



SCULPTURE IN THE CITY

City Arts Initiative  
18 April 2024



# 12<sup>th</sup> Edition Deinstall Dates (TBC)

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## ➤ Deinstall Weekend 1 (early deinstall): 11 & 12 May

- Larry Bell (100 Bishopsgate)
- Phyllida Barlow (Undershaft)
- Simeon Barclay (Undershaft)
- Jocelyn McGregor (Aldgate Square)
- Pedro Pires (Mitre Square)

## ➤ Deinstall Weekend 2 & 3: 8 & 9 June / 15 & 16 June

- Emma Smith (The Leadenhall Building)
- Isamu Noguchi (St Helen's Churchyard)
- Rafael D'Alo (70 St Mary Axe)
- Emma Louise Moore (99 Bishopsgate)



## 13<sup>th</sup> Edition Install Dates (TBC)

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➤ Install Weekend 1: 13 & 14 July

➤ Install Weekend 2: 20 & 21 July



# Artwork remaining for the 13<sup>th</sup> Edition



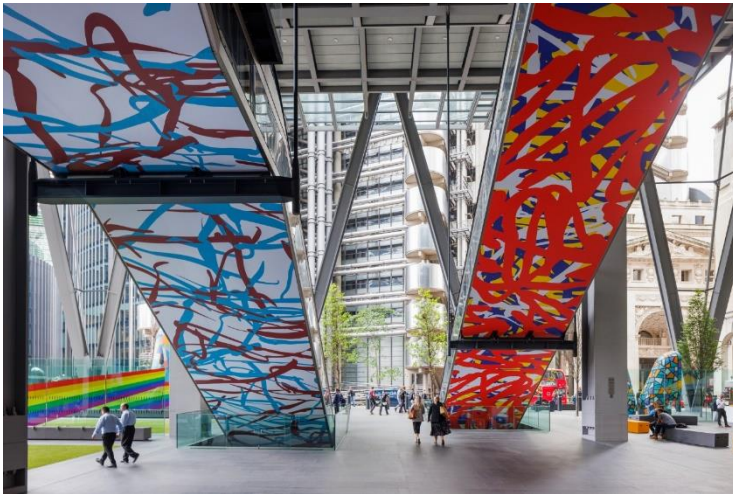
Vanessa da Silva, *Muamba Grove 0 Hue #1 & 0 Hue #2*  
St. Botolph—without-Bishopsgate Churchyard



Ugo Rondinone, *summer moon* - TBC  
Undershaft (next to St. Helen's Church)



Victor Lim Seaward, *Nest Series*  
Tree at 99 Bishopsgate



Arturo Herrera, *Untitled*  
The Leadenhall Building Escalators



Jesse Pollock, *The Granary*  
Cunard Place



Arturo Herrera, *Untitled* - TBC  
33 Creechurch Lane

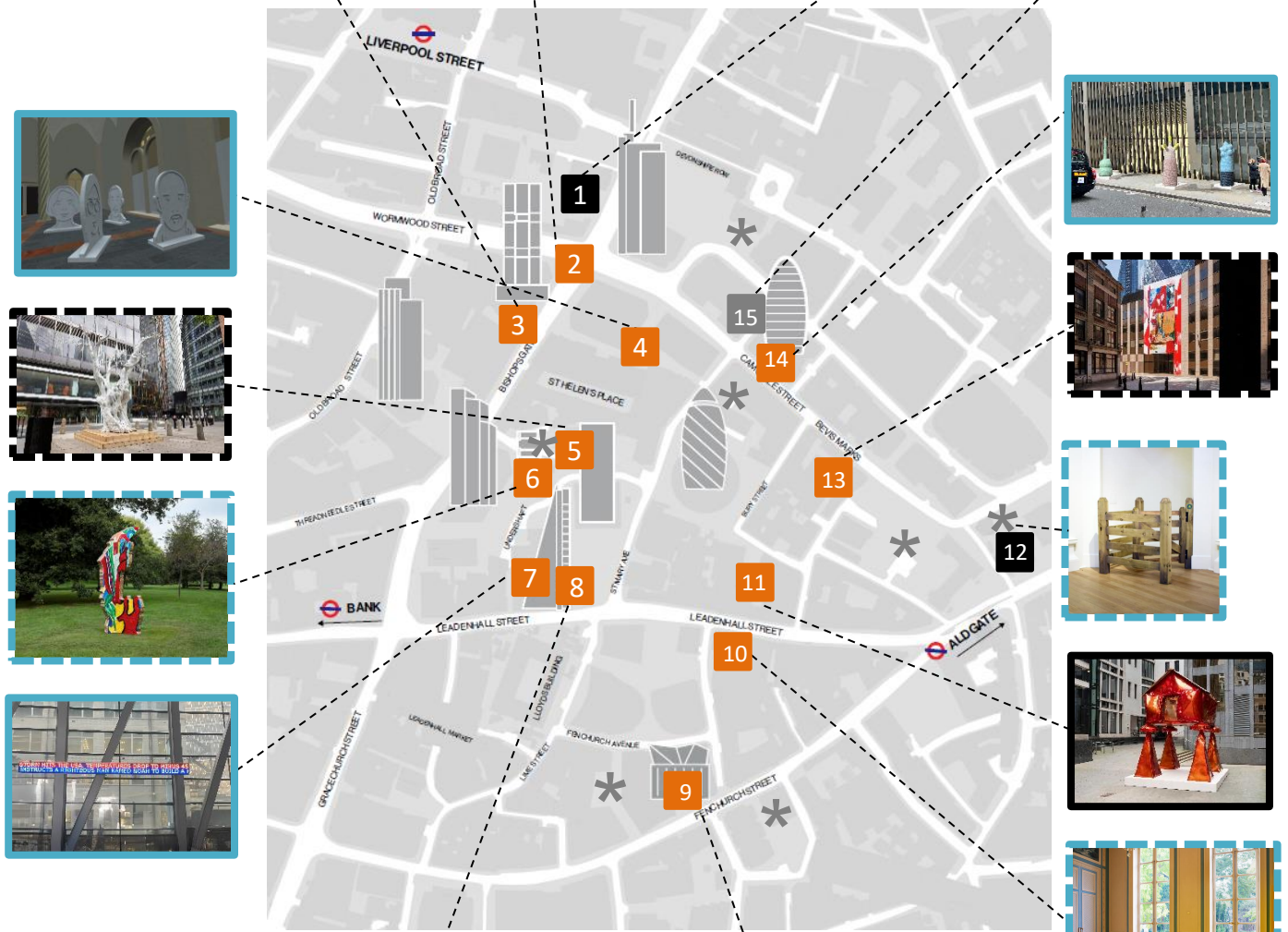
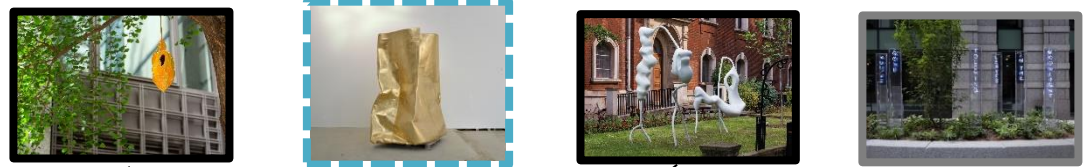
# SITC Working Artwork Map – 13<sup>th</sup> Edition

