

SCULPTURE IN THE CITY LAUNCHES THE 11TH EDITION

The annual sculpture park in the City of London returns with 20 artworks on free display for a year



Left: Sarah Lucas, *Sandwich*, 2011-2020 © Sarah Lucas, courtesy Sadie Coles HQ, London. Photo: © Nick Turpin

Right: Jesse Pollock, *The Granary*, 2021 © copyright the artist. Photo: © Nick Turpin

www.sculptureinthecity.org.uk



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(22 June 2022) Sculpture in the City, the annual exhibition of contemporary art placed among the striking architecture of the City of London, launches its 11th edition on 22 June 2022. New works on show from eleven contemporary artists will be joined by six sculptures that remain in situ from the 10th edition alongside two permanent acquisitions.

This free, outdoor public art exhibition showcases works by established and emerging artists, with each piece selected for its ability to create a relationship and dialogue with the complex urban environment of the Square Mile. Comprised of different forms, mediums and sizes, the 11th edition of Sculpture in the City provides an opportunity to experience and engage with world-class contemporary public art.



Left: Victor Seaward, *Nests*, 2022 © courtesy of Victor Seaward and Brooke Benington. Photo: © Nick Turpin

Right: Emma Louise Moore, *Miss*, 2021 © copyright the artist. Photo: © Nick Turpin

Carved from Carrara marble, *Miss*, 2021, by **Emma Louise Moore** becomes translucent when penetrated by the sun, making the passing of time tangible. Sited on the corner of 99 Bishopsgate and Wormwood Street, the surroundings create passing shadows and moments of inactivity, so that the illumination of the work is ephemeral, with its activation by the sun a momentary phenomenon. **Victor Seaward's** *Nests*, 2022, takes the form of imagined phantasmagorical fruits that function simultaneously as aesthetic sculptures and functional bird nests. Made from enamel and epoxy resin on 3D printed PETG, the sculptures hang on trees outside 99 Bishopsgate as well as Aldgate Square, next to The Aldgate School, and in accordance with RSPB guidelines, offer a safe and comfortable environment for birds nesting

Within the churchyard of St Botolph-without-Bishopsgate, is **Alice Channer's** work *Burial*, 2016. Initially shown as part of the 10th edition, the work highlights the variations of time, with two 'stretched' Corten Steel rocks cast from concrete pieces collected from demolition sites across London. A short walk away at 100 Bishopsgate, **Mike Ballard's** *Rough Neck Business*, 2019, also remains on show from the 10th edition. Symbolising the fluidity and regeneration of the city, two links of a chain, fashioned from hoardings sourced from sites across London, this artwork represent the past and future respectively.



Left: Ugo Rondinone, *summer moon*, 2011 © Ugo Rondinone, courtesy Sadie Coles HQ, London. Photo: © Steve White
Right: Emma Smith, *W_e*, 2019 © copyright the artist. Photo: © Josh Murfitt

Ugo Rondinone's *summer moon*, 2011, belongs to a long-running sculpture series of trees. Located on Undershaft, next to St Helen's Church, the stark white form of this ancient olive tree in painted aluminium is both a meticulous recreation of a real tree and an avowedly artificial object. In its solitary, displaced and denuded appearance, the work speaks dually of life and death, the unbridgeable gulf between nature and artifice. As Ugo Rondinone explained in 2006, "Through a cast olive tree you can not only experience the lapse of real time, that is lived time, frozen in its given form, but through this transformation also a different calibrated temporality. Time can be experienced as a lived abstraction, where the shape is formed by the accumulation of time and wind force." Close by, at 22 Bishopsgate, Crosby Square, is **Sarah Lucas's** large-scale sculpture, *Sandwich*, 2011-2020. Its horizontal configuration simultaneously satirises and celebrates the commonplace foodstuff as a proletariat symbol. While the austerity of the work in concrete elevates and inverts the object's ordinariness with irreverent humour.

Eva Rothschild's work, *Cosmos*, 2018, is composed of three 3.5m high slatted structures leaning into and supporting each other. Unveiled as part of the 10th series, and sited on Undershaft, between Aviva and The Leadenhall Building, this work elicits a physical and aesthetic response, necessitating the viewer to walk around the work and the architectural surroundings. **Oliver Bragg's** work *In Loving Memory*, 2020, also appeared in the 10th series, mimicking memorial plaques that pay homage to persons, places or abstract ideas. Ten engraved bench plaques range from the optimistic to the revelatory, often relying on humour. Featured in seven locations, including Undershaft, next to St Helen's Church; Jubilee Gardens and Fen Court Garden, they have recently been acquired by Sculpture in the City.



