



SCULPTUREINTHECITY

City Arts Initiative
Sculpture in the City 14th edition
3rd April 2025

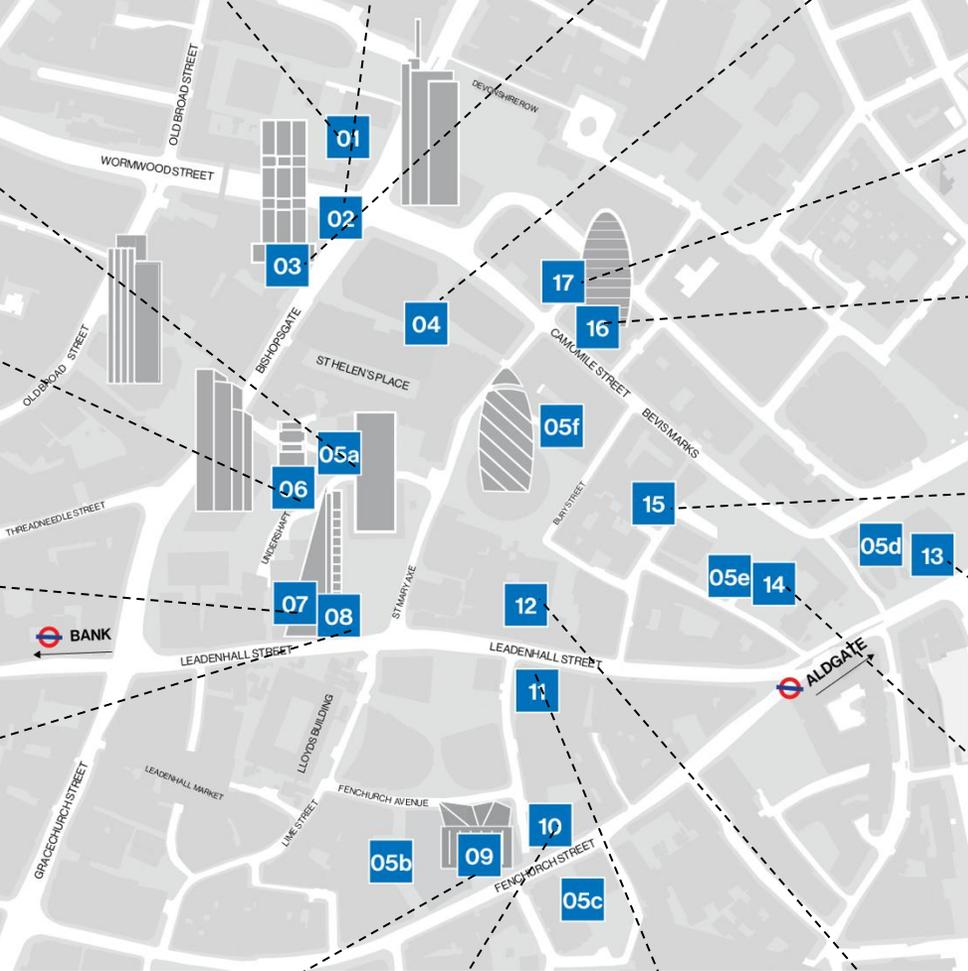


SITC Artwork Map – current edition

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. St Helen’s Churchyard, Bishopsgate, EC3A 6AT
6. Undershaft, EC2N 4AJ (In front of Crosby Square)
7. The Leadenhall Building , EC3V 4AB
8. The Leadenhall Building , EC3V 4AB
9. 120 Fenchurch Street, EC3M 5BA
10. 40 Leadenhall , EC3A 3DH (Fenchurch Street)
11. 40 Leadenhall , EC3A 3DH (Fenchurch Street)
12. Cunard Place, EC3A 5AR
13. Aldgate Square, EC3N 1AF
14. Mitre Square, EC3A 5DH
15. 33 Creechurch Lane, EC3A 5AY
16. 70 St Mary Axe, EC3A 8BE
17. 70 St Mary Axe, EC3A 8BE

(05a-05f)



Artworks being retained for 14th edition

Corner of Bishopsgate & Wormwood Street



Richard Mackness, *Temple*, 2023

100 Bishopsgate



Julian Opie, *Charles. Jiwon. Nethaneel. Elena.* 2023

40 Leadenhall



Daniel Silver, *Untitled*, 2014



Daniel Silver, *Untitled*, 2014

33 Creechurch Lane TBC



Arturo Herrera , *Untitled*, 2014

14th edition primary locations to fill

St. Botolph-without-Bishopsgate Churchyard

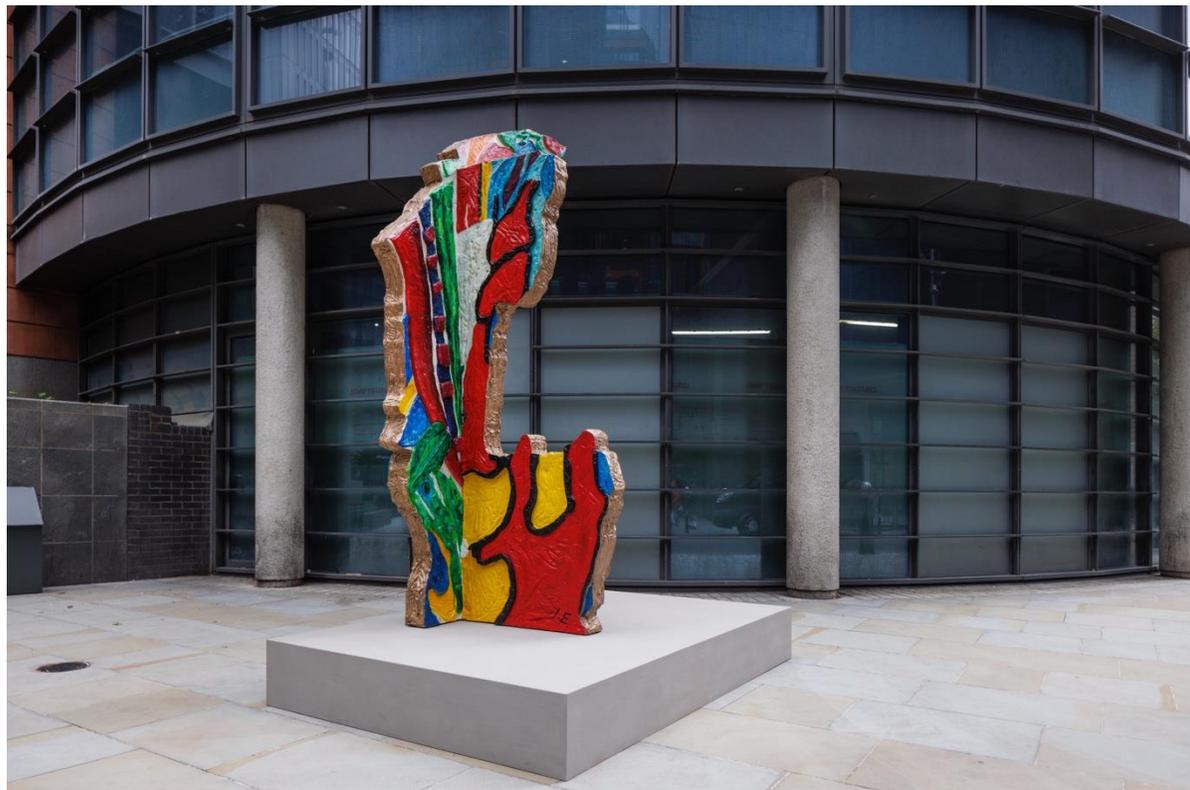


Vanessa da Silva, *Muamba Grove 0 Hue #1 / Muamba Grove, 0 Hue #2*, 2019



Clare Burnett, *Secret Sentinels*, 2023

Undershaft: in front of Crosby Square



Ida Ekblad, *BOOK OF BOREDOM*, 2022

Undershaft: beside St.Helen's Church



Ugo Rondinone, *summer moon*, 2011

The Leadenhall Building: Escalators



Arturo Herrera , *Untitled*, 2022

The Leadenhall Building: Glass Wall



Lawrence Weiner , *Within a Realm of Relative Force*, 2005

14th edition secondary locations to fill (budget dependant)

Aldgate Square



Maya Rose Edwards, *Kissing Gate*, 2023

Mitre Square: Pavement



Samuel Ross, *CAUCUS*, 2023

Mitre Square: Green Space



Pedro Pires, *Habitat*, 2021

33 Creechurch Lane



Arturo Herrera, *Untitled*, 2014

Shortlisted 3D Sculpture



Title		Roots series
Artist		Ai Weiwei
Date		2019
Material		Cast iron
Dimensions		Variable
Location		London

- Both 'Palace' and 'Level' to be shown together, location dependant



Palace
141 cm x 250 cm x 195 cm



Level
198 cm x 434 cm x 237 cm

Ai Weiwei – Lisson Gallery



Artwork: Title and Description

ROOTS

Ai Weiwei worked with local artisans and communities across Brazil, visiting Trancoso in the east to locate roots and trunks from the endangered Pequi Vinagreiro tree, typically found in the Bahian rainforest. Elements of these rare tree roots, some of which could be over a thousand years old, were painstakingly moulded, conjoined and then cast to create striking compositions and bold forms that reflect their Brazilian heritage.

While some resemble great jungle beasts or fantastical creatures, such as the three- and four-legged works 'Fly' and 'Level', others including 'Party' and 'Martin' (all 2019) consist of shattered, exploded root forms radiating outwards from a central nexus. The titles all came as suggestions from Ai Weiwei's young son Ai Lao, based on his personal observations or connections made when visiting these tree remains with his father, adding to the sense of surreal displacement and alien dis-jointedness.