## Map Key

- Partner Site
- City of London Site
- Permanent Artwork
- Ollie Bragg bench plaques
- Confirmed New Artwork
- TBC New Artwork
- Confirmed Remaining Artwork
- TBC Remaining Artwork

## Locations

1. St Botolph without Bishopsgate Churchyard, EC2M 3TL
2. Corner of 99 Bishopsgate & Wormwood Street, EC2M 3XD
3. Tree Outside of 99 Bishopsgate, EC2M 3XD
4. 100 Bishopsgate, EC2M 1GT
5. Undershaft, EC3A 8AH (Next to St Helen’s Church)
6. Undershaft, EC3A 8AH (in front of Crosby Square)
7. The Leadenhall Building, EC3V 4AB
8. The Leadenhall Building Escalators, EC3V 4AB
9. 120 Fenchurch Street, EC3M 5BA
10. 40 Leadenhall Street, EC3A 3DH
11. Cunard Place, EC3A 5AR
12. Aldgate Square, EC3N 1AF
13. 33 Creechurch Lane, EC3A 5AY
14. 70 St Mary Axe, EC3A 8BE
15. 70 St Mary Axe, EC3A 8BE



# Confirmed 13<sup>th</sup> Edition New Artworks

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## Artwork: Title and Description

**CHARLES. JIWON. NETHANEEL. ELENA**

“I have been drawing portraits for nearly 30 years but recently, after a long break, I found a new way to depict people’s faces. Inspired by face recognition techniques as much as historical portraiture I have found a system whereby I can draw everyone using a simple set of shapes that only need to be slightly rearranged to indicate each new person. Despite the severe simplification, I feel the presence of the individual is evoked as much as, or more than, by a photograph. Faces are the first thing we learn to recognise as babies. We have a huge mental database of faces and can interpret and react to very slight differences.

On a recent trip to China, I asked all the people present at a formal dinner in Zhengzhou to pose for me and the resulting portraits made an overall portrait of many different kinds of Chinese faces and of the event itself. Since then I have applied the same system to other models - family, people passing through the studio, even a group of Olympic sprinters.

There are so many ways to make an image, to evoke another reality. Carving into the surface of rock is one of the oldest and longest lasting ways to draw. The feeling given is of a timeless and powerful but quiet solidity that contrasts with the personal friendly feeling of meeting an individual face on. The drawn line is incised into the material creating a kind of visual trick or small magic as your brain reads the drawing as a real cut incision, but also as a positive shape describing an image. It is only light and shadow that reveals the image like Chinese characters carved into stone at a temple. However, I have not proposed stone but rather the modern urban material, concrete. I want to feel the ancient, venerated reference to historical carved stone contrasted with the friendly faces of possible acquaintances, mixed with the hard urban language of functional buildings and motorway traffic dividers.

The public is offered many ways to engage with the work from simple recognition to a slower, individual engagement as they meet each face in turn. In this group are Charles, the director of my Korean Gallery; Nethaneel, a team GB Olympic sprinter; Jiwon a museum assistant and Elena my eldest daughter. They could have met at a party or stood outdoors for a thousand years.” Julian Opie 2024

## Artist Biography

Julian Opie was born in London (1958) and graduated from Goldsmiths School of Art in 1983. He lives and works in London. Opie’s distinctive formal language is instantly recognisable and reflects his artistic preoccupation with the idea of representation, and the means by which images are perceived and understood.

Always exploring different techniques both cutting edge and ancient, Opie plays with ways of seeing through reinterpreting the vocabulary of everyday life; his reductive style evokes both a visual and spatial experience of the world around us. Taking influence from classical portraiture, Egyptian hieroglyphs and Japanese woodblock prints, as well as public signage, information boards and traffic signs, Opie connects the clean visual language of modern life, with the fundamentals of art history.

Major museum exhibitions include Hayward Gallery and ICA, London; MAK, Vienna; Mito Tower, Japan; MoCAK, Krakow; Fosun Foundation, Shanghai; National Gallery of Victoria, Australia and Museu Berardo, Lisbon, as well as the Delhi Triennial, NGV Triennial, Venice Biennial and Documenta.

Public projects include City Hall Park, New York; River Vltava, Prague; Seoul Square, South Korea; The Lindo Wing, St Mary’s Hospital, London; PKZ, Zurich; Carnaby Street, London; Fosun Foundation, Shanghai; Hyundai General Store, Seoul; Pacific Place, Hong Kong; City of Melbourne, Australia, and WTC Lisbon. Public collections include Tate, British Museum, Victoria & Albert, Arts Council, British Council and National Portrait Gallery in London, MoMA New York; ICA, Boston USA; Essl Collection, Vienna; IVAM, Spain; The Israel Museum, Jerusalem; National Gallery of Victoria, Australia; Wuhan Art Museum, China and Takamatsu City Museum of Art, Japan.