Left: Claudia Wieser, *Generations, (Part 2)*, 2022 © courtesy the artist; Sies + Höke, Dusseldorf. Photo: © Nick Turpin
 Right: Shezad Dawood, *Invasion*, 2019 © courtesy the artist and New Art Exchange. Photo: © Recce Straw

Emma Smith's neon text work, *We* 2019, highlights the precarious nature of relationships and the constant flux between states of togetherness and isolation. Mounted on The Leadenhall Building, the work initially reads WE ARE ALL ONE. However, the first L in the word ALL flickers as if faulty, resulting in a change between the statements WE ARE ALL ONE and WE ARE ALONE, offering a paradox between a group and shared experience. Inspired by her archive, **Claudia Wieser** has created *Generations (Part 2)*, 2022, a site-specific artwork on the underside of the escalators leading up to Leadenhall Building. The vinyl collage weaves various narratives together from the ancient past to the present day, inviting the viewer to consider their place in time at the centre of a continually evolving and relentless world.

At Leadenhall Market, **Shezad Dawood** presents *Invasion*, 2019, a neon sculpture in the form of an invading monster emerging from the arcade into the public realm. Reminiscent of a character in digital video games from childhood, the work explores video games as Cold War propaganda. Located nearby at the Beehive Passage, **Guillaume Vandame's** *symbols*, 2019-2021, remains in situ from 2021, consisting of 30 unique flags from the LGBTQ+ community, including the original Pride Flag designed by Gilbert Baker in San Francisco in 1978 to its newest iteration by Daniel Quasar in 2018, and celebrating the diversity of gender, sexuality and desire today. On Cullum Street, **Bram Ellens' Orphans** (2018-2020), also included in the 10th edition, has given a new lease of life to old paintings collected from those who have passed away. The original shapes have a spirituality and timelessness that evoke a feeling of resignation and inner silence.

Outside Fenchurch Street Station, visitors will be able to see **Jun T. Lai's** *Bloom Paradise*, 2019, that was part of the 10th edition. Symbolising hope and positivity, the lotus flower has

inspired the three-dimensional sculptures, the 'Flower of Hope', the 'Flower of the Sky' and the 'Flower of Life'.



Left: Pedro Pires, *Habitat*, 2021 © copyright the artist. Photo: © Nick Turpin

Right: Pedro Pires, *Habitat*, 2021 © copyright the artist. Photo: © Nick Turpin

Heading over to Cunard Place, is **Jesse Pollock's** life-sized traditional English grain store steel sculpture, *The Granary*, 2021, finished in pearlescent candy orange. Symbolising a desire to return to an idyllic past, the beaten surface reflects the brutal reality of material hardship, discord, class division and racism, highlighting what we have lost or stand to lose from crises affecting rural life today. **Pedro Pires's** sculpture *Habitat*, 2021, encourages the viewer to look at the work within an ecological, environmental and sustainable context, offering a commentary on how the decline of this ecological balance is ongoing and the threat it poses to our future on the planet.

Winner of the inaugural Aldgate Square Commission supporting emerging artists in the UK, is *Earthing*, 2022, by **Jocelyn McGregor**. Located in Aldgate Square, next to St Botolph without Aldgate Church, this site-specific tactile public sculpture, acts like a magnifying glass to explore interconnections between the synthetic and organic worlds in urban spaces, with the human body as the conduit between the two. The title references activities that aim to reconnect the viewer with the earth.



Left: Jocelyn McGregor, *Earthing*, 2022, © copyright the artist. Photo: © Nick Turpin

Right: Bosco Sodi, *Untitled*, 2013 © copyright the artist; courtesy of König Galerie. Photo: © Nick Turpin

Bosco Sodi was inspired to cast the damaged stalagmite sawdust-mix forms, *Untitled*, 2013, after saltwater damaged the majority of the contents in his pier-based studio after Hurricane Sandy hit New York in 2012. These organic bronze sculptures, on view at 70 St Mary Axe, represent creation and destruction, both of time and in nature, as well as providing a symbol of hope in response to the consequences of climate change. Close by on the pedestrianised space is **Elisa Artesero's** *The Garden of Floating Words*, 2017, acquired by Nuveen Real Estate following the 2019 edition. Within a garden space, a vertical neon poem features on tall acrylic stands, that appears to float during darkness, providing visual interest within the built environment.