This incongruous atmosphere speaks further of the works' depiction of the state of 'uprootedness', one that mirrors not only the artist's peripatetic existence after being allowed to leave China in 2015, but also the plight of the refugees he has spent the last few years documenting, as well as the various indigenous populations that rely on the trees and forests of Brazil for their habitats and sustenance.

The deforestation and concomitant purge of peoples and resources relates to previous bodies of work produced by Ai and to the current political realities of many countries, including his native China. The material employed in making the Roots series – cast iron covered in a patina of orange rust – likewise responds to ancient cultures and man's first tools for tree felling and woodworking, rather than to the recent, more polite art history of bronze or steel sculpture. Although originally contorted by their surrounding landscapes, these roots were not born of nature but made and crafted by human hands, using the ancient techniques of 'lost wax' moulding and then iron casting. These methods represent a traditional, largely bygone way of life that has been usurped and upended by industrialisation and relentless modernisation, illustrating how progress can often come at the expense of cultural and societal well-being.

Artist Biography

Ai Weiwei was born in 1957 in Beijing and now lives and works in Portugal. He attended Beijing Film Academy and later, on moving to New York (1983–1993), continued his studies at the Parsons School of Design.

Major solo exhibitions include Ordrupgaard Museum, Denmark (2024); MUSAC, Leon, Spain (2024); Kunsthal Rotterdam, Netherlands (2023); The Design Museum, London, UK (2023); Albertina Modern, Vienna, Austria (2022); Kettle's Yard, Cambridge, UK (2022); Serralves Museum, Porto, Portugal (2021); Cordoaria Nacional, Lisbon, Portugal (2021); Imperial War Museum, London, UK (2020); K20/K21, Düsseldorf, Germany (2019); OCA, São Paulo, Brazil (2018); Corpartes, Santiago, Chile (2018); Mucem, Marseille, France (2018); PROA, Buenos Aires, Argentina (2017); Sakip Sabanci, Museum, Istanbul, Turkey (2017); Public Art Fund, New York, NY, USA (2017); Israel Museum, Jerusalem (2017); Palazzo Strozzi, Florence, Italy (2016); 21er Haus, Vienna, Austria (2016); Helsinki Art Museum, Finland (2016); Royal Academy, London, UK (2015); Martin Gropius Bau, Berlin, Germany (2014); Indianapolis Museum of Art, IN, USA (2013); Hirshhorn Museum and Sculpture Garden, Washington D.C., USA (2012); Taipei Fine Arts Museum, Taiwan (2011); Tate Modern, London, UK (2010) and Haus der Kunst, Munich, Germany (2009).

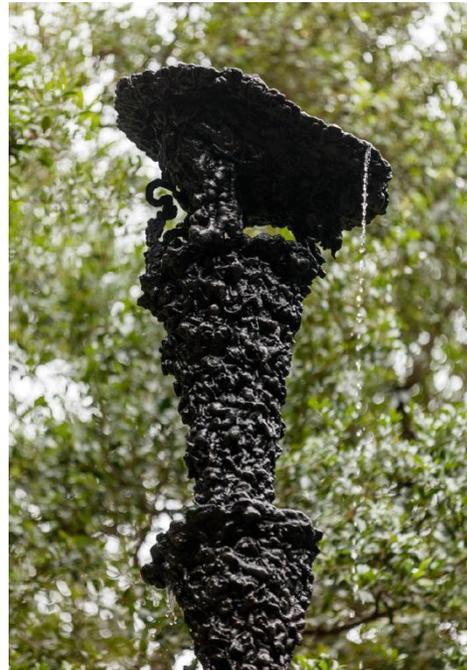
Architectural collaborations include the 2012 Serpentine Pavilion and the 2008 Beijing Olympic Stadium, with Herzog and de Meuron.

Among numerous awards and honours, he won the lifetime achievement award from the Chinese Contemporary Art Awards in 2008 and was made Honorary Academician at the Royal Academy of Arts, London in 2011. His human rights work has been recognised through the Václav Havel Prize for Creative Dissent in 2012 and Amnesty International's Ambassador of Conscience Award in 2015.

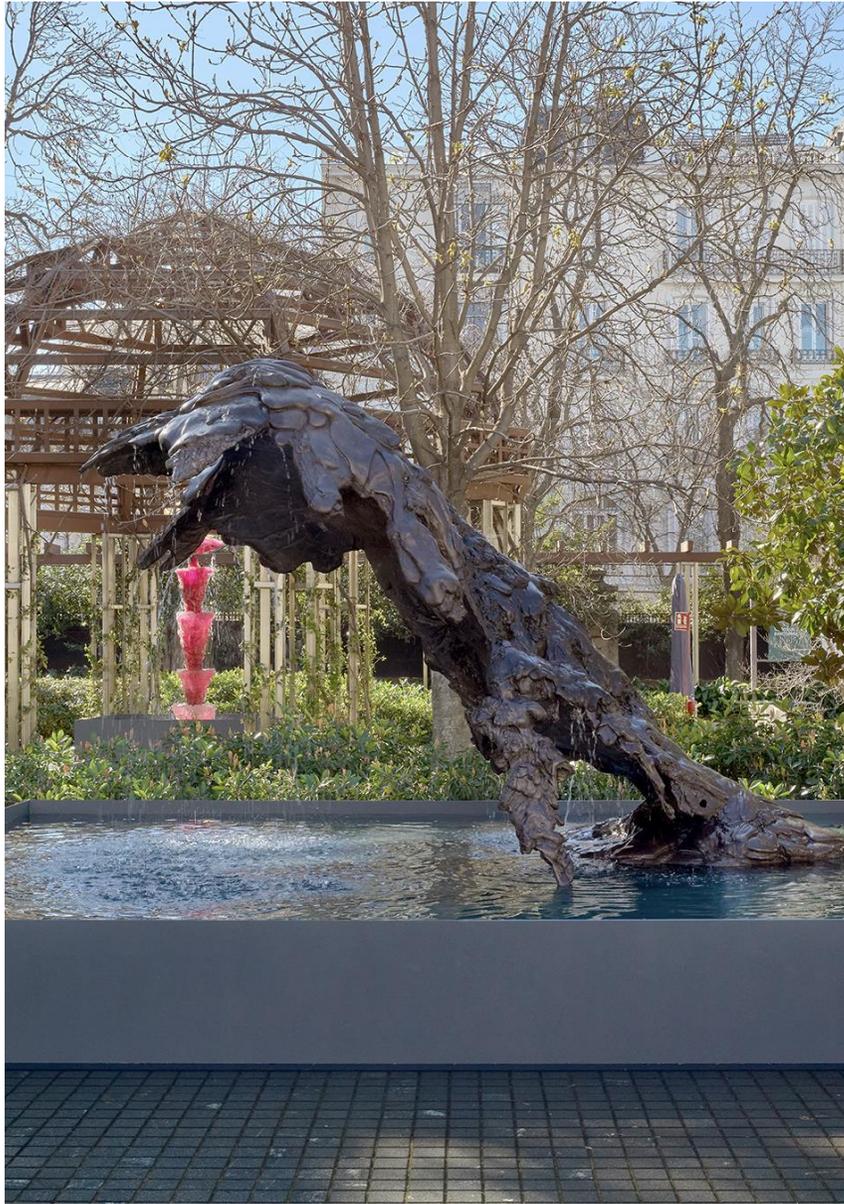


Lynda Benglis – Xavier Hufkens

Title		Bounty, Amber Waves, Fruited Plane
Artist		Lynda Benglis
Date		2021
Material		Bronze with black patina
Dimensions		3 elements: each 725.8 cm x 68.6 cm 86.6 cm
Location		UK



- Only one of the 2 shortlisted works by Lynda Benglis will be shown, location dependant



Lynda Benglis – Xavier Hufkens

Title		Crescendo
Artist		Lynda Benglis
Date		1983 - 1984 / 2014-2015
Material		Bronze
Dimensions		281.9 cm x 208.3 cm x 472.4 cm
Location		UK



- Only one of the 2 shortlisted works by Lynda Benglis will be shown, location dependant

Artwork: Title and Description

BOUNTY, AMBER WAVES, FRUITED PLANE & CRESCENDO

The titles of these three identical fountains, ‘Bounty, Amber Waves, Fruited Plane’, reference a patriotic idea of natural abundance; two of the titles are loosely excerpted from the lyrics to “America the Beautiful.” Benglis, a certified scuba diver, is fascinated by the feeling of weightlessness found in water, and by the idea that when we are underwater, our sense of directions such as up and down is confused. She has said in relation to Bounty: “Water itself can be bountiful and flowing upward. I think of Bounty as a living growth or an explosion of water that is frozen in bronze but also emits this water.” Standing at a height of twenty-five feet, these are the tallest works that Benglis has made to date.

The artist created ‘Crescendo’ by pouring additional polyurethane material directly onto a bronze fountain titled ‘The Wave of the World’ created in 1983-84 and then recasting this material into bronze. This type of layered creation over time has a precedent with sea life, as Benglis has explained: “The result is this kind of crustacean-like a shellfish, or a snail on top of another thing, making its home out of this thing.”

These sculptures in the form of fountains, exhibited for the first time in Spain, were developed around the idea of water as a symbol evocative of the concept of sustainability.

“I’ve always wanted to make fountains. Growing up by a lake, near water, led me to want to work with water and its movement (...). The water flows over and around the fountains. They are like eruptions that erupt from the earth, and the water articulates this explosive character. This is something you feel in your body, the suction of gravity. I’ve always been very aware of this, and it probably manifests itself in all my work, in one way or another”. Words by Lynda Benglis

Artist Biography

Lynda Benglis was born in 1941 in Lake Charles, LA, USA and lives and works in New York, Santa Fe and Greece.

