AH (Next to St Helen's Church)
- 05b:** Fen Court Garden, EC3M 5DL
- 05c:** Plaza outside Fenchurch Street Station, EC3M 4AJ
- 05d:** Mitre Square, EC3A 5DH
- 05e:** Aldgate Square, EC3N 1AF
- 05f:** Bury Court, EC3A 8EX
- 05g:** Jubilee Gardens, EC2M 4WD

Harlequin Four

06



Mark Handforth

Undershaft, EC3A 8AH
(Next to St Helen's Church)

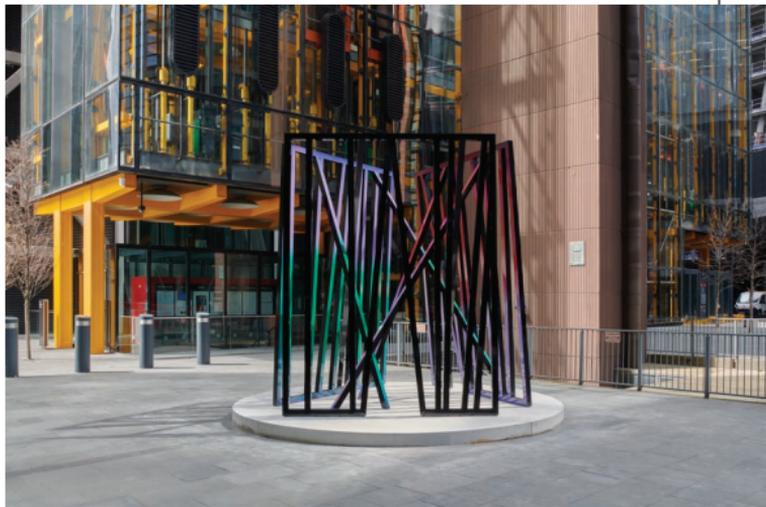
2019

Painted aluminium,
waterproof fluorescent
lights

426 x 70 x 260 cm

Mark Handforth's sculptures are meticulously crafted, but deliberately imperfect, often containing a wry humour and poetry in their references and arrangement in space. *Harlequin Four* is a large, fourteen-foot, freestanding sculpture, towering over the viewer and delineating in muscular calligraphy, an ad-hoc number four. Its harlequin colours and staggered light fixtures act like a beacon in the urban landscape.

The form of the '4' is recurrent in Handforth's work, and he describes it as being 'the beginning of every drawing', as well as an incomplete star. There is much symbolism in this number, for example it is considered a number of "being", the number that connects mind-body-spirit with the physical world of structure and organisation.



Eva Rothschild

Undershaft, EC3P 3DQ
(Between Aviva and the
Leadenhall Building)

2018

Spray painted aluminium

350 x 370 x 340 cm

Cosmos, 2018 is composed of three 3.5 metre-high slatted structures which lean into and support each other, painted black on the exterior and sprayed in a coloured gradient within. An imposing physical structure, the work encourages both a physical and aesthetic response. Says Rothschild: "The external piece is quite forbidding. Its black shiny surface is like a set of disruptive gates."

Frequently Rothschild's works demand the viewer to navigate their own presence in proximity to the work and the architecture of the surroundings. This work serves as a spatial interruption or threshold, reorienting the passage and behaviour of the viewer. As a mise-en-scene or backdrop for performance, Rothschild's installations also invite the idea of the chance encounter, as spaces in which to reflect, watch, dream and act.

Murmurs of the Deep

08



Laura Arminda Kingsley

Leadenhall Building,
EC3V 4AB

2021

Vinyl

Variable

Through her project, *Murmurs of the Deep*, Laura Arminda Kingsley creates a pictorial world in which our communion with the cosmos and nature is unmediated by cultural valuations or static ideas of identity. To accomplish this, Kingsley looks at the world through the lens of deep time, giving equal importance to; the microscopic and the macroscopic; folklore and science; and the archaic and the new, to offer the viewer a non-hierarchical perspective in which to reconsider their place in the world.

Installed on the escalators of the Leadenhall Building, *Murmurs of the Deep* invites viewers to immerse themselves in its freer, wilder world.



Tatiana Wolska

70 Gracechurch Street,
EC3V 0XL

2021

Cut and thermo-welded
plastic bottles

Variable

Tatiana Wolska creates her sculptures using recycled plastic bottles. By cutting, perforating and thermo-welding them, she achieves sprawling, modular biomorphic forms. The transparency of the plastic adds visual effects of light and shadow. First shown at Palais de Tokyo in 2015, the sculpture occupied space in a monumental installation.