<b>Title</b>		CAUCUS
<b>Artist</b>		Samuel Ross
<b>Date</b>		2023
<b>Material</b>		Powder-coated stainless steel
<b>Dimensions</b>		92 cm x 360 cm x 116 cm
<b>Weight</b>		450-470 KG
<b>Location</b>		UK
<b>Installation</b>		Proposing to fix directly into the paved surface using bolts and resin.
<b>Accessibility</b>		Piece will be placed directly on the ground so that people can engage directly with the piece, plinth not considered necessary.

## Artwork: Title and Description

### CAUCUS

Launched as part of a 12 bench installation in Miami's Design District (titled EXPRESSION.SERVICE.ESSENCE), 'CAUCUS' bench is a study of the importance of public space.

"I love that red-hot line between sculpture and furniture," says Ross, "but these benches are there for service, for people to find respite, or for kids to climb over."

Intimate engagements with functional sculpture often take place as familiar gestures.

Sitting, standing, leaning. Each contact with the material is a composite of the senses; be it temperature, color, or surface. An affirmation of our connection to material, to location, to the inanimate and the intangible qualities of the self.

Launched during Design Miami/ 2023, EXPRESSION.SERVICE.ESSENCE was Samuel Ross' first public installation. His recent solo exhibitions at White Cube (April 2023) and Friedman Benda (May 2023) also tap into Ross' ideas of sculpture and public space.

## Artist Biography

Dr. Samuel Ross MBE (b. 1991) is a British artist & fashion designer. Ross was born in Brixton, London, to second-generation Windrush parents of Caribbean descent.

His perspective in fashion is well documented, winning numerous awards, including three British fashion awards, two GQ awards and The Hublot design prize.

Ross' practice spans from intimate solo exhibitions with White Cube and Friedman Benda, to innovative wearable objects engineered with LVMH group, Nike group and Apple group.

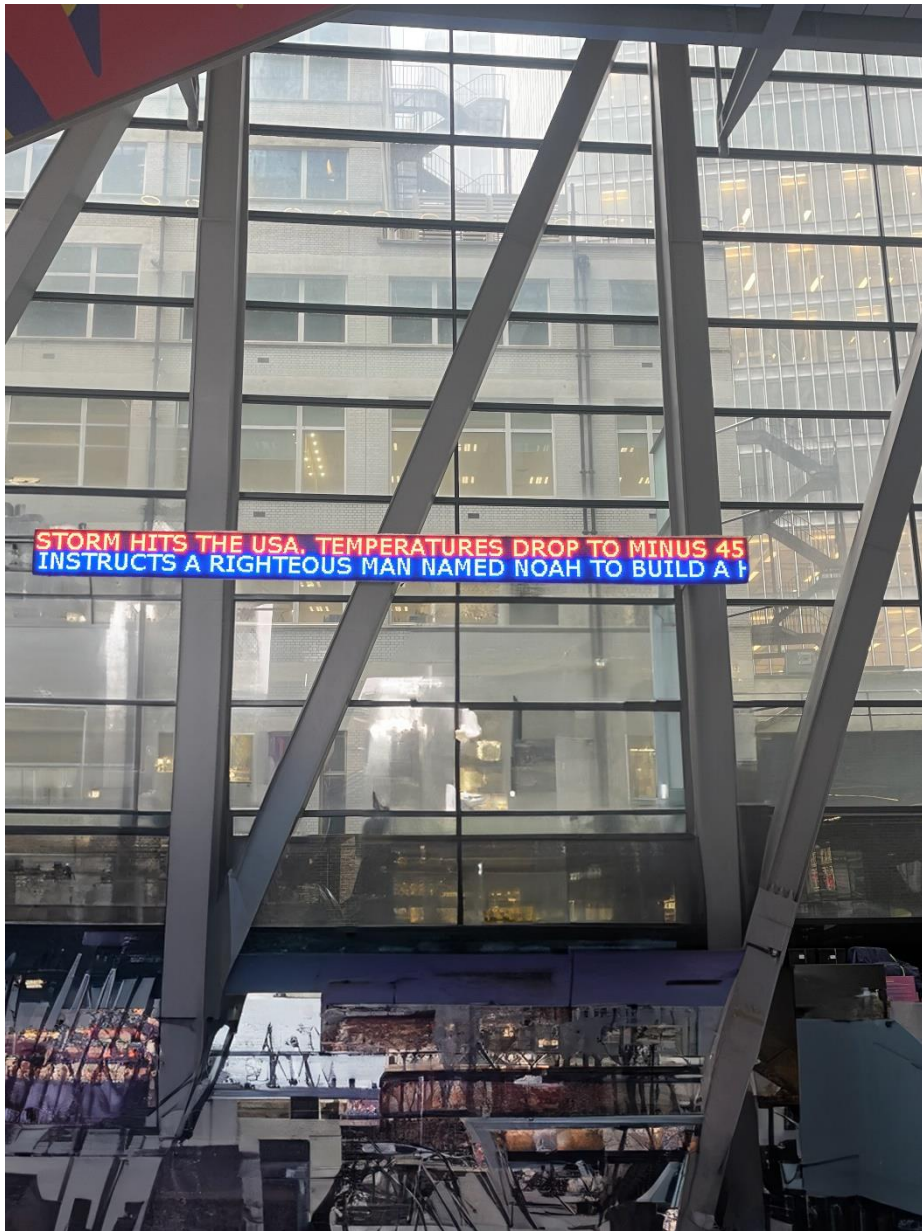
He worked extensively with the late Virgil Abloh, as his first design assistant for numerous years, he exchanged thoughts, ideas and concepts with the generational polymath.

In 2014 Ross independently founded A-COLD-WALL\*, a luxury sportswear brand, self-described as a 'material study for social architecture'.

In 2019 Ross founded SR\_A SR\_A. Its function is that of an ongoing exploration into the artisan-driven, industrial beautification of precious garments, objects and space.

In 2020, Ross founded The Black British Artist Grants Programme. Ross summarises the endeavour as 'holistic design for change'. The programme has independently provided 50 artists with funding, connecting the next generation of talent to global institutions.

The programme advisory board is comprised of the following institutions: The Kings Foundation, The V&A Museum, The British Fashion Council, The Royal College of Art, The Design Museum and The University of Westminster.