Lynda Benglis is recognised for an oeuvre that has consistently challenged art-historical and technical conventions while treading new and experimental ground. Driven by an inventive and interrogative approach to both the physical and aesthetic properties of her chosen materials, she works in a broad range of media including beeswax, latex, polyurethane, glitter, luminous paint, plaster, metal, glass, porcelain and paper. With sculpture as a primary focus, Benglis creates pure, abstract works that are typically inspired by natural and organic forms. She often combines an element of visual seductiveness—reflective or sparkling surfaces, transparency, vivid hues—with atypical shapes, challenging the relationship between painting and sculpture and their respective modes of presentation.

More recently, Lynda has harnessed technology in her work to arrest waves of polyurethane foam in mid-air, thereby transforming them into solid, three-dimensional objects and continuing her exploration of the ‘frozen gesture’.

Recent solo exhibitions include *Fuentes at Jardines* de Banca March, Madrid, Spain (2024); *Lynda Benglis* at Nasher Sculpture Center, Dallas, TX, USA (2024); *Lynda Benglis* at the National Gallery of Art, Washington D.C., USA (2021); *Lynda Benglis: In the Realm of the Senses* at the Museum of Cycladic Art, Athens, Greece (2019); *Face Off* at Kistefos-Museet, Jevnaker, Norway (2018); *Cuerpos, Materia y Alma: Las Esculturas de Lynda Benglis* at Museo Internacional del Barroco, Puebla, Mexico (2016); *Lynda Benglis* at Aspen Art Museum, Aspen, CO, USA (2016); and *Lynda Benglis: Bird’s Nest* at The Harwood Museum of Art, Taos, NM, USA (2016). In 2016, a year-long series of exhibitions investigating the practice of Lynda Benglis was held as part of the triennial Bergen Assembly in Bergen, Norway.

Lynda has work in numerous public collections including AD&A Museum, University of California, Santa Barbara, CA, USA; Akron Art Museum, Akron, OH, USA; Baltimore Museum of Art, Baltimore, MD, USA; Carnegie Museum of Art, Pittsburgh, PA, USA; Fine Arts Museums of San Francisco, CA, USA; Metropolitan Museum of Art, New York, NY, USA; The National Museum of Art, Osaka, Japan; Williams College Museum of Art, Williamstown, MA, USA; Yale University Art Museum, New Haven, CT, USA and Zabludowicz Collection, London, UK.



Andrew Sabin - Brooke Bennington

Title		Loop
Artist		Andrew Sabin
Date		2025
Material		Plastic concrete with steel armatures
Dimensions		500 cm x 160 cm x 140 cm
Location		West Sussex, UK

- Both 'Loop' and 'Rising Ridge' to be shown together, location dependant



Title		Rising Ridge
Artist		Andrew Sabin
Date		2025
Material		Plastic concrete with steel armatures
Dimensions		220 cm x 110 cm x 90cm
Location		West Sussex, UK

- Both 'Loop' and 'Rising Ridge' to be shown together, location dependant

Andrew Sabin – Brooke Bennington

- Examples of previous work by Andrew Sabin for reference



Victor Ludorum, 2018
Pigmented polyurethane, concrete steel
400 cm x 350 cm x 60 cm



Looping the Loops, 2018
Pigmented polyurethane, concrete steel
300 cm x 180 cm x 140 cm

Artwork: Title and Description

LOOP & RISING RIDGE

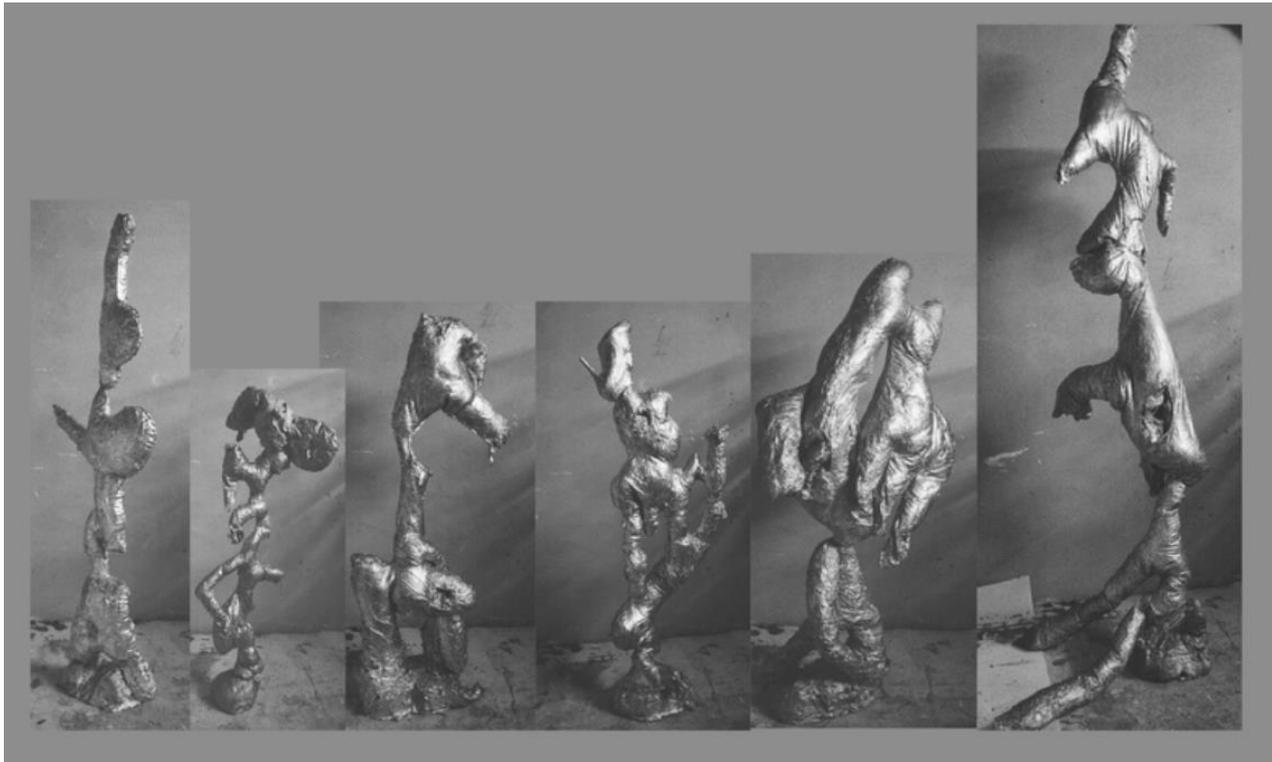
These works have been made in margarine moulds that have been modelled in negative. The material they are cast in is plastic concrete, a hard, durable, material that can carry strong, UV resistant colour. The margarine moulds are super soft which gives the surface texture a strange and contradictory energy. 'Rising Ridge' has an upward, buoyant, energy. 'Long Loop' is a languid rising and falling line punctuated by colour, texture and material events on the journey around its circumference.

Artist Biography

Born in 1958, Andrew Sabin studied at Chelsea College of Art between 1979 and 1983. He was a highly experimental object maker until in 1990 he made the first in a series of three large scale installations for the Chisenhale Gallery. In 1994 he was invited to install 'The Sea of Sun', the second in the series in the inaugural exhibition of European sculpture at the Henry Moore Institute, alongside Jaume Plensa, Vittorio Messina and Edward Allington. 'The Sea of Sun' is an immersive sculpture installation which also travelled to the Musee de l'Elysee in Lausanne and Culturgest in Lisbon. In 1997 he made the final part of his trilogy of installations, 'The Open Sea', at the Henry Moore Studio in Halifax. In 1997 he turned his attention to the public realm, installing the 'Cabin Project' on the coast of France, making the 'History Wall' for the Town Centre in Whitstable, 'Square-' and 'Round Bridge' for Ravensbury Park and 'The Calibrated Ramp' in Bracknell. Between 2006 and 2010 he made 'The Coldstones Cut' in the Yorkshire Dales. Described by The Guardian as "The giant of the Dales and the best public artwork of the year", it won the Marsh Award for Public Sculpture in 2011. That same year, he was commissioned by the Royal Borough of Kensington and Chelsea to replace Henry Moore's 'Two Piece Reclining Figure No.1' on the site of the former Chelsea School of Art in Manresa Road, Chelsea. His Bronze sculpture 'Painting and Sculpture' was installed in 2013.

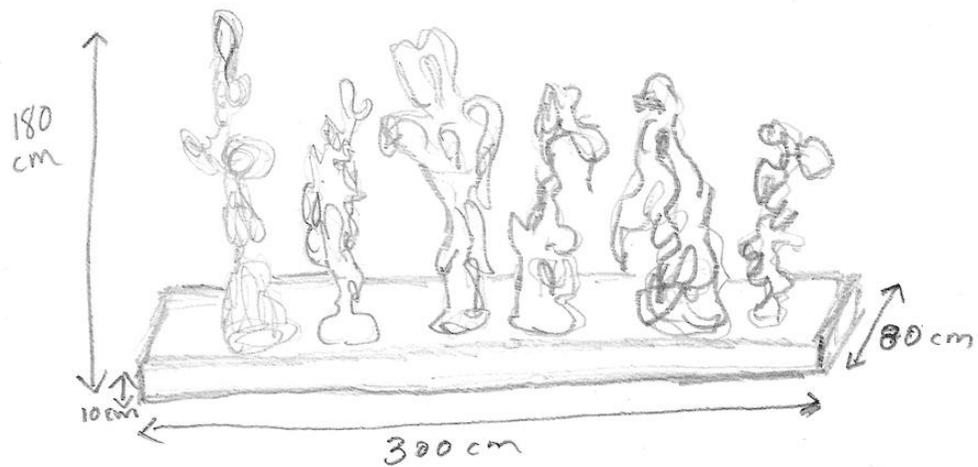
Simultaneous to his work in the public realm Sabin has continued his studio practice. He produced work for Penelope Curtis for the *Material Evidence* show at Cubitt Street, was included in *Other Criteria* (2004) at Henry Moore Institute, and showed in *Over Under* (2007) with Keith Wilson and Franz West and *Where are we Now?* (2018) with Michael Pennie at Canary Wharf. In 2024, he participated in *These Mad Hybrids*, with John Hoyland, Olivia Bax, Phyllida Barlow and others at Royal West of England Academy, Bristol; *Material Matters* at Elysium Gallery, Swansea; and *Sculpture in Pilane* in Sweden. His recent solo shows include *Colouring the Void* at New Arts Centre in Salisbury (2016) and *Two Volcanos* at Brook Bennington in London (2024).