Seductive in their vivid red colour and intriguing in their forms, the sculptures appear aerial or dense and voluminous. By being light-weight however, these arresting forms can be placed within the environment in ways defying the laws of gravity. They can evoke floating islands of plastic waste or hold a strong poetic charge, appearing to be mysteriously suspended from the buildings or trees as if infecting the environment.



Tatiana Wolska

Leadenhall Market,
EC3V 1LT

2021

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Guillaume Vandame

Beehive Passage,
Leadenhall Market,
EC3V 1LT

2019-2021

Flags

Variable

symbols (2019-2021) is a sculptural installation consisting of 30 unique flags from the LGBTQ+ community. Spanning the original Pride Flag designed by Gilbert Baker in San Francisco in 1978 to its newest iteration by Daniel Quasar in 2018, the flags represent the diversity of gender, sexuality, and desire. The flags are standardised and ordinary, each five feet by three feet, and hang equidistant to represent the equal value and potential each community group has in the world today.

Following the recent death of Baker in 2017 and President Trump's banning of the Pride Flag at U.S. embassies internationally, alongside the absence of Pride 2020 and increased hostility and violence towards the LGBTQ+ community, *symbols* celebrates the joy and freedom to love who you love while acknowledging the struggles these community groups have endured to gain visibility, human rights, and equality.

Orphans

12



Bram Ellens

Cullum Street, EC3M 7JJ

2018-2020

Discarded paintings

Overall Dimensions:

400 x 300 x 265cm

Each Orphan:

80 x 80 x 120cm,

140 x 140 x 200cm,

170 x 160 x 250cm

In the *Orphans*, we see how the artist collected old paintings from deceased people to give them a new life. Through undertakers and thrift stores, he managed to lay his hands on paintings that had become "orphaned" after their owner died and the art was discarded by their heirs.

All of these paintings that ended up in damp storage basements longing for a new owner, contained both the energy of the original artist as well as the attachment of the deceased owner.

The spirituality of the shape of the *Orphans* and timelessness of the used material, combined with the 'family constellation' of the installation evoke a feeling of resignation and inner silence to the public.



Jake Elwes

120 Fenchurch Street,
EC3M 5BA

2017 (2021 iteration)

Digital Video made using
artificial intelligence,
6 hour loop

Screened the months of June
(15 June onwards), July, September,
November, January, March and May.

Special thanks to Anh Nguyen et al. at
Evolving-AI for their research.

Copyright the artist. Photo: © Nick Turpin

In artificial intelligence 'Latent Space' refers to a mathematical space which maps what a neural network has learnt from training images. Once it has been trained it understands all images of trees as existing in a specific area, and all images of birds in another. The neural network can be reverse engineered to create fake images from these coordinates*. But what if it was given a new path to travel between these recognisable points, instead moving through the in-between space?

Latent Space is a video snap-shot of an A.I. algorithm in its infancy trained using 14.2 million photographs** continuously producing new images.

For this iteration, a new soundscape by The Analog Girl was commissioned in partnership with MSCTY x Sculpture in the City.

*Plug & Play Generative Networks: Conditional Iterative Generation of Images in Latent Space (2016). ** ImageNet: A Large-Scale Hierarchical Image Database (2009).

A MSCTY location: Explore new ways to experience the world through sound and space.



Jun T. Lai

Plaza outside Fenchurch
Street Station, EC3M 4AJ

2019

Stainless Steel, FRP,
Painting

398 x 398 x 287 cm,
230 x 230 x 190 cm,
120 x 120 x 136 cm

Jun T. Lai created *Bloom Paradise* to symbolize hope and love. The artist's intention was to bring greater positivity into the pandemic stricken world and release healing energy. This artwork reflects the contemporary global cultural value of diversity and heterogeneity.

The work is composed of the "Flower of Hope," the "Flower of the Sky," and the "Flower of Life" – a transformation of the spirit and metaphor of a lotus into a three-dimensional sculpture. From pollution to purification, from death to regeneration, the lotus reveals nature's life cycle.

The bright and colorful flowers call to an imaginative world, leading the visitor into a fantasy wonderland. Through this work, the artist hopes to bring positive energy and joy, a gift of life, to everyone.

Bloom Paradise is featured with the support of the Ministry of Culture, Taiwan and Cultural Division at the Taipei Representative Office in the UK.