**Hilary Jack**

<b>Title</b>		Deluge
<b>Artist</b>		Hilary Jack
<b>Date</b>		2023
<b>Material</b>		Scrolling LED sign, sculptural installation, text-based work
<b>Dimensions</b>		The work is in two sections 560 cm x 100 cm and 630 cm x 100 cm approx. (it can be shown as one long length with a join)
<b>Location</b>		UK
<b>Installation</b>		A bespoke wooden or metal frame strapped to the trusses of the Leadenhall Building undercroft, no direct fixing required (same as the current neon piece there)
<b>Accessibility</b>		TBC – consider including transcript of the artwork text on the website for people who struggle to see the piece from ground level.

## Artwork: Title and Description

### DELUGE

'Deluge' consists of a scrolling LED text strip reminiscent of a continually rolling newsreel. The intention of this work is to highlight the issue of flooding caused by Global Heating and its subsequent impact on towns, cities and communities locally and across the globe. The top line of the scrolling LED is in red, to symbolise emergency. This line lists hyper-local and global flooding, using environmental data from 2022, a year which broke all previous flood records. The bottom line, in blue, explores age-old biblical and folkloric flood narratives from ancient cultures, religions and civilisations, including the iconic tale of Noah's Ark.

Deluge was originally commissioned as the lead art work by Meadow Arts for a multi-site exhibition, Watermark, in Worcester, a city prone to persistent flooding, alongside work by Simon Faithful, Tania Kovats, Derek Pryd Jarman and Nazia Khan. Here, 'Deluge' was sited outside The Hive a carbon neutral building and landscape which acts as a flood defence system to protect crucial infrastructure in the city from increased annual flooding from the River Severn.

In a second iteration in Autumn 2023, 'Deluge' was recommissioned for the interior of Pershore Abbey, an ancient site of International cultural, religious and architectural significance. In this location Deluge highlighted new conversations about the relationship between art and the church, religious belief, End of Days prophecy, climate crisis and the morality of climate activism and civil disobedience. These issues were discussed by the congregation, environmental groups and citizens in a public talk led by the artist and Canon Claire Lording.

For Sculpture in the City, 'Deluge' will highlight the fact that climate data predicts that large swathes of London (and many others cities across the UK) will be under threat from rising sea levels within the next decade. The text on the scrolling LED can be edited to reference a new location and to include new flood data from 2023. The configuration of 'Deluge' can be altered for new locations and installed as one long wall-based work as at Pershore Abbey, or split to accommodate a corner as in Watermark or as a free-standing work mounted on a bespoke frame for a new location.

## Artist Biography

Hilary Jack works across media with a research-based practice often resulting in site referential artworks, sculptural installations and interventions both in gallery settings and the public domain. Her work has an activist element which comments on the politics of place, socio-political and environmental issues.

She has exhibited across the UK and Internationally. Her work is in public and private collections and has recently been acquired by The Government Art Collection, Alnoba Sculpture Park USA and Manchester Art Gallery where it is on long term display.

Recent exhibitions include CORRUPTION at The Whitworth in Fayre Share Fayre; No Borders at Yorkshire Sculpture Park UK and Alnoba Art Park USA; Host at Manchester Art Gallery and Unsettled Ground at You Belong Here, Salford Museum and Art Gallery. Selected solo and group exhibitions include: The Messenger, solo Borders Sculpture Park, Scotland; Creating The Countryside at Compton Verney, Warwickshire; The Late Great Planet Earth (solo), The Sculpture Centre, Greater Manchester; Migrants Objects, Pocca Gallery, Bilbao, Spain; Finding Treblinka, The Museum of Struggle, Warsaw, Poland, 2014, touring to The Weiner Library, Russell Square, London 2015; And Scent of Pine (solo) at Castlefield Gallery Manchester touring to Carter Presents, London; Conflux06, New York; Extreme Crafts, Lithuania (2009); Meeting Point, Axel Lapp Projects Berlin.

Selected Commissions include Deluge for Watermark, The Hive, Meadow Arts, Worcester and Pershore Abbey(2023) Unsettled Ground, Fayre Share Fayre, Multiple venues across Manchester and Salford (2022) No Borders at Yorkshire Sculpture Park, 2018-2022 and The Custard Factory 2022- present day; Empty Nest at Flights of Fancy, The Tatton park Biennial of Contemporary Art, Tatton park, Cheshire curated by Dainelle Arnaud and Jordan Kaplan (2012) recommissioned for the Annual Programme curated by Antonia Harrison, at Compton Verney, Warwickshire (2013); Packwood Follies, National Trust PackwoodHouse, Warwickshire (2014); InsideOutHouse, The Lost Gardens, curated by Natasha Howes, at Manchester Art Gallery (2014); Emergency Meadow, The Irwell Sculpture Trail, Lancashire (2015) and Host The Spinningfields Art Commission (2016).



<b>Title</b>		BOOK OF BOREDOM
<b>Artist</b>		Ida Ekblad
<b>Date</b>		2022
<b>Material</b>		Hand painted bronze cast
<b>Dimensions</b>		300 cm x 169 cm x 110 cm
<b>Location</b>		London
<b>Installation</b>		Will sit on a plinth, usually made from wood and painted, to which the artwork will be secured and the plinth weighted down with sandbags.
<b>Accessibility</b>		Piece will be on a plinth but will have free space all around.



**Ida Ekblad** - Galerie Max Hetzler

## Artwork: Title and Description

### BOOK OF BOREDOM

Executed in 2022, 'BOOK OF BOREDOM' is emblematic of the artist's radical take on medium specificity; playfully defying age-old tradition, she reinterprets the conventions of classifying artistic media as a rule to be broken.

With her practice deeply rooted in painting, Ekblad investigates the potential of painterly technique to rebel against the medium's supposed demand for flatness. Her various distinctive methods of mixing and layering paint endow her works with texture and spatiality, introducing a sense of depth that challenges the canonical tradition of painting.