Andrew Sabin is the recipient of many awards, from organisations including Arts Council England, The Henry Moore Trust, Arts and Business, SEEDA, RSA art for architecture award, The Aggregates Levy, The Bridgehouse Trust, The Lorne Award, The Marsh Award, ABSA and The British Council.



Title		Fraxinus Excelsior
Artist		Athena Papadopoulou
Date		2025
Material		Mixed media, cement, waterproof glues and resin
Dimensions		200 cm x 90 cm x 180 cm
Location		East Sussex, UK

Athena Papadopoulou



colour: ash grey
sculptures: 60 kg in total approx.
base: 100 kg approx.

Athena Papadopoulou
ATHENA PAPAĐOPOULOU STUDIOS LTD.

Fraxinus Excelsior II (ash trees)
2025



Athena Papadopoulou
ATHENA PAPAĐOPOULOU STUDIOS LTD.



Athena Papadopoulos - Work at her first institutional exhibition at Moca Toronto



Athena Papadopoulos

Artwork: Title and Description

FRAXINUS EXCELSIOR

The work is currently in progress and the proposal is for the work to be fixed to a cement base in an arrangement or in a straight line depending on where the work will be installed.

The photos have been taken of the work individually and then will be put together into a "bouquet/forest" sunk into a rectangular cement "planter" base which is sprouting a group of hybrid animal/flower of figures.

Artist Biography

Born in Toronto in 1988, Athena Papadopoulos is a London based artist. Papadopoulos holds a BA Contemporary Art Theory and Visual Art, University of British Columbia (2011) and an MFA Fine Art Practice, Goldsmiths University (2013).

In addition to using everything from her own clothing, to cushions, plush toys, chains, wigs, and textiles, Papadopoulos draws from a list of cosmetic and medicinal ingredients, applying items like self-tanner, lipstick, and hair dye to colour her works. What materializes are melodramatic characters that sit uncomfortably on the edge of the glamorous and the grotesque, high and low culture, not unlike the heroines of history. With each fold, tuck, wrap, and twist, Papadopoulos' meticulously composed, sleazy, and sacrilegious productions overturn fixed notions of the lived human experience.

Solo exhibitions and commissions include *The New Alphabet*, Museum of Contemporary Art (MoCA) Toronto (2022); *Subjective Action*, Soft Opening, London (2021); *Cain and Abel Can't and Able*, MOSTYN, Wales (2020); *The Apple Nun*, Liebaert Projects, Kortrijk (2019); *Holy Toledo, Takutsobo!*, Kunsthalle Lissabon, Lisbon (2019); *A Tittle-Tattle-Tell-A-Tale Heart*, Humber Street Gallery, Hull (2019); *The Smurfette*, Emalin, London (2017); *Belladonna's Muse*, CURA Basement, Rome (2017); *Wolf Whistles*, Shoot the Lobster, New York (2016).

Group exhibitions include The Institute of Contemporary Art (ICA), Los Angeles (2021); Museo Madre, Napoli (2021); V.O Curations, London (2021); CURA Basement, Rome (2020); Bastione Sangallo, Loreto (2020); Miettinen Collection, Berlin (2020); Galeria Duarte Sequeira, Braga (2020); Soft Opening, London (2019); JANA, Turin (2019); Berthold Pott, Cologne (2019); Zabłudowicz Collection, London (2019); Drawing Room, London (2018); Casa Studio, Palermo (2018); Galerie Sultana, Paris (2017); Carl Kostyal, Stockholm (2017); L'Inconnue, Montreal (2017); David Roberts Art Foundation, London (2016); Peres Projects, Berlin (2016); Herald St, London (2016).

Papadopoulos was awarded the Chisenhale Art Place Award (2015), the Peter Lloyd Lewis Studio Award (2018), and was shortlisted for the Max Mara Art Prize (2018)



Mushroom S
110 cm x 80 cm

Sylvie Fleury – Thaddaeus Ropac

Title		Mushrooms
Artist		Sylvie Fleury
Date		2024
Material		Fibreglass, metallic car paint
Dimensions		Various
Location		-

- All 3 works to be shown together, location dependant



Mushroom M
130 cm x 110 cm

Sylvie Fleury – Thaddaeus Ropac



Mushroom L
170 cm x 140 cm

Artwork: Title and Description

MUSHROOM S, MUSHROOM L & MUSHROOM M

Sylvie Fleury's 'Mushrooms' exist at the point where children's stories meet adult playthings, a hybridisation between the natural and the artificial, the familiar and the strange, dressed in light to better entice viewers. The gloss paint covering them like a lavish makeup is directly borrowed from an automotive context. It is a so-called "chameleon" paint that allows users to get all the variations of colour they want to personalise their vehicle.

Here and in all her work, Fleury embraces the logic and procedures of customising, the act of singularising anonymous products through personal additions. Like groups of motorcyclists and car owners who gather round their machines, our collectible car enthusiast customises objets d'art according to various processes, blazing a trail between the aesthetic sphere and cultural practices that are nothing like it, and questioning in this manner the status of the object according to its context. With this cosmetological transformation of a vegetal form, Fleury draws us into a sumptuous, dazzling, occasionally hallucinatory elsewhere and we aren't certain whether we shall come out of it enchanted or disoriented.

Artist Biography

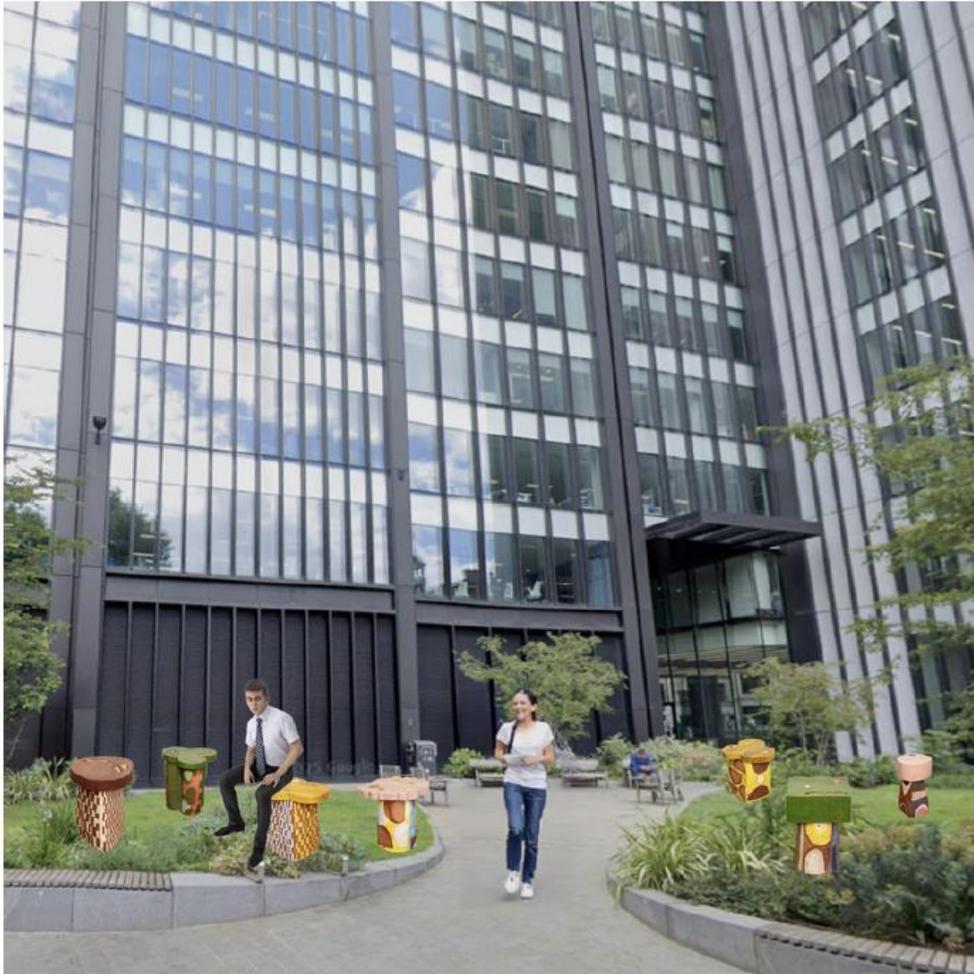
Sylvie Fleury is a Swiss artist, born in 1961, in Geneva.

Engaging with the mechanics of materialistic desire, aesthetics and the construction of value, Sylvie Fleury's sleek, alluring works provide a lens through which contemporary politics of gender, beauty and consumerism can be re-evaluated. Her artistic practice, which spans sculpture, performance, installation and painting, frequently employs materials and processes associated with early Conceptualism, Pop art and Minimalism. She is renowned for using readymade objects, such as cars, neons or makeup palettes, which are transformed by their inclusion in an art context, allowing viewers to see them in a new light. In doing so, she prompts questions about the fetishisation of luxury commodities and brands, as well as gendered patterns of consumption.

