

Committee(s):		Date(s):
Hampstead Heath Consultative Committee	For Discussion	7 April 2014
Hampstead Heath Highgate Wood and Queen's Park Committee	For Decision	14 April 2014
Subject:	Public	
Proposal for the temporary installation of <i>The Good, The Bad and The Ugly</i> at Parliament Hill Fields		
Report of:	For Decision	
Superintendent of Hampstead Heath		
<u>Summary</u>		
<p>This report sets out a proposal that has been received by Jake and Dinos Chapman to install the temporary sculpture <i>The Good, The Bad and The Ugly</i> at Parliament Hill Fields, above the band stand from May 2014 to May 2015.</p>		
Recommendations		
<p>That the views of the Hampstead Heath Consultative Committee are conveyed to the Hampstead Heath Highgate Wood and Queen's Park Committee on the proposal to install temporarily the sculpture known as <i>The Good, The Bad and The Ugly</i> on the Heath.</p>		
<p>That the Hampstead Heath Highgate Wood and Queen's Park Committee approves the proposal to install temporarily the sculpture known as <i>The Good, The Bad and The Ugly</i> on the Heath.</p>		

Main Report

Background

1. Installation of temporary sculptures on Hampstead Heath is not a new concept. In 2005, Giancarlo Neri's sculpture, "The Writer" – a nine metre tall table and chair – was located on the bottom grass slopes of Parliament Hill. In 2012 *Visitor One*, a sculpture by the Hampstead-born artist David Breuer-Weil, was installed in the Lily Pond in Golders Hill Park (Appendix 1).
2. In 2008, this Committee also approved the installation of the Portavilion sculpture, although the project did not come to fruition due to financial constraints (Appendix 2).

The Good, The Bad and The Ugly

The Artists

3. Jake and Dinos Chapman (born in 1962 and 1966 respectively) are among the most significant and best-known contemporary British artists working today and are key members of the so-called YBA (Young British Artists) group. Together they have created an exceptional body of work that draws from all areas of culture, including art history, philosophy, artificial intelligence and cybernetic theory.
4. Working together since their graduation from the Royal College of Art in 1990, the Chapmans live and work in London. They have exhibited extensively, including solo shows at The Hermitage, St. Petersburg (2012); Museo Pino Pascali, Polignano a Mare, Italy (2010); Hastings Museum, UK (2009); Kestner Gesellschaft Hannover (2008); Tate Britain, London (2007); Tate Liverpool (2006); and PS1 Contemporary Art Center, New York (2000). Group exhibitions include 'Rude Britannia', Tate Britain (2010); British Museum, London (2009); 'Summer Exhibition', Annenberg Courtyard, Royal Academy of Arts, London (2007); and Turner Prize, Tate Britain (2003).

The Sculpture

5. *The Good, The Bad and The Ugly* was the first large-scale outdoor three-piece sculpture from the Chapman brothers. The artwork was first installed in the Royal Academy's Annenberg Courtyard for the 2007 Summer Exhibition and also in the grounds of Jesus College in Cambridge. It is currently in the north-west quadrant of 30 St Mary Axe plaza in the City of London (next to 'The Gherkin').
6. The scale and weight of each of the three pieces are as follows:
 - The Good:** 156 1/8" x 256 7/16" x 70 1/4" (396.6 x 651.3 x 178.5 cm);
9 tonnes.
 - The Bad:** 268 1/2" x 330 3/16" x 112 5/8" (682 x 838.7 x 286 cm);
6 tonnes.
 - The Ugly:** 156 1/8" x 341 1/8" x 81 7/8" (396.6 x 866.5 x 208 cm);
6 tonnes.
7. The artworks are free-standing and do not require plinths or bases. *The Good, The Bad and The Ugly* are imposing figures made from corten steel. Please see accompanying photographs (Figures 1- 3).