Continuing down the road of experimentation, 'BOOK OF BOREDOM' exemplifies a new chapter of Ekblad's practice that sees disparate remainders of flat artworks stacked together in a gravity-defying, three-dimensional manner. To achieve this hybrid form, initially she follows the same approach as her paintings: 'cutting, uniting and assembling shapes and forms'. Ekblad then hand paints onto bronze-cast structures as though they were canvases. Like the cut-outs of collages, the flat surfaces are consecutively assembled through the Cubist method of a jigsaw- puzzle-like composition. Reinvigorating this technique, the artist creates a multi-perspective synthesis of mind and memory. In search for source material, Ekblad often reverts to archival material. She draws from art history, film, music and digital archives, and revisits her own earlier works for inspiration.

Pushing her visual practice forward by 'repeating or stuttering', she believes that 'the futurism of it all is often found in the rear-view mirror.' In line with this philosophy, Ekblad's plein-air creations initiate conversations with canonical works of the past. By visually calling forth the likes of Pablo Picasso's 'Bust of Sylvette', Jean Dubuffet's 'Monument with Standing Beast', or Roy Lichtenstein's 'Brushstroke' sculptures, Ekblad demonstrates the heavily male-dominated lineage that precedes her. Alongside the landmark sculptures of Niki de Saint Phalle or Louise Bourgeois, 'BOOK OF BOREDOM' not only constitutes a reflection on artistic media but also critically engages with the gendered reality of opportunity structures in the art world past and present.

## Artist Biography

Ida Ekblad ( b.1980, Oslo) lives and works in Oslo. Ekblad's work has been exhibited internationally, including major solo exhibitions at KODE Art Museum, Bergen (2023); Kunstneres Hus, Oslo (2021); Kunsthalle Zürich; Museo Tamayo, Mexico City (both 2019); Kunstverein Braunschweig (2018); Kunsthaus Hamburg (2017); Nasjonalmuseet, Oslo (2013); Bergen Kunsthall; and Bonniers Konsthall, Stockholm (both 2010). The artist participated in the Venice Biennale in 2017 and 2011.

Works by Ida Ekblad are in the collections of Aishti Foundation, Beirut; Albright-Knox Art Gallery, Buffalo; Astrup Fearnley Museet, Oslo; Centre Pompidou, Paris; Fondation Louis Vuitton, Paris; KODE Art Museums and Composer Homes, Bergen; Kistefos Museum, Jevnaker; Kunsthaus Zürich; Louisiana Museum of Modern Art, Humlebæk; Moderna Museet, Stockholm; and Nasjonalmuseet, Oslo.

Ekblad's upcoming solo exhibition will take place at Galerie Max Hetzler, Paris in April 2024. Her joint project with Matias Faldbakken at Kunsthaus Zurich will open in March 2024.



<b>Title</b>		Secret Sentinels
<b>Artist</b>		Clare Burnett
<b>Date</b>		2023
<b>Material</b>		Recycled materials, eco-cement mixture, fibreglass mesh, glass tiles, steel
<b>Dimensions</b>		210 cm x 75 cm x 75cm; 230 cm x 115 cm x 115 cm; 210 cm x 72 cm x 72 cm
<b>Location</b>		London, UK
<b>Installation</b>		Will sit on a plinth, usually made from wood and painted, to which the artwork will be secured and the plinth weighted down with sandbags.
<b>Accessibility</b>		Individual pieces will be on separate plinths but will have free space all around.



**Clare Burnett – Royal Society of Sculptors**

## Artwork: Title and Description

### SECRET SENTINELS

This is a group of three mosaic sculptures in strong, weather-resistant colours. 'Secret Sentinels' is a family of sculptures made from found objects and materials as well as glass tiles.

It is the result of decades of experimentation with long-lasting, low-maintenance exterior paints that can withstand heat, cold and water. The sculptures are part of the artist's questions about the dilemmas of life in the 21st century, particularly the advantages and disadvantages of observation and surveillance.

The protrusions from each piece gently reference the surrounding, ubiquitous cameras in security systems, doorbells, phones and computers. The artist made the sculptures from start to finish - from the welded internal structure and CAD calculations, to building the forms, hand-attaching 25,000 tiles and mixing different colours of eco-resin grout for each section.

## Artist Biography

Clare Burnett (b.1964) studied Architecture and Social and Political Studies at Cambridge University and Fine Art at the Byam Shaw School of Art.

She makes strongly coloured sculptures inspired by issues, objects and spaces around me, using a wide range of materials and hand, machine and digital techniques. She scavenges from her surroundings then plays with and transforms her 'finds' in the studio. Recently she has been making work inspired by looted objects from the 19th century.

Solo and group shows include Unit One Gallery and Workshop, London; Beckenham Place Mansion with BoLee Gallery; Hastings Contemporary; Leighton House Museum; William Benington Gallery; University of Leeds; Contemporary Sculpture Fulmer; Royal Academy; National Gallery; Jerwood Space; the RIBA; and the Royal Society of Sculptors; Sanyi Wood Sculpture Museum Taiwan, Brooke Benington, Studio Block M74 in Mexico, Hengshui, China. For my recent exhibition at Electro Project Space, Hastings

She was awarded a Project Grant by Arts Council, England and has just completed a seven-year term as President of the Royal Society of Sculptors. This April she will have a major solo show at Art Seen in Nicosia, Cyprus, which will focus on the collection of artefacts looted by Cesnola and around which the Metropolitan Museum of Art in New York was built. In the summer Clare will show large outdoor works in South Kensington inspired by the local surveillance systems.



# Tentative 13<sup>th</sup> Edition New Artworks

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**Richard Mackness**

<b>Title</b>		Temple
<b>Artist</b>		Richard Mackness
<b>Date</b>		2023
<b>Material</b>		Light weight concrete with a glass fibre reinforcement, surface is Dutch Leaf Gold (Schlag metal) protected by 2 coats of 2K acrylic automotive lacquer
<b>Dimensions</b>		280 cm x 160 cm x 135 cm
<b>Weight</b>		750KG
<b>Location</b>		York, UK
<b>Installation</b>		Will sit on a plinth, usually made from wood and painted, to which the artwork will be secured and the plinth weighted down with sandbags.
<b>Accessibility</b>		Piece will be on a plinth but will have free space all around.

## Artwork: Title and Description

### TEMPLE

'Temple' Urban Monolith Temple first draws the eye with a lustrous blaze of gold leaf. It has the creased and folded form of a simple paper bag, yet at architectural scale. Touching the soft looking surface reveals mass and solidity - beneath the gold, this object speaks in the quintessential material language of the city - concrete.