Regitze Engelsborg Karlsen

Cunard Place, EC3A 5AR

2017

Gravel and limestone on canvas

Approximately
200 x 90 x 80 cm

Regitze Engelsborg Karlsen is convinced that we urgently need to restart our partnership with the landscape and its materials through new narratives. We have always made myths about the landscape and invented stories about giants who throw stones. The artist believes we now need to develop new dreams and stories about and in the landscape. Can we create new stories? Can we bring the fantasy, the dreams bag into our local landscape?

The first circuit we learned to control was the carbon cycle. Understanding mathematics, chemistry and physics enabled us to change our surroundings and the landscape around us. Can we practice understanding the change of landscape by connecting us to the raw material extraction?

The work examines how we can create new contact with the body of the landscape, through its materials and encounter with the body of the sculpture.

RedHead Sunset Stack

16



Almuth Tebbenhoff

Mitre Square, EC3A 5DH

2014-2019

Mild steel, hot-zinc coated
and painted

500 x 110 x 110 cm

The *RedHead Sunset Stack* captures a bit of the awe that seeing a beautiful sunset inspires in Almuth Tebbenhoff - reduced to the form of a large toy-tower. At the centre the artist put a ragged and unstable human experience in pink and orange which is sandwiched between the steady blue earth and the red sun cubes. The earth and sun may be the only constants we have and even here we are at the mercy of incomprehensible forces.

Stone (Butch)

17



Rosanne Robertson

Bury Court, EC3A 8EX

2021

Corten steel, jesmonite and paint

220 x 130 x 156cm

Stone (Butch) is part of a body of works exploring the terrain of the Queer body in the landscape and was created by plaster casting directly in crevices in natural rock formations at Godrevy Point (St Ives Bay, Cornwall). This 'sculptural void' makes physical a negative space created by the power of the sea.

Stone (Butch) considers a 'raincoat layer' of the body exposed to external forces inspired by lesbian and trans activist Les Feinburg's novel 'Stone Butch Blues' in which the oppression of lesbian, trans and butch and femme identity is laid bare. This sculpture embodies a space that is shifting and fluid, reclaiming a natural space for Queer and Butch identity from a history of being deemed 'against nature'.

Metal Man - Deeper Together, Deep Travel Ink. NYC

18



Laure Prouvost

Lobby 70 St Mary Axe,
EC3A 8BE

2018

HD video and metal
sculpture in two parts

165.5 x 185 x 121 cm

Laure Prouvost's *Metal Man - Deeper Together, Deep Travel Ink. NYC* (2018) combines sculptural and video elements that result in an anthropomorphised installation. Two metal figures kneel in front of one another, their 'video heads' directly addressing viewers with images of beckoning hands and phrases such as 'THIS IS THE BEST THING YOU HAVE SEEN FOR A LONG TIME' and 'COME WITH US'. Through a strategically manipulative use of text, image, sound, sculpture and editing, the metal men duo directly engage their audience by implicating them in the creation of their narrative.

The Garden of Floating Words

19



Elisa Artesero

70 St Mary Axe, EC3A 8BE

2017

Clear acrylic, and blue neon glass

50 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 and was part of the 9th Edition of Sculpture in the City.

Sculpture in the City Aldgate Square Commission

The Aldgate Square Commission is a new biannual commission supporting emerging artists in the UK.

Twelve artists nominated by members of the Sculpture in the City Arts Advisory Group were invited to submit a proposal for a temporary site-specific public artwork for Aldgate Square, considering the cultural and historical significance of the local area.

Following the first round of submissions, the Arts Advisory Group shortlisted five artists, who developed their proposals through a series of community workshops in June 2021.

The Aldgate Square Commission shortlisted artists were:

- Byron Kalomamas
- Christina Peake
- Emii Alrai
- Harun Morrison
- Jocelyn McGregor

Two winning artwork proposals were selected in September 2021, to launch in Aldgate Square, May 2022 and May 2023 consecutively.