Since her first exhibition *Shopping Bags* in 1991, Fleury has had numerous solo and group exhibitions throughout Europe and the United States. Recent solo exhibitions include the Kunstraum Dornbirn, Austria (2019); Istituto Svizzero, Rome (2019); Villa Stuck, Munich (2016); Eternity Now, as part of the permanent collection at the Bass Museum, Miami (2017 and 2015); Centro de arte contemporaneo de Málaga (2011); and MAMCO Genève (2008).

Her work has also been presented in group shows internationally including at the Daimler Contemporary, Berlin (2019); Leopold Museum, Vienna (2018); Kunsthaus Zürich (2018); Museum Haus Konstruktiv, Zürich (2016); SCHAUWERK Sindelfingen (2014); Kunstverein Hannover (2011); and Kunstverein Frankfurt (2011).

In 2018 she was awarded Switzerland's Prix Meret Oppenheim and in 2015 received the Société des Arts de Genève Prize.



Title		Sprout Seats
Artist		Francesca Anfossi
Date		2024 -25
Material		Reclaimed wood, resin and ceramic
Dimensions		Each stool seat is approx. 50 cm x 45 cm x 48 cm
Location		London



Francesca Anfossi

Artwork: Title and Description

SPROUT SEATS

‘Sprout Seats’ is a playful public sculpture composed of a series of stools made from a combination of weather-resistant wood and ceramic. Inspired by mushrooms and fantastical plants, these organic, colourful forms seem to sprout from the ground, inviting people to sit, rest, and gather.

Their rounded, natural shapes contrast sharply with the rigid lines and hard materials of the surrounding skyscrapers, creating a colourful visual dialogue between nature and the built environment. Each seat is crafted from wood, featuring embedded ceramic inserts that provide a rich tactile experience. These ceramic elements add texture, temperature variation, and a sense of discovery, encouraging visitors to engage with the materiality of the piece.

Designed as both functional seating and sculptural elements, ‘Sprout Seats’ transform an urban space into a more inviting and playful environment. Whether used for resting, eating lunch, or simply pausing for a moment of stillness, these stools encourage a sense of wonder and rest.

Artist Biography

Born in 1980 in Italy, Francesca Anfossi Lives and works in London. In 1999, she moved from Italy to London to study art and completed an MA in Painting at the Slade School of Art.

Francesca Anfossi’s interdisciplinary practice takes the tradition of crafts as a starting point to make and collaborate, using ceramic as a core material. Inspired by the very nature of clay — a versatile, inclusive and non-hierarchical material — her various projects are conceived in direct collaboration with communities and evolve according to their needs. Her work most often takes the form of workshops, cooking classes or communal events, and offers to the participants involved opportunities to learn new skills and form new social bonds. By putting other people’s creations and interests forward, Francesca Anfossi aims to remove the barriers between art and craft, professional and amateur, work and leisure. Rather than appropriating the objects produced by other people, she wishes to celebrate their achievement and share it with their families, friends and the broader community. Her various projects intend to create a space for experimentation and exchange, based on some of our most basic activities: cooking, playing and sharing.

Selected exhibitions include *Subject Platter*, Corner7, London (2024); *NADA*, Whitechapel Gallery, Miami, USA (2024); *Pop - Up*, Kate MacGarry, London (2024); *A house A Home A Landscape*, Ebba and Aora, Georgie Wolton House, London (2023); *Animal of your lips Banquet*, with Bea Bonafini, Bosse & Baum, London (2022); *SupaVenezia*, A plus A gallery, Venice, Italy; *Slingbacks and Sunshine*, SupaStore Southside, South London Gallery, London; *Short Line and Tall Shapes*, Rosegger Grundschule, Berlin, Germany.

In 2020-21 she was the Winner of the Whitegold International Ceramic Prize, St Austell, UK.

Francesca Anfossi is also the director of Rochester Square, a dynamic space in London dedicated to socially-engaging projects and artistic collaborations, where she recently completed the installation of temporary ceramic facilities for recreational use by artists and others.

Shortlisted 2D Art



Title | HIGGELDY PIGGLEDY HELTERSKEALTER CITY

Artist | Hannah Starkey

Date | 2020 - 2022

Material | Photography Vinyl

Dimensions | -

Location | London



Hannah Starkey – Maureen Paley



Hannah Starkey – Maureen Paley

Artwork: Title and Description

HIGGELDY PIGGELDY HELTERSKELTER SKY

This site-specific installation will transform the escalators into a cinematic experience, evoking the sensation of flight through the dense urban cityscape. Two strips of imagery will create a dynamic narrative that unfolds as viewers ascend and descend—mirroring the rhythm of the city itself.

This artwork will be reflective of a city that never stops, embodying its restless energy. Inspired by the viewpoint of an angel, the imagery offers an aerial perspective, as if flying through the cityscape. The artist will be exploring the relationship between architecture and perception and the bold contrast with the surrounding monochrome architecture will amplify the impact of the artwork's colours.

The work engages with the City of London's architectural landscape, weaving old and new structures into a fluid visual language. As viewers travel through the space, the juxtaposition of image and motion invites multiple interpretations—reflecting the disorientating nature of an ever-changing cityscape as new buildings go up and old buildings come down.

Artist Biography

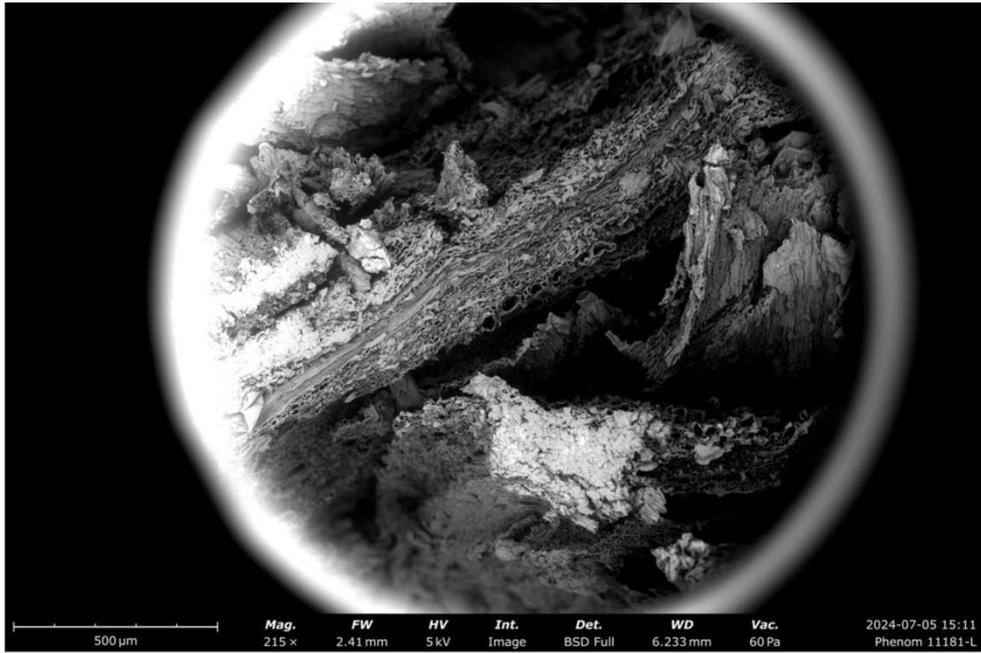
Hannah Starkey was born in 1971 in Belfast. She now lives and works in London.

Starkey studied photography and film at Napier University, Edinburgh (1992–1995) and photography at the Royal College of Art, London (1996–1997).[1] She now lives and works in London.

Hannah Starkey's photographs explore the physical and psychological connections between the individual and her everyday urban surroundings. Since the beginning of her career, the artist has worked predominantly with women as her subjects, collaborating closely with actresses as well as anonymous acquaintances she meets on-site to develop intricately textured scenes. Stark architectural backdrops and strong associations of colour and imagery heighten the sensation of her compositions on both a formal and associative level, triggering personal interpretations and a deeper mediation on the experience of the visual world at large.

Solo exhibitions include Maureen Paley, London (2024); *Hannah Starkey: Principled & Revolutionary: Northern Ireland's Peace Women*, Ulster Museum, Belfast, Northern Ireland (2023); *Hannah Starkey: In Real Life*, The Hepworth Wakefield, West Yorkshire (2022) and *Celebrating City Women*, Guildhall Art Gallery, Guildhall, London (2020). Group exhibitions include *Lives Less Ordinary*, Two Temple Place, London (2025); *Acts of Creation: On Art and Motherhood*, Hayward Gallery Touring, Dundee Contemporary Arts, Dundee (2024); *Acts of Resistance: Photography, Feminisms and the Art of Protest*, South London Gallery in collaboration with V&A museum, London (2024); *30 Years*, Monica de Cardenas, Milan (2023) and *Found Cities, Lost Objects: Women in the City*, Royal West Of England Academy, Bristol, UK (2023)

Hannah has work in numerous public collections including Brooklyn Museum, NY, USA; Castello di Rivoli, Turin, Italy; Centraal Museum, Utrecht, The Netherlands; Contemporary Art Society, London UK; Government Art Collection, London, UK; Huis Marseille, Amsterdam, The Netherlands; Irish Museum of Modern Art, Dublin, Ireland; Los Angeles County Museum of Art, Los Angeles, USA; Tate Gallery, London, UK; Victoria & Albert Museum, London, UK and Walker Art Center, Minneapolis, USA.