The humble handheld carrier of a million shopping trips, with their hopes and dreams and practicalities, seen blowing around our city streets, is here fixed in place like a monument. Gold has strong associations of currency and trade - the City's day job - but the gilded surface also suggests a temple, shrine or votive object (its untarnished nature seen in religious thought as a reference to the enduring perfection of the divine). In this object, questions of value and belief weave with consumer culture and the human need to find meaning and to belong.

His work often deals with opposites; ancient / modern, worthless / priceless, setting up a tension that draws the viewer on a journey toward understanding or reflection.

“In this piece I aim to trigger a thought process in those making their everyday journey through the City of London. Within this incredible setting of power and prestige to pose an encounter with something identifiably modern and yet perhaps a survivor from the city's ancient past. As if coming upon a mysterious standing stone in the landscape that we struggle to de-code: an urban monolith.”

## Artist Biography

Richard John Mackness (b.1956, Ipswich) studied at York Art School (1972-1974) and at Bristol Polytechnic (1974-1977), gaining a B.A. (hons) in Fine Art.

He is a contemporary artist, working primarily in sculpture. His work often deals with dualities such as Synthetic / Evolved, Earthly / Divine, Priceless / Worthless and is characterised by expressive form and precise handling of materials.

He was visiting lecturer at several art schools (1977-1980) and Senior lecturer at Portsmouth Polytechnic Department of Fine Art, Sculpture (1981-1988).

In 1981, he was a founder member of Waterloo Gallery and Studios, London, and in 1984, a founder member of Globe Studios, Shoreditch, London.

In 1988 he moved to New York City, establishing a studio in Tribeca and was art handler at Eric Stein Art Services Studio and a Director at Studio EIS, New York.

In 1993 he returned to London as a freelance at MacAndroids Animatronics. He is currently director of Urbis Design Limited at 9 St Marys, York, North Yorkshire.

Exhibitions include group shows at the Yorkshire Sculpture Park ('Clay Sculpture'), the Ikon Gallery, Birmingham and at galleries in London, New York and Germany.

Recent publications include "Ceramics and the Museum" (Laura Breen, Bloomsbury) and "Future Now - 100 contemporary artists" (Aesthetica).



**Title** | Everything Before, Everything After

**Artist** | Seph Li

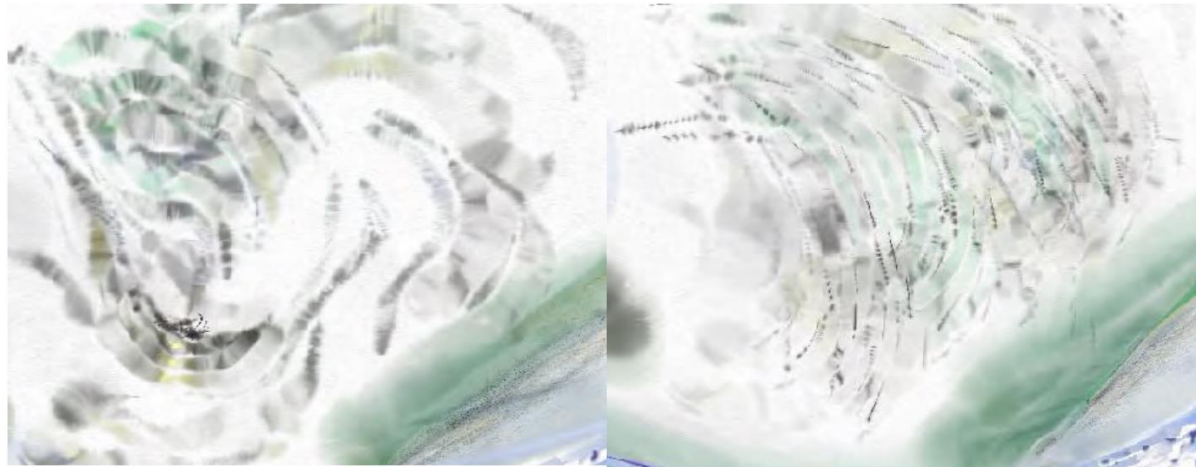
**Date** | 2021-22

**Medium** | Video

**Duration** | 10 minutes

**Video link** | <https://solid-jellyfish.com/#/project/everythingbeforeeverythingafter>

**Accessibility** | A description of the piece, including any sensory 'warnings', can be included on the website and potentially on the plinth.



**Seph Li**

## Artwork: Title and Description

### EVERYTHING BEFORE, EVERYTHING AFTER

The main body of this digital installation is a meandering river rendered in Chinese ink painting style. The river, simulated by the rules of meanders, constantly shifts its path as it flows, marks time and leaves behind the transition traces.

Chinese traditional ink painting is characterised not only by the fluidity of the ink that represents the flow of time, but also by the panoramic expression of space that cannot be contained in a single view. This proposed artwork aims at rejuvenating this zen concept in the digital age and extend it through motion and interactive properties.

The visuals are rendered on 2 touch screens. By touching the screen, visitors are invited to paint their own strokes to the artwork. Not only do the visitors' strokes stay on the canvas, but they also apply additional forces to the meandering simulation. As such, the originally predictable shapeshifting of the river becomes an irreducible and unpredictable process, therefore, the ink river becomes the history itself promoted by both the flow of the environment and human interruptions. What the audiences see at an exact moment is no longer just "now", but the summary of "everything before".

With visitors' participatory disruptions, the river carries what it has accumulated into the future - thus "everything after". Furthermore, once the artwork's software starts running, all the process and interactive strokes are recorded, and the status of the river is never being reset. This ensures the ink river really becomes the medium that carries the eternity of the artwork and becomes the river that flows through spacetime.

## Artist Biography

Born in Beijing in 1988, Seph Li currently resides in London, United Kingdom.

Seph studied Computer Science and Entertainment Design in Tsinghua University and continued his M.F.A. study in Design | Media Arts at UCLA.

He has been experimenting with the role of interaction in storytelling using different forms, and expanding his visual and conceptual vocabulary using installation, sculpture, video games and product prototypes. Seph's work transcended the medium by poetically instancing technology.

