



CITY OF LONDON'S PUBLIC ART PROGRAMME SCULPTURE IN THE CITY – 2016 EDITION ANNOUNCED

6th Edition to site 15 works in and around architectural landmarks from the Gherkin to the Cheesegrater

Large-scale pieces to include works by Sarah Lucas, William Kentridge & Gerhard Marx, Sir Anthony Caro, Enrico David, Jaume Plensa and Giuseppe Penone



Jaume Plensa, *Laura*, 2013, Cast Iron, 702.9 x 86.4 x 261 cm, Photo: Kenneth Tamaka

28 June 2016 – May 2017, June media previews and installation opportunities to be announced

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16 May, 2016, London: The City of London's annual public art programme, *Sculpture in the City*, places contemporary art works in unexpected locations, providing a visual juxtaposition to the capital's insurance district.

This year's edition, the largest to date, will showcase 15 works ranging considerably in scale. A seven-metre high, cast-iron head, by Catalan sculptor Jaume Plensa will peer over visitors to the Gherkin, while a series of delicate and playful lead paper chain sculptures



by Peruvian artist, Lizi Sánchez, will invite the attention of the more observant passer-by in multiple locations including Leadenhall Market, Bishopsgate and in and around the Cheesegrater.

The critically acclaimed, open-air exhibition, has built a rapport with many who live, work and visit the area. Sculpture in the City is known for bringing together both established international artists and rising stars.

During the month of June, works will begin to appear around the unique architectural mix of London's City district. A visually arresting William Kentridge and Gerhard Marx sculpture of a Johannesburg street seller will gaze down Bishopsgate, while visitors to St. Botolph's Church cemetery and garden will be able to see Gavin Turk's *Ajar* – a painted bronze door in a door frame.

The instantly recognisable forms of a bright red, six tonne Anthony Caro sculpture, will reflect the geometric shapes of the iconic Lloyds building opposite, while a spinning zoetrope – the earliest form of moving image – by Mat Collishaw summons phantom moths to a magic lantern.

Vivienne Littlechild, Chairman of the City of London's Culture, Heritage and Libraries Committee, said: *'Since it started six years ago, Sculpture in the City has become very popular with City workers, residents and visitors, and I am delighted that the Square Mile will come alive this year with another collection of visually engaging and thought-provoking sculptures from leading contemporary artists. The City of London Corporation, the art world, and local businesses have forged a strong and hugely successful partnership to make this possible, and I am looking forward to seeing the art works in place around the EC3 area of the City. The sculptures have the power to stop people in their tracks and it is always a joy to see how they interact with them.'*

Robert Hiscox, Honorary President of Hiscox, said: *'Another year brings another selection of eclectic, diverse and fascinating sculptures to enliven the streets of the City and the spirits of those who walk around it. It has been proved that exposure to art increases creativity and a sense of wellbeing in humans, so I would like to thank this year's sponsors, the Corporation and the lending artists and galleries for making us feel better and, I hope, work better.'*

Rory Olcayto, Director, Open City & Open House London, commented: *'Sculpture in the City brings drama and delight to the City of London with its inventive annual programme celebrating this most public – and trusted – of all the arts. At Open City, we're excited to be involved once again, working with children to better understand how art, buildings, and people come together to make London such a special place to live.'*

Press information, June installation dates and interviews:

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Notes to Editors

Now in its sixth year, the *Sculpture in the City* initiative aims to enhance our urban environment with cutting-edge contemporary works from leading artists. Set amongst London's iconic architectural landmarks, such as Norman Foster's Gherkin, The Leadenhall Building (aka The Cheesegrater), and the Lloyd's building by Richard Rogers, this open-air exhibition not only enriches the workday experience of City workers but draws cultural visitors into this most ancient part of the city.

The full list of participating artists for *Sculpture in the City* 2016 are: Anthony Caro, Benedetto Pietromarchi, Enrico David, Gavin Turk, Giuseppe Penone, Huma Bhabha, Jaume Plensa, Jürgen Partenheimer, Lizi Sánchez, Mat Collishaw, Michael P Lyons, Recycle Group, Sarah Lucas, Ugo Rondinone and William Kentridge & Gerhard Marx.