The Aldgate Square Commission winners are:

- Jocelyn McGregor
(to launch May 2022)
- Emii Alrai
(to launch May 2023)

Visit our website to learn more about all shortlisted entries in the Aldgate Square Commission:

[www.sculptureinthecity.org.uk/
aldgate-square-commission/](http://www.sculptureinthecity.org.uk/aldgate-square-commission/)

The Sculpture in the City Aldgate Square Commission is delivered in partnership with:

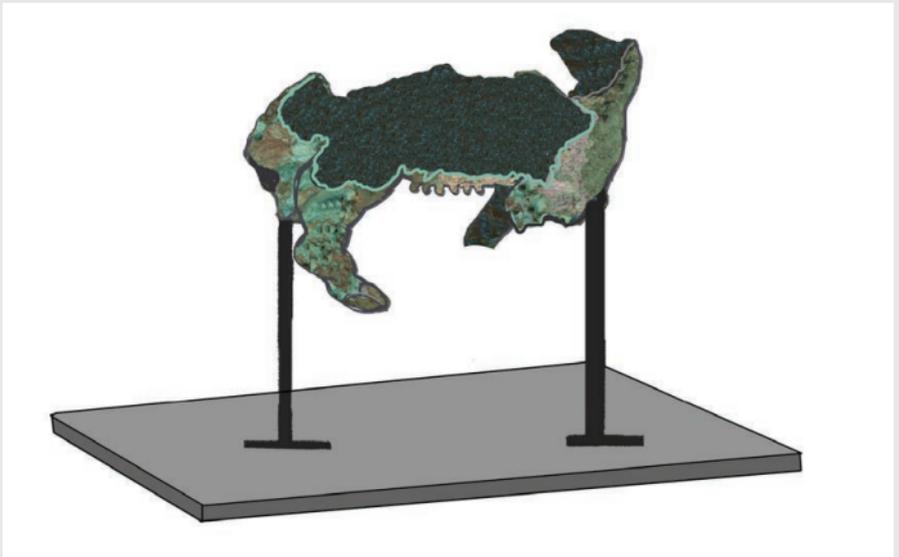
ALDGATE CONNECT BID



**A THING OF
BEAUTY**



JOCELYN MCGREGOR
Earthing



EMII ALRAI
Guardian



X

SCULPTURE IN THE CITY

MSCTY 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 sites from Aldgate to Shoreditch and from Leadenhall Market to St Botolph's-without-Bishopsgate. The programme features twelve commissioned tracks, ranging from modern classical and electronic to globally inspired soundscapes.

A new soundscape by The Analog Girl was commissioned in partnership with MSCTY x Sculpture in the City responding to Jake Elwes' *Latent Space* at 120 Fenchurch Street.

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

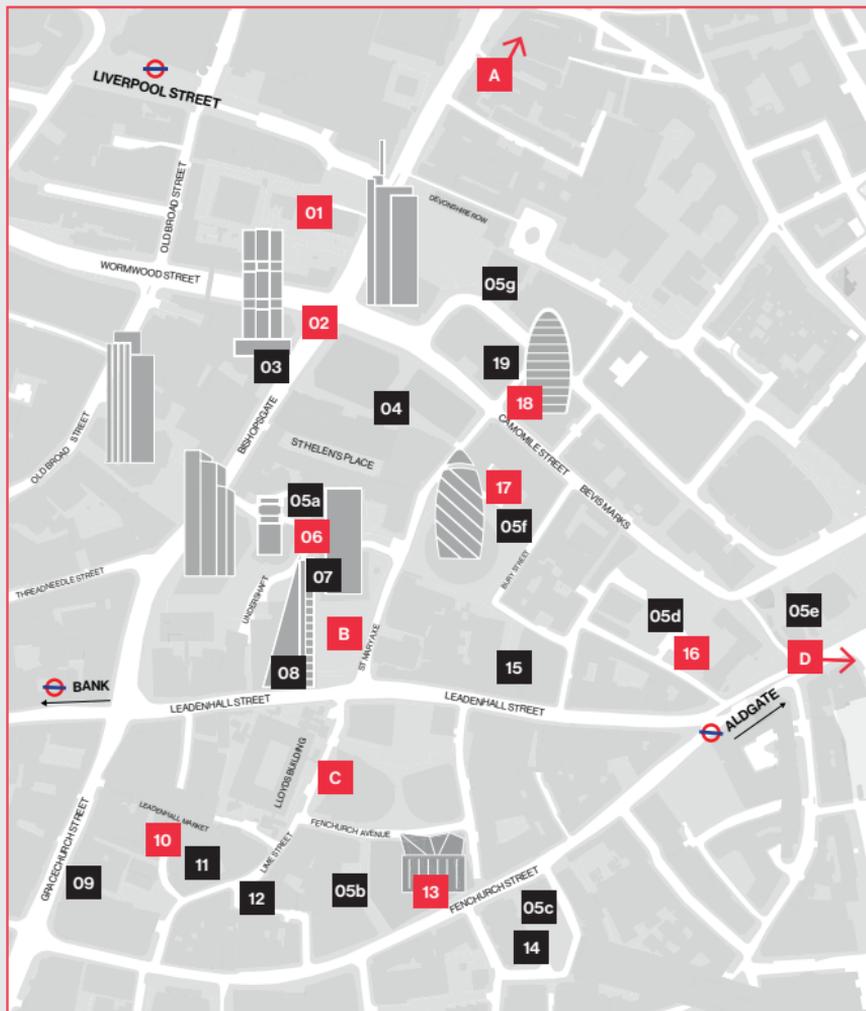
www.mscty.space/project/musicity-x-sculpture-and-the-city-london