He has recently exhibited at the Science Museum, Chongqing, China; NOVA, Museum of Tomorrow Rio de Janeiro, Brazil; FILE Festival 2023 Sao Paulo, Brazil and Cosmological Elements Shanghai, China.

He was awarded the Arts Council England National Lottery grant in 2021 and the ChineseArtsNow Digital Commission in September 2020.

Commissions include Brainwave Visualisation for Art Fund London, UK 2023, Virtual Realms w/ The Mill for Barbican Center, London, UK 2021 and Thousand Miles of Landscape for National Treasury, Jinan, China 2020.



<b>Title</b>		Kissing Gate
<b>Artist</b>		Maya Rose Edwards
<b>Date</b>		2023
<b>Material</b>		Mixed media Can be free-standing on stone base
<b>Dimensions</b>		120 cm x 150 cm x 200 cm
<b>Weight</b>		31kg, V section - 44kg. Total work - 75kg
<b>Installation</b>		Will sit on a plinth, usually made from wood and painted, to which the artwork will be secured and the plinth weighted down with sandbags.
<b>Accessibility</b>		The piece will be on a plinth but people will be encouraged to 'walk through' the artwork.



**Maya Rose Edwards**

## Artwork: Title and Description

### KISSING GATE

This is an interactive sculptural installation of a countryside Kissing Gate.

Audiences are invited to open the gate and move through the work, enacting the rural tradition of navigating lands and exchanging a kiss for good luck. The gate is never fully open nor fully closed and is freestanding, secured at each side by supporting walls.

This iconic piece of spatial punctuation dictates rural spaces as a hyphen not a period. A resting place or a romantic encounter with no right of way. Subverting urban spaces and initiating surprising interactions from pedestrians.

This work was previously exhibited at the Royal Scottish Academy New Contemporaries Exhibition 2023 for which it received The Chalmers Award.

## Artist Biography

Maya Rose Edwards (b.1999) is a visual artist based in Glasgow working across conceptual sculpture, public art and participatory practice.

Having graduated in 2021 with a degree in Sculpture & Environmental Art from the Glasgow School of Art, Maya is the recipient of Origins Arts Festival 'Best Young Practitioner' 2018, Emerging Artist Residency with Culture Collective 2021, *RSA New Contemporaries* selection 2023, received Creative Scotland's Youth Arts Bursary 2022, Mount Stuart Trust Socially Engaged Artist in Residence (Isle of Bute, 2022/3) and is a member of the 2022/3 cohort of The School of The Damned.

They are currently undertaking a 6-month socially engaged public art commission in Stranraer to inform the future of their disused Waterfront.



<b>Title</b>		Untitled and Untitled (two separate works)
<b>Artist</b>		Daniel Silver
<b>Date</b>		2014
<b>Material</b>		Bronze, Carrara marble and concrete
<b>Dimensions</b>		235 cm x 90 cm x 75 cm (this is for the work with the bronze head) & 222 cm x 80 cm x 65 cm (the Carrara marble work)
<b>Location</b>		Glos, UK
<b>Installation</b>		Will sit on a plinth, usually made from wood and painted, to which the artwork will be secured and the plinth weighted down with sandbags.
<b>Accessibility</b>		Individual pieces will be on separate plinths but will have free space all around.



**Daniel Silver – Frith Street Gallery**



## Artwork: Title and Description

### UNTITLED & UNTITLED

These works are from Silver's monumental series, Rock Formations, with collage bronze, Carrara marble and concrete.

They display the artist's obsession with the sculpture of the ancient world. On top of the plinth/body of the first work rests a bronze head which began in the studio as one of many interpretations of certain ancient faces, but through the artist's handling of the original clay or stone it has evolved into an object that displays a physical precision and individuality that confronts the viewer on an almost emotional level.

The second in this pair is composed of two large pieces of Carrara marble placed directly on top of each other. The marble was found by Silver in a stone yard in the Italian town Pietrasanta, choosing pieces that had been quarried many years ago and then seemingly forgotten and left to weather in the undergrowth. As physical objects they have a distinct attitude; a poise that somehow evokes the human body, perhaps the slope of a shoulder or the thrust of a torso.

## Artist Biography

Daniel Silver (b.1972, London) lives and works in London. He studied at the Slade School of Fine Art (BA Fine Art, 1999) and the Royal College of Art (MA Sculpture, 2001). In 2002 he studied sculpture at the British School at Rome.

His work explores the many forms and presences of the human body. His practice is influenced by the art of the ancient world, modernism and Freudian psychoanalytic theory. Silver uses concrete, bronze, marble, stone, wood and clay and his works often manifest as monuments or fragments. He uses sculpture to explore what it is to be human, both physically and psychologically.

Daniel Silver's 2013 installation *Dig*, an Artangel commission, took place in a derelict London cinema, where he presented an imagined archaeological dig of sculptures looking both ancient and futuristic, conceived by the artist as a 'history of sculpture'. In 2019, a commission for London's Bloomberg Space resulted in a set of monumental, figurative works that spoke of the artist's fascination with psychology as well as his profound interest in ancient cultures. For his 2022 solo exhibition at Fruitmarket, Edinburgh, Silver developed a series of new works using oil paint and ceramic and he has continued to explore and combine these two seemingly contradictory mediums since. The artist's new busts are often inspired by Greco Roman sculpture observed in The Israel Museum in Jerusalem; such artifacts are a persistent influence, drawn as he is to their incomplete nature. The painted surfaces of the ceramics allow his sculptures to speak in a new way, one encounters them not just as objects but also as surfaces; the paint makes them more specific and creates a certain restless energy. Silver makes these works in 'families' so there is a relationship between them, yet they can exist in other scenarios as well, reflecting and communicating in different ways, alone or together, depending on the context.

Silver has exhibited in the UK and internationally, at venues including Camden Arts Centre, London (2007); the State Hermitage Museum, St Petersburg (2010); Kunsthhaus Glarus (2011); Whitechapel Gallery, London (2014); Hepworth Wakefield (2015); and London Mithraeum Bloomberg SPACE (2019).