Complementary educational workshops, run by Open-City, will inspire schoolchildren from the local area before and after the project installation. Held in the iconic towers of the area, including The Leadenhall Building, and around the artwork sites, from St Botolphs to Great St Helen's, and the Gherkin area down to Leadenhall Market, the programming will aid community engagement with the artworks and their surroundings.

Free family events and tours will be held: Archikids: 23 and 24 July; Open House London Weekend: 17 and 18 September.

Sculpture in the City is a unique collaboration between the City of London Corporation (the elected body which looks after the Square Mile global business district), local businesses, and the art world, providing the opportunity for new audiences to engage with established and emerging contemporary artists. The initiative is delivered through a partnership between 22 Bishopsgate, 30 St Mary Axe, Aon, Aviva, British Land, Brookfield Office Properties, Hiscox, Tower 42, Willis Towers Watson, and WRBC Development UK Limited, with the additional support of project patrons MTEC, Leadenhall Market, Price & Myers, and 6 Bevis Marks.

With thanks to participating artists and galleries: Aeroplastic Gallery, Barford Sculptures, Ben Brown Fine Arts, Blain | Southern, DomoBaal Gallery, Galerie Lelong, Gazelli Art House, Josh Lilley, Marian Goodman Gallery, Michael Lyons, Michael Ulmer, Michael Werner Gallery, NewArtCentre, Sadie Coles HQ, Stephen Friedman Gallery and White Cube.

Sculpture in the City is facilitated and delivered by the City of London Corporation.

28 June 2016 – May 2017, June media previews and installation opportunities to be announced



Sculpture in the City was a recipient of a 2015 Civic Trust Award

Previous editions of Sculpture in the City featured works by:

2011: Anish Kapoor, Julian Opie, Kenneth Armitage and Franz West

2012: Tracey Emin, Michael Craig-Martin, Angus Fairhurst, Julian Opie, Dan Graham, Thomas Houseago and Yayoi Kusama

2013: Jake & Dinos Chapman, Robert Indiana, Ryan Gander, Jim Lambie, Shirazeh Houshiary, Petroc Sesti, Richard Wentworth and Antony Gormley

2014: Lynn Chadwick, Jim Lambie, Julian Wild, Paul Hosking, Richard Wentworth, Joao Onofre, Ben Long, Nigel Hall and Cerith Wyn-Evans

2015: Ai Weiwei, Damien Hirst, Laura Ford, Sigalit Landau, Xavier Veilhan, Kris Martin, Bruce Beasley and Adam Chodzko



2016 List of Artworks

Anthony Caro
Aurora
2000/2003
Steel, painted red
265 x 523 x 308 cm

Benedetto Pietromarchi
Of Saints and Sailors
2016
Metal, fired Uruguayan clay, mixed media
168 x 100 x 100 cm each

Enrico David
Untitled
2015
Bronze
163 x 26.5 x 19.5 cm

Gavin Turk
Ajar
2011
Painted bronze
229 x 103 x 66 cm

Giuseppe Penone
Idee di pietra - 1372 Kg di luce
2010
Bronze, river stone
899 x 400 x 200 cm

Huma Bhabha
The Orientalist
2007
Bronze
180 x 84.5 x 112 cm

Jaume Plensa
Laura
2013
Cast iron
702.9 x 86.4 x 261 cm

Jürgen Partenheimer
World Axis
Bronze
1997/2014
710 x 65 x 65 cm

Lizi Sánchez
Cadenetas
2016
Lead
Each individual loop comprises a single 37 x 5 cm strip

Mat Collishaw
Magic Lantern Small
2010
Steel frame, glass, two-way mirror, aluminium,
LED lights and motor
235 x 114 x 114 cm

Michael P Lyons
Centaurus/Camelopardalis
2015
Steel, stone
280 x 120 x 50 cm
337 x 107 x 90 cm

Recycle Group
Falling into Virtual Reality
2016
Plastic Mesh
380 cm diameter

Sarah Lucas
Florian
2013
Bronze
135 x 495 x 250 cm

Sarah Lucas
Kevin
2013
Bronze
150 x 460 x 135 cm

Ugo Rondinone
SUNRISE. east. july
2005
Cast Bronze, silver car paint, concrete plinth
Sculpture: 200 x 130 x 150 cm

Ugo Rondinone
SUNRISE. east. december
2005
Cast Bronze, silver car paint, concrete plinth
Sculpture: 200 x 130 x 150 cm