Title | DENDROPHILES

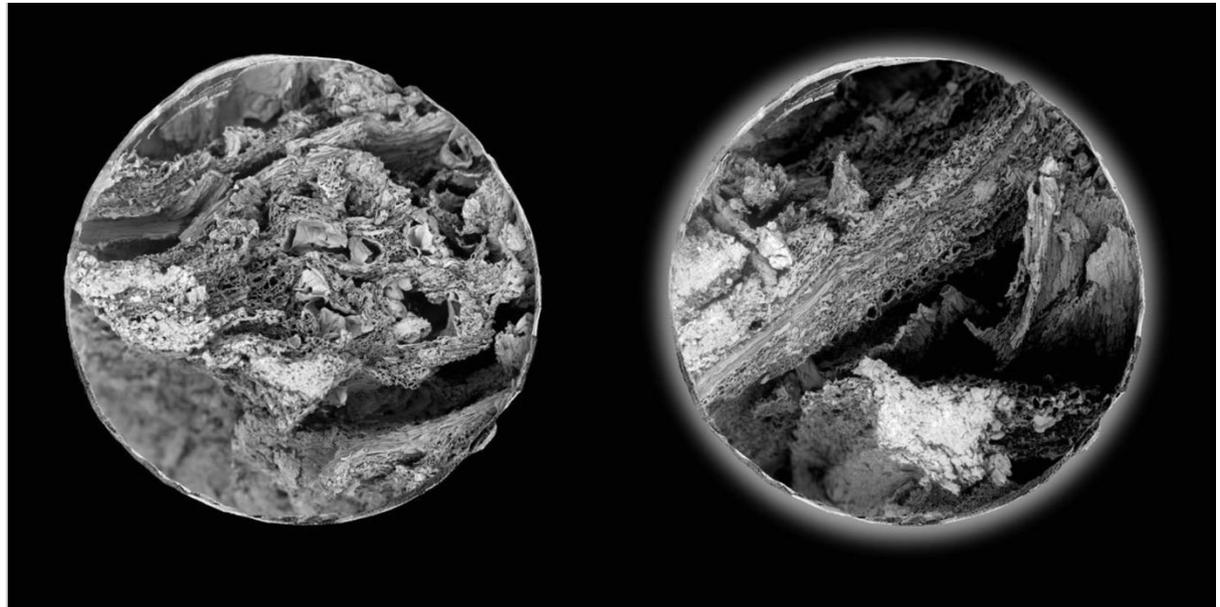
Artist | Jane and Louise Wilson

Date | 2025

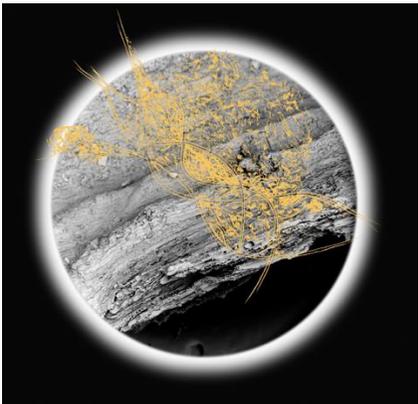
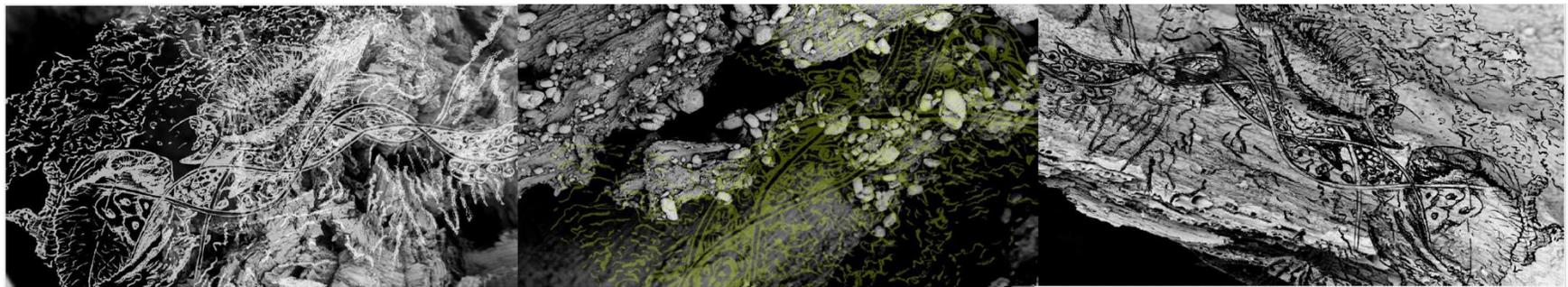
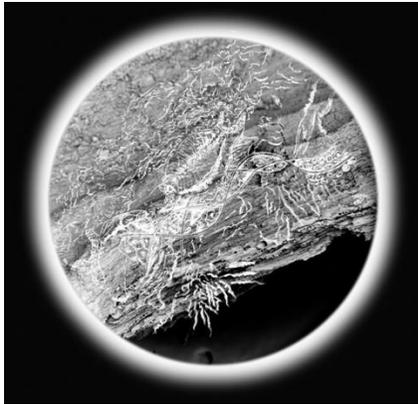
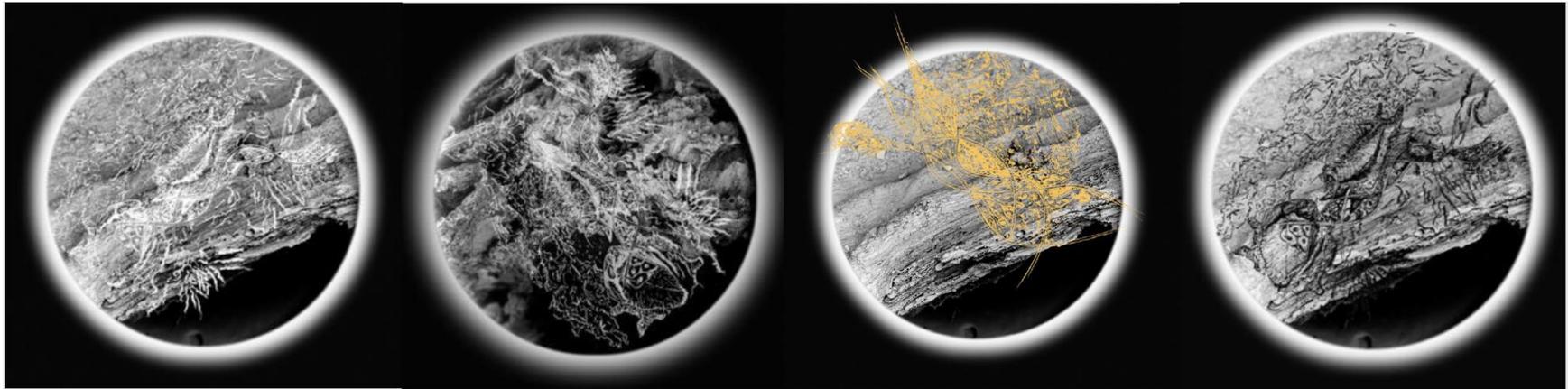
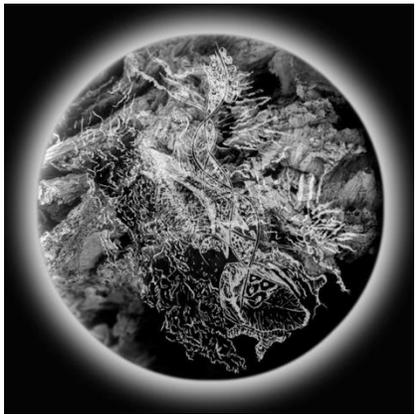
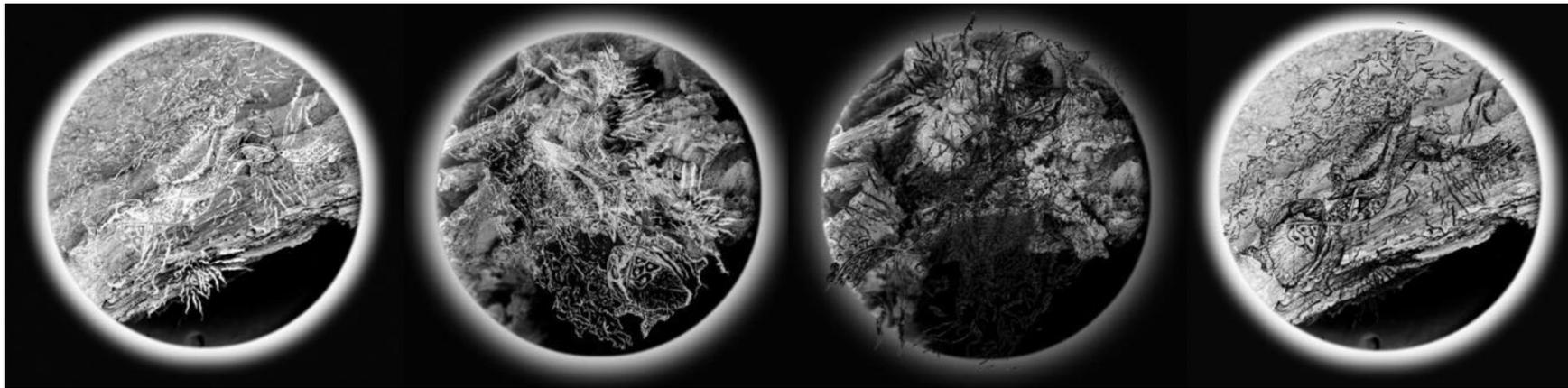
Material | Photography Vinyl