Sculpture in the City Locations:

- | | | |
|-----|---------------------------------------|--------------------------------|
| 1. | St Botolph-without-Bishopsgate | Tawiah |
| 2. | 99 Bishopsgate | Angèle David-Guillou |
| 6. | Undershaft | Midori Komachi |
| 10. | Leadenhall Market | Masato Kakinoki/
abirdwhale |
| 13. | 120 Fenchurch Street | The Analog Girl |
| 16. | Mitre Square | Simon Vincent |
| 17. | Bury Court | Sarathy Korwar |
| 18. | 70 St Mary Axe | Mixmaster Morris |

Supported by

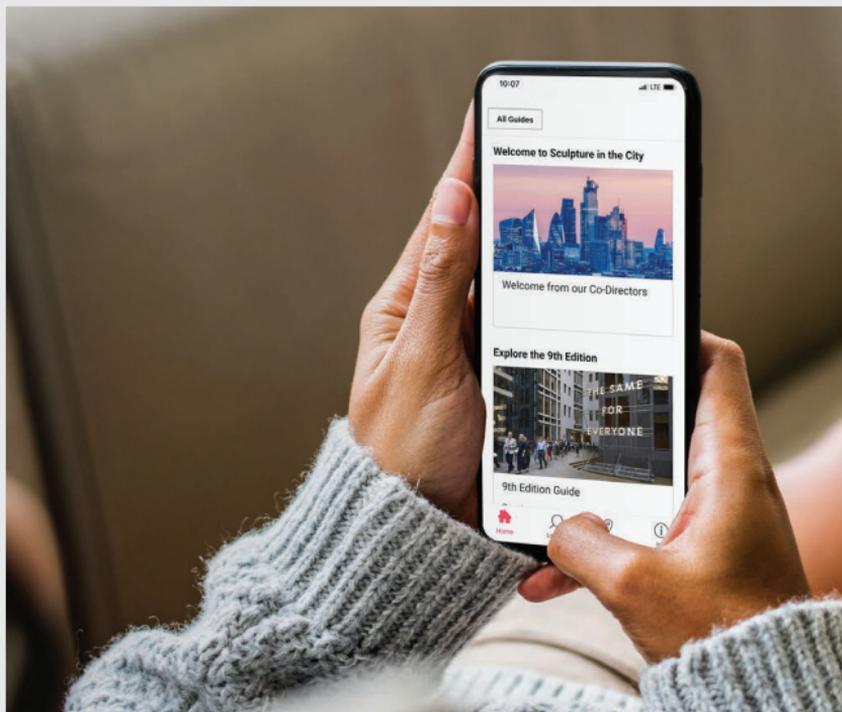
Brookfield
Properties



Other locations:

- A** **Principal Place** *111-113 Worship St, London EC2A 2BA*
- B** **St Helen's Square** *Leadenhall Street, London EC3V 4QT*
- C** **Lime Street** *51 Lime Street, London EC3M 7DQ*
- D** **Aldgate Tower** *2 Leman St, London E11FE*

Bloomberg Connects



Explore the new Sculpture in the City audio guide on Bloomberg Connects

Discover the 10th edition artwork trail, hear SITC artists speak about their works and immerse yourself in the playful Family Trail narrated by Martha Howe-Douglas of Horrible Histories.



**Bloomberg
Connects**

Digital Experience Supported by
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Sculpture in the City's Programme for Whitechapel Gallery's Nocturnal Creatures

Sculpture in the City was once again an associate programme partner for **Whitechapel Gallery's** annual contemporary arts festival, Nocturnal Creatures. Each summer for one night only, a host of extraordinary east-end spaces are transformed by an exciting programme of installations, performances, music, film and culinary experiences.

In partnership with Whitechapel Gallery since the festival's first iteration in 2018, Sculpture in the City activates artwork locations in the City Cluster through a series of interactive workshops, sound installations, performances, talks and tours.