William Kentridge & Gerhard Marx
Fire Walker
2009
Painted steel
300 x 175 x 204 cm



The City of London Corporation and its Arts Policy

The City of London Corporation is the elected body that looks after the Square Mile global business district around St Paul's. It adopted a City of London Arts and Culture policy in 2010 (for more about the City of London Corporation, see www.cityoflondon.gov.uk). The theme of the Great St Helen's Public Art project ties into the Animation of Public Space, and to ensure delivery the City of London Corporation has changed the way it commissions and maintains public art to be more aligned with 'curating' the City. The City of London Corporation, in recognition of the new economy, is looking to partner with businesses and art institutions to deliver exciting dynamic projects, both temporary and permanent, and build a high quality permanent collection.

22 Bishopsgate

Working on what was formerly the Pinnacle project, Axa Real Estate and Lipton Rogers Developments recognised the outstanding opportunity presented by the 22 Bishopsgate site, and committed more than three years to evolving a new design solution. The project will have a new design with an elegant, simple façade respecting the adjoining buildings in the cluster to provide a new tower with over 1 million square feet due for completion at the end of 2018.



30 St Mary Axe, widely known as 'The Gherkin' is situated on the former site of The Baltic Exchange. Whilst The Gherkin isn't the tallest structure in the City at 180m (4th tallest in the City of London) it stands for significance as an iconic landmark which is synonymous with London and its skyline. The building is only open to its residents, guests and club members but there is an incredible amount to be experienced by the general public at its landscaped pedestrian plaza. From The Sterling Winebar to its residency of KERB street food market for City workers to taste every Thursday – The Gherkin is open for all. The building was officially opened in May 2004 and awarded the RIBA Stirling Prize in October 2004.

<http://www.30stmaryaxe.info/>



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Artist Biographies

Anthony Caro

Anthony Caro (b. 1924) has played a pivotal role in the development of twentieth century sculpture. After studying sculpture at the Royal Academy Schools in London, he worked as an assistant to Henry Moore. He came to public attention with a show at the Whitechapel Gallery in 1963, where he exhibited large abstract sculptures brightly painted and standing directly on the ground so that they engage the spectator on a one-to-one basis. This was a radical departure from the way sculpture had hitherto been seen and paved the way for future developments in three-dimensional art.

Benedetto Pietromarchi

Benedetto Pietromarchi (b. Rome, 1972) studied classical sculpture at the Accademia delle Belle Arti in Carrara, Italy, and at the Architectural Association School of Architecture in London. During his early education he had the opportunity to work with Jean Tinguely and Niki de Saint Phalle at the monumental *Garden of Tarot* in Tuscany, a formative period where he learned welding. Pietromarchi was based for 15 years in London, before moving to Berlin and ultimately setting up his studio practice in Rome. He has been represented by Josh Lilley since 2009, the same year he was awarded the Kenneth Armitage Foundation's Fellowship, and has appeared in group and solo exhibitions around the world.

Enrico David

Whether working in sculpture, painting, textiles or installation, Enrico David returns to the body as a point of departure, exploring the human figure as a metaphor for transformation. His process of conceiving an image is rooted in drawing, retaining its impulsive and ephemeral nature as he transitions from sketches to painting, sculpture and other media. He considers this process as "following instructions in order to formalize the feeling of bodily presence and absence, assembling and dissolving in equal measures." The mutable nature of his work embodies a sense of impermanence and doubt that he considers implicit to the act of creation.

Born in Ancona, Italy, Enrico David currently lives in London. For nearly two decades he has exhibited his work throughout Europe and the United States. This spring Lismore Castle Arts, Cork mounted *Autoparent*, which introduced a site-specific work in the historic St Carthage Hall. In 2013 David presented a major installation of painting, sculptures and tapestries in *The Encyclopedic Palace*, curated by Massimiliano Gioni for the Venice Biennale. Other recent solo museum exhibitions include *The Hepworth Wakefield* (2015); *UCLA Hammer Museum*, Los Angeles (2013); *Head Gas*, New Museum, New York (2011); *Repertorio Ornamentale*, Fondazione Bevilacqua La Masa, Venice (2011).

Gavin Turk

Gavin Turk (b. 1967) is a British born, international artist. He has pioneered many forms of contemporary British sculpture now taken for granted, including the painted bronze, the waxwork, the recycled art-historical icon and the use of rubbish in art.