Dimensions | -

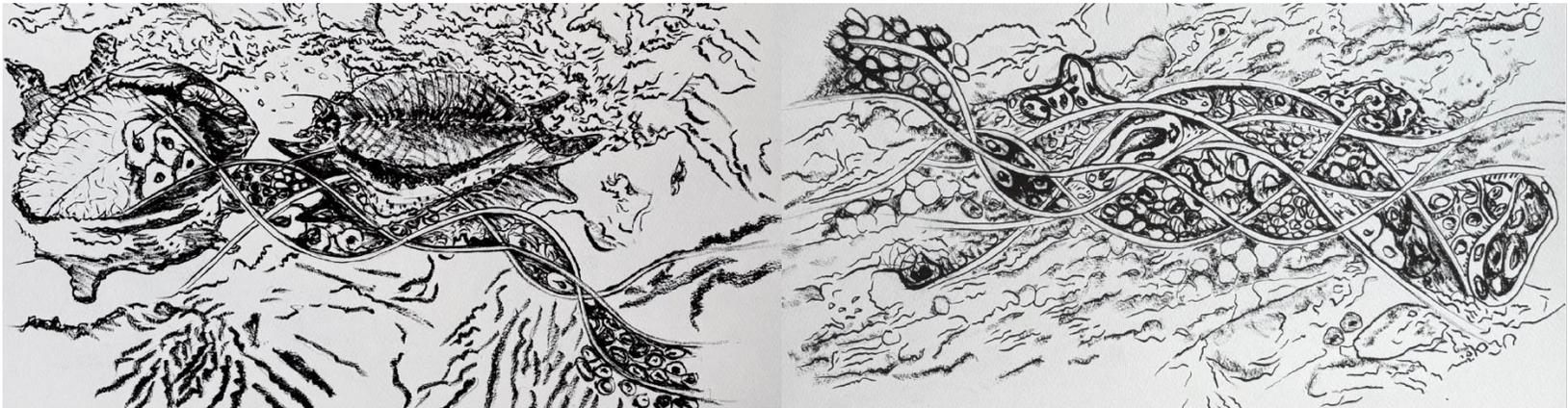
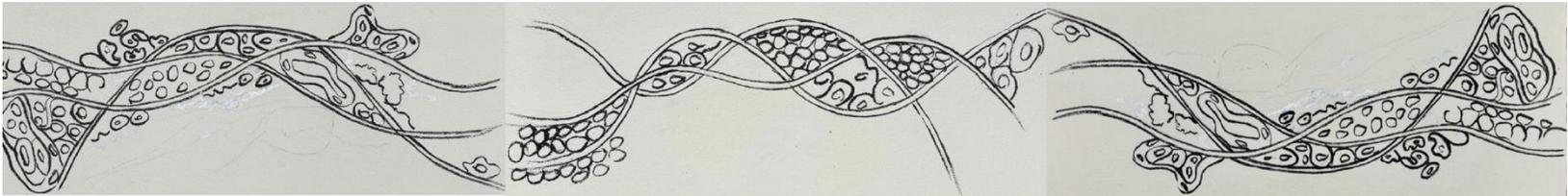
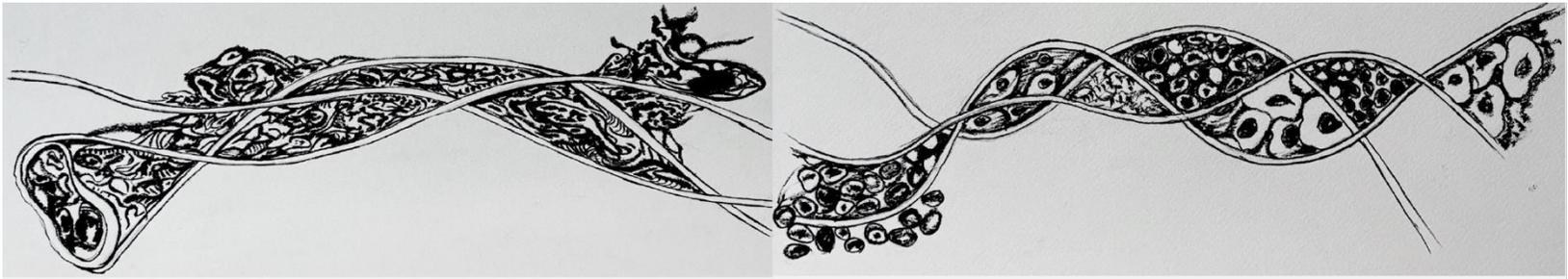
Location | London



Jane and Louise Wilson – Maureen Paly



Jane and Louise Wilson – Maureen Paly



Jane and Louise Wilson – Maureen Paly

Artwork: Title and Description

DENDROPHILES

'Dendrophiles' proposes to connect the Leadenhall Building as a site of urban architecture, to MOLA and London Mithraeum. The artist would like to make the connection of recent urban developments to MOLA and the Mithraeum; to suggest ways in which they might house and contain process knowledge. It is not uncommon for written knowledge on a subject to be voluminous, while process knowledge on the same subject can be nearly non-existent and why for example, we know the names of every Roman emperor but not the methods that were once used to mix concrete.

This reminds us that most important technology is social - the collective transfer of skills and techniques from one generation to the next and that the potential risk of losing process knowledge is very real.

The artists were intrigued to work with several dried-out wooden Roman oak stakes and a still wet 'dendro' sample taken from the Walbrook dating back 2000 years. The still-wet piece of wood was contained in a sealed bag unopened since the time of its excavation. The samples were donated from MOLA's excavation team on the site of the Bloomberg headquarters in the heart of the city during the excavation there in 2010. One of the dried-out timber piles was oak felled in the 1st century and possibly used for building as part of a timber structure to create a bridge over the Walbrook.

A series of hi-res tiff images were taken from the still wet dendro sample in July – the images are higher resolution without much contamination from dust, insects and mycelium spores. What follows are a number of ROIs (Regions of interest) from these samples at multiple magnifications.

Artist Biography

Born in Newcastle 1967, Jane and Louise Wilson, RA Elect, are identical twin sisters who have been working as an artist duo in collaboration for over two decades. Jane and Louise have gained both national and international reputation as artists working with Film, photography, sculpture and sound. They are joint Professors of Fine Art at Newcastle University and are represented by 303 Gallery in New York.

Since 1990, they have gained a national and international reputation as artists working with photography and the moving image, installation in an expanded form of cinema and lens-based media. Through carefully choreographed film installations, sound works and photography they have explored some of Europe's least accessible sites, including a former Stasi Prison in former East Berlin, the British Houses of Parliament and the Star City complex in Moscow, a key site of the Russian Space Program.

The Wilson sisters have had exhibitions at the Centre d'Art Contemporain in Geneva (1997), Kunsthalle Hamburg (1999), the Tate in London (2000), Kunst-Werke Berlin (2002), Baltic Centre for Contemporary Art in Gateshead, England (2003), and Bergen Art Museum in Norway (2005), among other venues. In 2005, the Wilsons were invited by the Royal Opera House in London to design sets for their production of Michael Tippett's *The Knot Garden*. They have also exhibited widely in international group shows, including the Carnegie International (1999), Korean Biennial (2000), Istanbul Biennial (2001), *Moving Pictures* at the Guggenheim Museum Bilbao (2003), *Remind* at the Kunsthaus Bregenz, Austria (2003), and *Out of Time* at the Museum of Modern Art in New York (2006).

In 1996 they were awarded a DAAD artists scholarship in Berlin. In 1999 they were nominated for The Turner Prize for their multi-screen installation *Gamma*.

Selected public and museum collections include British Council, London, UK; Brooklyn Museum, NY; Dallas Museum of Art, Dallas, TX; Guggenheim Museum of Art, New York, NY; Kunsthalle Hamburg, Germany; Kunsthaus Zurich, Switzerland; Los Angeles County Museum of Art, Los Angeles; MIT / LIST Visual Arts, Cambridge; MA Museum of Modern Art, New York, NY; National Gallery of Art, Washington, DC; National Gallery, London, UK; Tate, London, UK

To be used as back up



Title		Later Than You Think
Artist		Alex Hartley
Date		2019
Material		Mixed media: Stone, timber, concrete, glass, corrugated iron, weeds, galvanised folding garage doors
Dimensions		2200 cm (depth) x 3000 cm (wide) x 3800 cm (high)
Location		Devon, UK



Alex Hartley – Victoria Miro Gallery

Artwork: Title and Description

LATER THAN YOU THINK

Two giant timber shores support a curious and confusing architectural fragment. A ruin, remnant or archaeological excavation of the ordinary. Overwriting the site of its installation with a possible past or parallel present, drawing the viewers attention to the deep history and layering of its site and location.

The work uses the language of the timber shore, seen throughout the history of the City of London supporting walls during construction and particularly during and post the Blitz. Fragments of other walls are preserved throughout the city, mostly Roman, but also examples from the entire nearly 2000 years of London's occupation.

'Later Than You Think' seeks to nudge viewers to consider this relationship with deep time, and the clues to it that we so easily ignore as we pass them daily.

Artist Biography

Alex Hartley was born in 1963 in West Byfleet and now lives and works in London and Devon. He graduated from the Royal College of Art in 1990.

His work destabilises ideas of both iconic architecture and nature by exploring our understanding of utopian ideologies. Hartley has taken his work into the public realm expanding the context with ambitious works of land-art; employing his practice to test our notions of utopia, the individual, and the critical relationship we have with the environment that questions how we occupy the world's wild places.

'The Clearing', a collaborative and participatory artwork, occupied the grounds of Compton Verney Art Gallery and Park until December 2017; also that year, the artist's work featured in the Yokohama Triennale while the monumental, site-specific installation Wall was on view as part of the 2017 Folkestone Triennial until November.

This followed Hartley's participation in the 2014 iteration of the triennial with 'Vigil', a project in which he, together with volunteers, manned a specially constructed look-out point, maintaining a log-book to document observations made from the vantage point of the sea-facing Grand Burstin Hotel.

Previously, the artist has undertaken a residency with the National Trust for Scotland (2013) and has exhibited extensively both nationally and internationally at venues including the Compton Verney, Warwickshire, UK (2019); KØS Museum for art in public spaces, Koge, Denmark (2019); Royal Academy of Arts, London (2017); Walker Art Gallery, Liverpool (2017); Contemporary Arts Centre, Ohio, US (2014); Louisiana Museum of Modern Art, Denmark (2013); Manchester Art Gallery, Manchester (2012); Fundación Canal, Madrid (2008); Leeds Metropolitan Gallery, Leeds (2008, solo); Fruitmarket Gallery, Edinburgh (2007, solo); Natural History Museum, Liverpool (2006); Urbis, Manchester (2006); Distrito Cuatro, Madrid (2003, solo); The National Museum of Art, Osaka, Japan (2001) and the Louisiana Museum of Modern Art, Denmark (2000).