Stella Ioannou, Artistic Director of Sculpture in the City, says, “As we emerged from the challenges of the last two years with renewed energy, it is with a message of optimism that we present this 11th edition of Sculpture in the City. As ever, it wouldn't have been possible without the vision and support of the City of London and project partners, and of our amazing artists, who have contributed to make this 11th edition an incredible journey through the best of what contemporary sculpture has to offer. As we welcome everyone back to the City, we hope this year's sculpture park will engage and stimulate the public, including visitors, tenants, office workers and residents alike. We might even have some new avian residents this year.”

Chair of the City of London Corporation's Culture, Heritage and Libraries Committee, Wendy Hyde, says: “Sculpture in the City is a cultural cornerstone of the Square Mile and we are delighted to welcome it back this year. It's great to feel the City buzzing again. Must-see exhibitions like these are key to creating this feel-good factor.”



Geoff Harris, title, Nuveen Real Estate, says: “The Square Mile boasts some of the most striking and innovative buildings in the world. But alongside these aerial attractions this district is also developing at ground level; dealing with the challenges that accompany growth, humanising the ground plane experience, softening its space with landscaping and art to create areas for respite. It’s a feat of aspiration, yet rooted in reality. An international cityscape with a curated skyline.

We have been involved with Sculpture in the City for a number of years now. It is wonderful to have the opportunity to be part of such a worthy initiative and to see how it has been embraced and that it continues to grow each year.”

Over eleven editions, Sculpture in the City has brought works by established international artists and rising stars to those who live and work in the City, and its visitors, and has provided a platform for international artists to find new audiences. Since 2011 it has grown significantly, showcasing 141 artworks from 121 artists, and working with the City of London Corporation, in partnership with 9 local business partners to bring these works to the skyscrapers and historic spaces of the City of London insurance district.

Education

The 2022 edition is also accompanied by Sculpture in the City Learning, a new digital learning programme, facilitated by Urban Learners and supported by Digital Learning Programme Partner, Our City Together. The online platform features activities, instructional videos and easy-to-access materials to offer an original perspective on the relationship between art, architecture and the City.

From Autumn 2022, Education Workshops will recommence with artists, architects and partner company volunteers coming together to participate in workshops with young people, led by Urban Learners.

Bloomberg Connects

A guide to Sculpture in the City is also available through Bloomberg Connects, which features artists speaking directly about their work and provides a new way to explore all eleven editions of artworks on display, both in-person and virtually.

A free digital guide to cultural organisations around the world, Bloomberg Connects makes it easy to access and engage with arts and culture from mobile devices, anytime, anywhere.



The app offers the ability to learn about current exhibitions and displays at a portfolio of participating cultural partners through dynamic content exclusive to each organisation. Features include expert commentary, video highlights, pinch-and-zoom capability, multilingual guides and exhibition and way-finding maps.

The 11th edition of Sculpture in the City can now be found on the app, with the past ten editions available to view. In addition, an audio feature is available about the Aldgate Square Commission, capturing Jocelyn McGregor's fabrication journey through sound bites, interviews and immersive commentary. Download the app via Apple Store or Google Play.

Sculpture in the City 11th edition opens to the public on 22 June and is supported by the City of London Corporation.

ENDS

Notes to Editors

Sculpture in the City is an annual exhibition of contemporary art placed amidst the iconic architecture of the City of London, accompanied by a free programme of events and educational activities. A unique collaboration between the City of London Corporation (the fourth largest funder of heritage and cultural activities in the UK, investing over £130m every year), local businesses, and the art world, Sculpture in the City provides an opportunity for new audiences to engage with established and emerging contemporary artists. In partnership with the Barbican, Guildhall School of Music & Drama, London Symphony Orchestra, and Museum of London, the City Corporation is leading the development of Culture Mile between Farringdon and Moorgate, a multi-million-pound initiative to create a new cultural and creative destination for London. The initiative is delivered through a partnership between the City of London Corporation in collaboration with Aviva, Bloomberg, Brookfield Properties, CC Land, Hiscox, London & Oriental, Nuveen Real Estate, Tower 42 and 22 Bishopsgate.