Figures 1- 3: The Good, The Bad and The Ugly



Figure 1: The Good

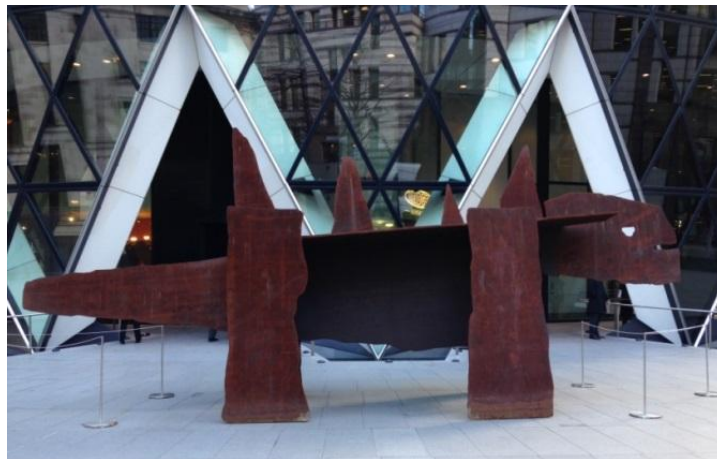


Figure 2: The Bad



Figure 3: The Ugly

Proposals

- The proposal is to site the sculpture on the south-east corner of Hampstead Heath, just above the bandstand and café on the slopes of Parliament Hill (Figure 4 - Site Location Plan and Figure 5 - Photographic Montage).



Figure 4: Site Location Plan



Figure 5: Photographic Montage

- Installation will be carried out in full consultation with Hampstead Heath staff. Method statements and risk assessments associated with the project will be assessed by the Department of Built Environment. A 40-tonne crane and low-loader vehicles will be used for the transportation and installation.
- The sculpture will be insured by The City through its "Sculpture in the City Project", and its installation covered by the installers' MTEC Public Liability Insurance.

11. As part of the project, it is proposed to undertake educational work with young people and organisations. This provides an ideal opportunity to engage with local school children to raise awareness and promote public art.
12. Monthly condition inspections would be arranged via the Department of Built Environment. Any offensive graffiti will be removed at the earliest opportunity by Heath Rangers and/or specialist contractors.

Corporate and Strategic Implications

Corporate

13. This proposal supports the **City of London Corporate Plan 2013-17 Key policy priorities KPP5** – *“Increasing the impact of the City’s cultural and heritage offer on the life of London and the nation.”*
14. **Hampstead Heath’s Management Plan: Towards a plan for the Heath 2007-2017**, cites as one of its missions is *‘To maintain to a high standard the recreation and sporting facilities on the Heath for the enjoyment of all members of the community’*.

Financial implications

15. Installation of the structure on Hampstead Heath would be met by the “Sculpture in the City Project”. The de-installation cost would be met by the Superintendent’s local risk budget. A budgetary allowance of £7,000 is made for the de-installation and relocation of the sculptures to the gallery storage facility in Cambridge.

Ecological Impact

16. The structure is mounted on steel plates which will be buried and grassed over. The Tree Management Officer and the Heath’s Ecologist will be advising on the exact location of the sculptures, to ensure any ecological impact is minimal. Protection of trees, grass meadow areas and footpaths will be of paramount importance during the installation and de-installation.

Legal and Property implications

17. Under section 145 of the Local Government Act 1972, the City of London may do anything necessary or expedient on the Heath for the development and improvement of the knowledge, understanding and practice of the arts. The City may set apart any part of the Heath for these purposes and permit it to be used by any person on such terms regarding payment or otherwise as the City thinks fit.
18. If the installation were to progress, the artists would be required to enter into a Licence with the City on the same basis as those prepared for *The Writer* and *Visitor One*, in order to protect the City’s interests.
19. The City will need to apply to the London Borough of Camden for temporary planning permission for the installation of the works. The application will be prepared and funded as part of the “Sculpture in the City” project, managed by the Department of Built Environment. An application has already been lodged

with Camden Council in advance of this report: if the project cannot proceed, these applications can be withdrawn at any time.

20. Proceeding with the planning applications has been necessary to ensure the project coincides with the de-installation from the City.

Conclusion

21. Art in the landscape has proved popular with the Heath's community, as demonstrated by the visitor numbers recorded at the Affordable Art Fair and also the success of *The Writer* and *Visitor One* sculptures.
22. The sculpture would allow the local community to view the works of two of the best-known contemporary British artists.

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Appendix 1

The Writer



Visitor One



Appendix 2

Proposed Portavilion Sculpture