Since 1997 Hartley has been engaged in collaborative site-specific projects with architects including David Adjaye Associates and Alford, Hall, Monaghan and Morris.



Title | Searching for Directions

Artist | Kalliopi Lemos

Date | 2023

Material | Mild steel

Dimensions | 450 cm x 350 cm x 350 cm

Location | UK

Kalliopi Lemos – Gazelli Art House

Artwork: Title and Description

SEARCHING FOR DIRECTIONS

'Searching for Directions' is a depiction of the three-bodied ancient Greek Goddess Hecate.

Since ancient times Hecate has been a powerful protector of justice, of hunters, warriors, fishermen and shepherds, and at the same time, a tender carer of childbirth and a gatekeeper of liminal spaces. She was also associated with witchery, the moon, and the underworld. Her threefold figure has been interpreted variously throughout history, symbolising earth, land and sky, woman's three ages or even birth, life and death.

This ambivalent character of hers, standing on the edge of life and death, light and darkness, transfused her with grandiose omnipotence, together with mysticism. The uncanny biomorphic shape could also refer to alien species or peculiar insects, beyond gender, race, and kinship, reminds us, apart from our unity with nature, the fact that we might not be alone in this universe. Lemos' Hecate, threatening but protective, invites us to reflect on the contemporary ecological and humanitarian emergency with a new perspective, take difficult decisions and recognise the multiple possibilities of a crossroad.

Artist Biography

Kalliopi Lemos (b.1951) is a London-based sculptor, painter and installation artist. She studied painting and printing at Byam Shaw School of Art, University of the Arts London, Central Saint Martins, where she also pursued post-graduate studies in painting.

Lemos creates big-scale public installations, challenging the viewer, with the focus on human rights, the issue of increasing global undocumented migration and female oppression. During the last decade Lemos has exhibited extensively in various international venues. Her work can be found in private collections and on permanent public displays in Onassis Cultural Foundation in New York, the British Museum and the Victoria and Albert Museum in London, the Benaki Museum and the American School of Classical Studies in Athens, the Museum of Contemporary Art of Crete, the Bilgi University in Istanbul and in Canakkale.

The Plait' (2020) by Kalliopi Lemos has been selected and acquired by the Droom en Daad Foundation to be part of the International Sculptural Collection of the city of Rotterdam and is permanently installed in Westersingel terrace.

'Wooden Boat with Seven People' (2011) was on view until December 2021 at Spitalfields Market in London. Currently, the 'Bag of Aspirations' (2019) is presented at the Yorkshire Sculpture Park.

Lemos's film 'At the Centre of the World' (2015) won the Borusan Contemporary Art Collection Prize. Here, the artist examined the agony of women in searching for balance and internal freedom, while being at the center of an ever-changing world.

Public installations include *Tools of Endearment: Big Bra, Corset* Golden Square, Soho, London, UK, 2019; *Tools of Endearment*, Greenwich O2 public art installation in collaboration with NOW Gallery and Gazelli Art House, London, UK, 2018; *Wooden Boat with Seven People*, Spitalfields public art installation, London, UK, 2017 and *The Stiletto*, Golden Square, Soho, London, UK, part of the City of Sculpture, 2016-2017.



Title | This Too Will Not Pass

Artist | Eleni Zervou

Date | 2023

Material | Hollow jesmonite-fibreglass mix shells, weatherproof sealant, glass insert eyes

Dimensions | 40 cm x 70 cm x 50 cm each, 150 cm x 250 cm x 90 cm as a whole for all 5 sculptures

Location | London, UK



Eleni Zervou

Artwork: Title and Description

THIS TOO WILL NOT PASS

‘This Too Will Not Pass’ is a sculptural installation composed of five hybrid canine figures with human heads, resting on a bare king size mattress. The sculptures were initially developed with the support of the APT and Fenton Arts Trust Studio and Mentorship Award and shown at APT Gallery (Deptford, London, UK) as part of a multimedia installation in June-July 2023.

‘This Too Will Not Pass’ reflects on intersecting themes of climate collapse, middle-classness, grief and gender transcendence. Between 2022-23 we observed a significant surge in floods on a global scale (Greece, Pakistan, Nigeria, South Africa, Australia, Iran and more), a small scale of which was recently experienced in London and across the UK in January 2024. Contemplating the Cretan floods of Oct-Nov 2022, that devastated among others the artist’s hometown Sitia , ‘This Too Will Not Pass’ extends in a speculative postcatastrophe world located within the distance-collapse between Greece and the UK.

In this fiction, the violently receding muddy flood waters sculpt not only the town and nearby fields, but the community itself, causing the appearance of new hybrid “inhabitants”, beings unbound by binary conceptions of morality, species and gender. “Unleashed” canine bodies lay on a bare, stained mattress, acting as a metaphor of disrupted domesticity and disobedience. Their direct stares and familiar (human) faces defy easy categorization and confront their new reality -a reminder and reverse affirmation that ‘This Too Will Not Pass’; not as a pessimist/cynical surrender, but as an urge for radical change and action.

Artist Biography

Eleni Zervou (b. 1994, Athens) works as a visual artist in Greece, Turkey, Germany and the UK, and has completed ambitious sculptural projects/participatory performances and co-produced/facilitated workshops and group exhibitions.

Through her BA in Fine Art at the Athens School of Fine Art and the Mimar Sinan Fine Arts University of Istanbul , she received extensive technical training in sculpture materials, casting and metal work, which gave insights on the practical limitations and safety concerns of installing objects in an outdoor public space as well as in indoor galleries. From 2015-17 she was part of the C.A.S.A. Contemporary Art Showcase Athens (2015-17), installing and curating public exhibitions, workshops and performances in Greece and Germany.

After completing her MFA in Fine Art at Goldsmiths University, she was part of the organizing team of “ACCESS” (<https://accessmfa.art/>), a series of group shows, workshops and site-specific installations in Deptford, London in April 2021.

She worked as a technician for the 2021-22 Hyundai Commission: Anicka Yi’s “In Love With the World” at Tate Modern’s Turbine Hall with Kitmapper (<https://kitmapper.com/projects/>).

In 2023 she single-handedly produced and curated her exhibition “This Too Will Not Pass” at the end of her residency at APT Studios, in APT Gallery, London.



Title		Detached
Artist		Tom Bull
Date		2023
Material		Used playhouses, clay, straw, waterproof filler, bitumen
Dimensions		130 cm x 245 cm 120 cm
Location		London, UK



Tom Bull

Artwork: Title and Description

DETACHED

In 'Detached' two reused plastic playhouses are attached together to form a long countryside house with a front and back entrance. The roof is clad with cob (a mixture of clay and straw) and the entire surface of the work is then slathered in black bitumen.

The shiny bitumen-covered sculpture is both warmly familiar and strangely unsettling. Dripping in black, oozing with a living presence, the artist's forms are recognisable but obscured under layers of a sticky entombment. Drawing from a vernacular of rural living, industrialisation, medieval torture and archaic exercises, he wants to push his practice in a curious, sticky and pressurised way.

His sculptures emerge from the encounter between the personal and the critical. He is wary of the dangers of glorifying rural life, which can produce a romanticised version of nationalism and its conservatism. Yet he also pushes against the negative, city-centric narratives about living in the countryside. There is a kind of horror around the countryside, but there's an importance of being in touch with community, land and play. This dualism pushes out of his work and becomes both paradoxical and comparable.

Artist Biography

Born in the UK in 1995, Tom Bull (b. 1995, UK) is a sculpture and installation artist whose work addresses the complex and often unsettling nature of urban and suburban living in current times. Drawing inspiration from the landscapes of folklore, urbanisation, and ritualism, Bull investigates the intricate interplay between fiction and representation, violence and sensitivity, truth and mythology. His sculptures are a testament to his skilful craftsmanship and ability to convey profound meaning through objects that lie at the intersection between art, architecture, and design.

Bull completed a residency at the Chilgok International Transmedia Festival, Yetea Museum, South Korea (2023), and was selected for Bloomberg New Contemporaries in 2022. He has received multiple awards, including the London Bronze Casting Fellowship (2023); the Hari Graduate Art Prize (2022), selected by Gavin Turk, Liz Gilmore, Matthew Burrows, and Aindrea Emelife; the Visions in the Nunnery (2022), selected by Patrick Goddard and the Gilbert Bayes Award from the Royal Society of Sculptors (2022). In 2021, He was awarded the Goldsmiths tuition fee waiver for academic excellence during his Masters and the Thomas Scholarship from UCL. He undertook the Associate Studio Programme, a three-year residency at Acme Studios in 2019, and the Sudgen Arts Fellowship in 2018.

Selected solo exhibitions include *FU3L 2BURN*, OUTPOST Gallery & St. Chads, Norwich, UK (2025); *GHOST FOLK ECSTASY*, Mucciaccia Gallery, London, UK (2025); *Under Cover of Darkness*, E-Werk, Freiburg, Germany (2023) and *To Whom Do You Trust with the Spare Keys*, Airspace Gallery, Stoke-on-Trent, UK (2019).

Selected group exhibitions include *Pilgrims End* Max Radford Gallery, London, UK (2025), *Rooted*, Berntson Bhattacharjee, London, UK (2004); *Small Hours*, Alice Black, London, UK (2023); *Untitled*, Artvisor, London, UK (2023); *New Contemporaries*, South London Gallery, UK (2022) and *Ground works*, Studio West, London, UK.

Thank you

**S I
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