For the 2021 iteration of Nocturnal Creatures, the 10th Edition of Sculpture in the City was celebrated through an exciting programme of events on Saturday 17th July 2021, and featured

Oliver Bragg's *From Seed to Sculpture*, **Laura Arminda Kingsley's** *Murmurs of the Deep*, a participatory *Mindful Meditation* by **Almuth Tebbenhoff** plus performances by **Isabella Martin, Jun T. Lai** and **Rosanne Robertson**.

There was also a Q&A with **Jake Elwes** hosted by journalist **Tabish Khan** (Visual Arts Editor, Londonist) along with a number of tours around the 10th Edition of Sculpture in the City, including an Art and Architecture tour led by **David Rosenberg**.

Sculpture in the City's 10th Edition multimedia guide on Bloomberg Connects also premiered during Nocturnal Creatures, bringing the sculptures to life with a self-guided audio tour with sound clips from the artists.

The Sculpture in the City programme for Nocturnal Creatures was supported by:



Gallery of Images from Nocturnal Creatures 2021



Jun T. Lai, *Alice in Wonderland*. Photo courtesy of Cenaz Nazif (top), Rosanne Robertson, *Stone (Butch) Undercurrents*. Photo: © Nick Turpin (bottom), Isabella Martin, *Shells & Time*. Photo: © Nick Turpin (right)



For more information on Nocturnal Creatures go to:

www.whitechapelgallery.org/events/nocturnal-creatures-2021



Whitechapel Gallery

Sculpture in the City Education Programme 2021

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.

SITC Learning

In 2020, Sculpture in the City launched a digital learning programme supported by Our City Together. SITC Learning offers an original perspective on the relationship between art, architecture and the City through creative and informative activities for the home and classroom. Eight chapters of activities with informational download packs and instructional videos can be found on our website in our new Learning Hub.

SITC Learning is supported by Digital Learning Programme Partner, Our City Together.

**[www.sculptureinthecity.org.uk/
learning-hub](http://www.sculptureinthecity.org.uk/learning-hub)**

Education Workshops

This September-October 2021, working with artists, architects and partner company volunteers, over 200 students from local schools participated in a total of 36 workshops that:

- Explored the City public spaces, sculptures and neighbouring buildings
- Creatively responded to the public spaces and sculptures

These bespoke workshops represent a significant element of the Sculpture in the City overall programme, and benefit students, aged 9-14 years old, from neighbouring borough schools. These schools have students from diverse and non-traditional backgrounds, 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 discovered new places in the city, and learned about the value of public art.



Illustration by Danielle Rhoda



Eva Rothschild engages with Swanlea School GCSE art students at Cosmos during a SITC workshop.
Photography 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 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

120 Fenchurch Street

120 Fenchurch Street, EC3M 5BA

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 soundscape composed by Savanh Phaophanit, incorporating field recordings and hydrophonic sound to create multi-layered weaves of sound.

Jake Elwes' Latent Space will be screened the months of June (15 June onwards), July, September, November, January, March and May.

A THING OF BEAUTY

A Thing of Beauty

June - 31 October 2021

This year, the City of London Corporation's Outdoor Arts Programme presents *A Thing of Beauty*, commemorating the bicentenary of the death of the poet John Keats and celebrating beauty, which was a recurring motif in his work. The season will focus on beauty, love and truth, exploring these concepts through the lens of art, nature and relationships and addressing themes of diversity, the environment and sustainability.

Find out more: www.cityoflondon.gov.uk/athingofbeauty

22 Bishopsgate

22 Bishopsgate, London
EC2N 4AJ

Every aspect of 22 Bishopsgate is designed with people in mind, cultivating a community that feels fresh and human-led, bringing culture into the everyday.

Partnering with The Contemporary Art Society, Karine Laval, Bill Amberg and several other renowned artists, the spaces are brought to life. From the coloured canopies to the sculpted lobby furniture, these designs start conversations, inspire ideas, and spark a sense of joy.

To read more about each designer, the inspirations for their work and 22 Bishopsgate culture, further information can be found at: 22bishopsgate.com/our-culture



Previously Featured Artists

1st Edition
2011

Anish Kapoor
Julian Opie

Kenneth Armitage
Franz West

2nd Edition
2012

Tracey Emin CBE RA
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 Houshiary
Richard Wentworth
Antony Gormley

4th Edition
2014

Lynn Chadwick
Jim Lambie
Julian Wild
Paul Hosking
Richard Wentworth

João 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
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