Turk's installations and sculptures deal with issues of authorship, authenticity and identity. Concerned with the 'myth' of the artist and the 'authorship' of a work, Turk's engagement with this modernist, avant-garde debate stretches back to the ready-mades of Marcel Duchamp.

In 1991, the Royal College of Art refused Turk a degree on the basis that his final show, 'Cave', consisted of a whitewashed studio space containing only a blue heritage plaque commemorating his presence 'Gavin Turk worked here 1989-91'. Instantly gaining notoriety through this installation, Turk was spotted by Charles Saatchi and was included in several YBA exhibitions. Turk's work has since been collected and exhibited by many major museums and galleries throughout the world.

Turk was recently commissioned to make several public sculptures including *Nail*, a 12-metre sculpture at One New Change, next to St Paul's cathedral, London, England. In 2013 Prestel published Turk's



first major monograph, showcasing more than two decades of his work and in 2014 Trolley Books published 'This Is Not A Book About Gavin Turk' which playfully explores themes associated with the artist's work via thirty notable contributors.

Gerhard Marx

Gerhard Marx is a South African artist who was born in 1976, and lives and works in Cape Town.

Marx's practice is defined by the cutting and assembling of fragments of pre-existing images and structures. Through the destruction and subsequent creation of new figures, Marx's his questions notions of singularity, fixed constructions and morality in a post-apartheid world.

Marx completed his MA (Fine Art) Cum Laude at the University of the Witwatersrand, Johannesburg (2004). His work was selected for the Venice Biennale in 2013. Other recent international exhibitions include *My Joburg* at La Maison Rouge, Paris and Kunsthalle im Lipsiusbau, Dresden and *The Beautiful Ones*, Nolan Judin, Berlin. Marx is a fellow of the Sundance Film Institute, the Annenberg Fund and the Ampersand Foundation.

Giuseppe Penone

Giuseppe Penone was born in 1947 in Garessio, Northern Italy and is one of the most important Italian artists associated with the Arte Povera movement.

Since the outset of his career, Penone has embraced diverse materials and sculptural practices, continually challenging and reinventing conventional media. Penone's sculpture explores connections between natural and cultural forms and his practice is dominated by the motif of the tree.

Penone has exhibited widely, more recently at the Kunstmuseum Winterthur, Switzerland (2013), the Whitechapel Gallery, London (2012), the Museo d'Arte Moderna di Bologna, Italy (2008) as well as a retrospective at the Centre Georges Pompidou, Paris (2004). Shortlisted for the Turner Prize in 1989, Penone has exhibited in Documenta V (1972), VII (1982), VIII (1987) and XIII (2012) and at the Venice Biennale (1978, 1980, 1986, 1995 and 2007). The artist will present a major exhibition at Marian Goodman Gallery in both London and Paris in September 2016.

Huma Bhabha

Huma Bhabha (b. 1962 in Karachi, Pakistan), now lives and works in Poughkeepsie, New York. Bhabha is a sculptor first and foremost. Her poetic assemblages are born out of tactile materials such as Styrofoam, air-dried clay, wire, cork and scraps of construction material. Often referred to as 'post-apocalyptic' in their aesthetic, these works combine figuration with abstract architectural elements and a sense of landscape. Informed by a vast array of cultural references, from the cinematography of 1979 sci-fi classic "Stalker" to the architecture of Cambodia's ancient temples at Angkor Wat, Bhabha's work transcends a singular time and place. Instead, these strands come together in a highly personal exploration of what the artist describes as the 'eternal concerns' found across all cultures: war, colonialism, displacement and memories of home.

Jaume Plensa

Jaume Plensa (b. 1955, Barcelona) creates sculptures and installations that unify individuals through connections of spirituality, the body, and collective memory. Literature, psychology, biology, language, and history have remained key guiding elements throughout Plensa's career. Using a wide range of materials—including marble, alabaster, steel, cast iron, resin, paraffin wax, glass, light, water, and sound—Plensa lends physical weight and volume to components of the human condition and the ephemeral.