**Clare Kenny**

<b>Title</b>		Party's Over
<b>Artist</b>		Clare Kenny
<b>Date</b>		2014 –2023
<b>Material</b>		12 Painted bronze balloons hung in groups of 2, 3 or 4
<b>Dimensions</b>		Size per balloon from smallest: A: 15 cm x 15 cm x 15 cm; B: 15 cm x 15 cm x 20 cm; C: 20 cm x 20 cm x 20 cm, D: 15 cm x 15 cm x 45 cm
<b>Installation</b>		Likely to be a simple fixing which will be hooked on to the meat hooks in Leadenhall Market, material TBC but will be sufficiently robust.
<b>Accessibility</b>		No specific measures proposed.

## Artwork: Title and Description

### **PARTY'S OVER**

The leftover and partially deflated balloons represented in 'Party's Over' are the rare punctuations of so-called ordinary life – weddings, birthdays, parties, the memory makers – Through drawing attention to the profound in the everyday the artist reveals its dignity and value. Expertly crafted in bronze and painted by the artist utilising the Trompe oeil painting skills she learnt whilst a student in London.

Hanging together in colourful groups they catch the eye and draw wonder from those that see them. Kenny's work is aesthetically and materially seductive and interesting, and is borne out of a great work ethic and commitment to understanding processes and materials, pushing at what they are capable of representing.

'Party's over' is a series of works created from casting semi deflated balloons in bronze, these are then expertly painted by the artist to replicate their sheen and colour. Hanging in groups on lampposts, trees, fenceposts etc these works are the remainders left behind after the party or event has long finished. They are also used to commemorate people or events; as in 2017 when balloons were tied to trees all over the artists' home town of Manchester to remember the 23 lives lost in the bombing at the Manchester Arena. It was at this time they were first exhibited in Kenny's solo museum show 'Industrial Romantic' in Greater Manchester. She asks with this piece that we look at the overlooked and in doing so reconsider deeply embedded assumptions – to appreciate that an apparently ordinary life is anything but. In this case representing these oft seen objects in streets all over the world, she demands we stop and take a moment to consider the events and lives that these refer to, and seeing ours in them too. These universal experiences are something the artist refers to often in her work and is seen in other examples such as the puddles with the gasoline rainbows and the neon ropes hanging as washing lines, seen all over the world. The balloons of Party's Over are signifiers for so much to so many in many different ways

## Artist Biography

Kenny is a British / Swiss artist (b.1976) and has exhibited internationally over the past 12 years in both galleries and institutions, including: Kunsthaus Zürich, CH; Kunsthalle Basel, CH; Kunsthaus Baselland, Muttenz, CH; Kunstmuseum Luzern, CH; Contemporary Forward, Rochdale, UK; Aargauer Kunsthaus, CH; Kunsthaus Langenthal, CH; AKKU Emmenbrücke, CH; DOLL espace d'art contemporain, Lausanne, CH; Contemporary Arts Society UK ; La Kunsthalle, Mulhouse, FR; commercial galleries such as Von Bartha Gallery, Basel; Wilde Gallery, Basel; VITRINE Gallery, London and Gisèle Linder Galerie, Basel, with whom she shows regularly at ARTBASEL.

She has also been presented at Artissima, Turin, IT; Artgenève, Geneve, CH; Artforum Berlin, DE and Marfa Invitational, Texas, US. She is listed in SIKART, Lexikon zur Kunst, CH ; has twice been shortlisted for the Swiss Art Awards; and was awarded the Kunstcredit Prize from the city of Basel in Switzerland in 2013 and 2017.

She was artist in residence at Fundaziun Nairs, Scuol, Switzerland (2023) Residency Unlimited in New York, USA (2018), at the Institute for Provocation in Beijing, ProHelvetia, (2015) and the IAAB cite des Artes, Paris (2013). Her work has a place in many public collections such as ArtUK, Arts Council UK, Swiss National Bank and various internationally renowned private and corporate art collections. Kenny's large permanent public commission a large painted piece measuring 26 meters x 15 meters 'Site Unseen' launched in July 2016 and is on view in Basel Switzerland.

She has recently completed a large public art commission for Selfridges in Manchester curated by Helen Pheby and Yorkshire Sculpture Park. (2023). The work will remain on view until November 2024.

# Sustainability & Accessibility

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# Accessibility

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- ▶ The project team have had two meetings with the Planning & Development Division and they have indicated they are satisfied with the current artwork proposals.
- ▶ The team will be providing more information about the 'accessibility' of each piece on the project website (e.g. location, context) to ensure that people who need to can plan their visit accordingly.
- ▶ For every edition of the show, the team considers the artworks as a collective and aim to provide a range of 'types' of artwork so that there is something for everyone, including from an access perspective.
- ▶ SITC has a partnership with the Bloomberg Connects app which provides a description of each artwork, often from the artists themselves, and which is available as an audio file and in different languages through Google Translate.



# Sustainability

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Across the project and alongside its consultants, Sculpture in the City ensures a sustainable working practice.

The artworks proposed for the 13<sup>th</sup> Edition of Sculpture in the City all originate in the UK, primarily within London, thus not receiving any overseas shipments of artworks and reducing the carbon footprint of the project.

From a practical perspective, Mtec assess every art handling job individually and all jobs in a combined approach, considering exactly what resources are required to complete the work safely and efficiently whilst also identifying opportunities to consolidate resources for the most environmentally advantageous approach, which ultimately also has a positive impact on budgets.

When considering use of machinery, Mtec will balance considerations around environmental and sustainability impact against the requirements for the safe handling of items in the required location, the health and safety of any operatives, and any related site restrictions. Use of generators is limited, but only very occasionally necessary, and utilised only as a last resort when all above considerations and alternative options have been considered.

When considering collections/deliveries to collect or deliver artworks to/from lenders, Mtec aims to consolidate these wherever possible and all work coming through the business to identify those prospective jobs to benefit all parties.

Both Mtec and Price & Myers propose and utilise sustainable materials for engineering support structures and re-use these in second, third life etc. wherever possible to reduce unnecessary waste of materials.

***For further information please see the Environment & Sustainable Policy (Appendix 1) and Responsible Procurement (Appendix 2), included as PDF attachments to the presentation.***