Project Patrons: Aon, JSRE 30 St Mary Axe Ltd; Leadenhall Market, Mtec, PLP Architecture, Price & Myers

With thanks to participating artists, galleries and representatives:



Alice Channer, Bosco Sodi, Bram Ellens, Brooke Benington, Claudia Wieser, Elisa Artesero, Emma Louise Moore, Emma Smith, Eva Rothschild, Guillaume Vandame, Jesse Pollock, Jocelyn McGregor, Jun T. Lai, König Galerie, Konrad Fischer Galerie, Mike Ballard, Ministry of Culture, Taiwan, Modern Art, London, Oliver Bragg, Pedro Pires, Sadie Coles HQ, Sarah Lucas, Shezad Dawood, Sies + Höke, Ugo Rondinone, Victor Seaward.

Arts Advisory Group

The Arts Advisory Group includes: Jane Alison, Head of Visual Arts, Barbican Art Centre; Iwona Blazwick OBE, Former Director, Whitechapel Gallery; Wendy Fisher, Collector and Philanthropist; Whitney Hintz, Hiscox Curator; and Andrea Schlieker, Tate Britain. In 2020 we also welcomed guest artist Thomas J Price, who exhibited in Sculpture in the City in 2018; and Sepake Angiama, Artistic Director, Iniva.

About the City of London Corporation

The City of London Corporation, which owns and manages Guildhall Art Gallery, 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.

The City of London Corporation is the fourth largest funder of heritage and cultural activities in the UK and invests over £130m every year.

The City Corporation has launched Destination City, a bold new vision that will boost the vibrancy of the City and drive forward its recovery from the pandemic.

As part of their overall investment, the City Corporation will annually invest £2.5m to enhance the Square Mile's leisure offer to ensure it remains a world-leading destination for workers, visitors and residents.

In partnership with the Barbican, Guildhall School of Music & Drama, London Symphony Orchestra, and Museum of London, the City Corporation is leading the development of Culture Mile between Farringdon and Moorgate, a multi-million-pound initiative to create a new cultural and creative destination for London.

www.cityoflondon.gov.uk



About Lacuna

Lacuna is a creative agency led by Stella Ioannou, Artistic Director of Sculpture in the City. Stella has been involved with Sculpture in the City from its inception, tasked in November 2010 to showcase contemporary sculpture in the City Cluster. The original request for one work resulted in four sculptures being exhibited in June 2011 and the project has grown from strength to strength since then. A trained architect, Stella was determined from the beginning that each artwork is displayed in dialogue with the contemporary architecture and the unique urban environment. Stella is a member of the City of London Culture & Commerce Taskforce and a member of the Worshipful Company of Architects.

Among many, her professional posts include member of the City Arts Initiative, juror of international sculpture projects (POLDRA in Viseu, Portugal, 2016 - present; M17 in Kiev, Ukraine, 2018).

Lacuna is also curating the public art programme at Paddington Square, a new urban precinct developed by Sellar/GWD Properties and designed by the Renzo Piano Building Workshop (launching 2023).

<http://lacuna-projects.com>

Partner Listings



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Bloomberg Connects hosts free digital guides from cultural organizations around the world. The app platform is part of Bloomberg Philanthropies' longstanding commitment to supporting digital innovation in the arts. Bloomberg Connects makes it easy to access and engage with arts and culture from mobile devices when visiting in person, or anytime from anywhere. With dynamic content exclusive to each partner organization, the app provides a range of features including video, audio, and text; expert commentary; and way-finding maps. Follow Bloomberg Connects on Instagram, Facebook, and Twitter for updates on new guide launches, exhibit highlights, and more.

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The group has made significant inroads into the UK property market in 2017 with three significant acquisitions in London: “One Kingdom Street”, an office building in London’s Paddington (January 2017), “The Leadenhall Building”, also known as the “Cheesegrater”, an iconic and award-winning building situated in the City, London’s prime financial and insurance district (May 2017), and “Nine Elms Square”, a distinctive development on London’s Southbank set to be transformed into an iconic residential and business quarter (August 2017). In 2017 C C Land also established a UK subsidiary office to advise and help fulfil the group’s aim of becoming a first class developer and landlord in the UK market.

In 2019 C C Land has teamed up with MARK (formerly Meyer Bergman) and committed £182m for the joint development of “Whiteleys”, a former shopping center, to deliver an enhanced retail experience, a sophisticated residential development and new leisure facilities to the heart of London Bayswater.



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Source: Nuveen, 31 Dec 2021.



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/>

22 BISHOPSGATE

22 Bishopsgate is a building that has been designed to enable its residents to get the best out of their life at work. It will be home to a community of up to 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. 22 Bishopsgate is being developed by AXA IM Alts with Lipton Rogers Developments as development partner.