Plensa has presented major solo exhibitions at numerous museums and sculpture parks, including the Tampa Museum of Art, Tampa; Palau de la Música Catalana, Barcelona; Cheekwood Botanical Garden & Museum of Art, Nashville; Yorkshire Sculpture Park, Yorkshire; Museo Nacional Centro de Arte Reina Sofía,



Madrid; Baltic Centre for Contemporary Art, Gateshead, England; Galerie Nationale du Jeu de Paume, Paris; Kunsthalle Mannheim; Institut Valencia d'Art Moderne, Valencia; and Fundació Joan Miró, Barcelona. On the occasion of the 56th International Art Exhibition of la Biennale di Venezia, one of Venice's most celebrated landmarks, the Basilica of San Giorgio Maggiore, hosted *Together*; a conversation between two sculptures – a hand suspended beneath the cupola in the foreground of the altar and a head sited in the nave. Located near the basilica's entrance, the Officina dell'Arte Spirituale, housed meticulous drawings and five alabaster portraits by Plensa. In June 2016, The Toledo Museum of Art will present *Jaume Plensa: Human Landscape*, a major exhibition of large outdoor sculptures and indoor installations that previously traveled to The Frist Centre for the Visual Arts, Cheekwood Botanical Garden & Museum of Art and the Tampa Museum of Art.

Plensa is also highly active in public commissions—celebrated works by Plensa are located in Millennium Park, Chicago; the Burj Khalifa, Dubai; the BBC Broadcasting Tower, London; Pearson International Airport, Toronto; Daikanyama, Tokyo; and Raoul Wallenberg Square, Stockholm, among many other sites worldwide.

Jürgen Partenheimer

Jürgen Partenheimer (b. 1947, born in Munich Germany), counts among the outstanding artists of his generation. His visual language, a particular form of poetic abstraction, is explored across a broad spectrum of media ranging from painting and sculpture to works on paper and ceramics, books and texts while drawing on theory, poetry and prose as referential grammar of his artistic expression. His numerous prizes include The Audain Distinguished Residency Award, Emily Carr University of Art + Design, Vancouver (2014), Nietzsche Award, Artist in Residence, Sils-Maria (2006), The Federal Cross of Merit of Germany (2004), Honorary Guest, The German Academy, Villa Massimo, Rome (2003), Alfred Krupp von Bohlen und Halbach Award, Essen (2001), China Grant, Kunststiftung Düsseldorf (2000), The Art Critic's Prize, Madrid (1995), Arteleku Award, San Sebastian (1993), The National Endowment of the Arts Award, New York (1982), Grand Prize for Visual Art, NRW, Düsseldorf (1982).

He participated in the Paris, Venice and Sao Paulo Biennials and had important solo presentations at the China National Gallery of Art, Beijing; the Nanjing Museum, Nanjing, the Stedelijk Museum, Amsterdam; S.M.A.K. Ghent; IVAM, Valencia; CGAC, Santiago de Compostela; Nationalgalerie Berlin; Kunstmuseum Bonn; Staatliche Kunsthalle Karlsruhe; Staedelsches Kunstinstitut Frankfurt; Pinacoteca do Estado, Sao Paulo and IKON Gallery, Birmingham. Recent solo exhibitions include *The Archive*, Pinakothek der Moderne, Munich; Deichtorhallen-Sammlung Falckenberg, Hamburg; Gemeentemuseum, Den Haag; Contemporary Art Gallery, Vancouver (2014; accompanied by an extensive publication, product of a collaboration of the four participating museums) and *Calliope*, Musée Ariana, Geneva, (2015/16; accompanied by a book on his porcelain vessels).

Lizi Sánchez

Lizi Sánchez's (b. 1975, Lima, Peru) works reflect on the emergence of Latin American abstraction in the 1950s and combine it with references to confectionary brands, party paper chains, and articles of mass consumption. Her work deliberately uses common materials like packaging or building items, looking 'at making and production in a market-driven world where surface, style and presentation seem to be the ultimate end'. The artist re-purposes these materials in the context of visual art, employing labour-intensive hand-made processes that 'imitate, but essentially contrast with those of the mass market and the glossy high-end manufacturing of art production.

Mat Collishaw

Mat Collishaw (b. 1966), received his BFA from Goldsmith College, London, in 1989 and began his career exhibiting the acclaimed work *Bullet Hole* alongside his Goldsmith contemporaries at the legendary show *Freeze* in 1988, and at *Modern Medicine* in 1990. Both shows were curated by Collishaw's long-term friend Damien Hirst and are renowned for the rise to prominence of the YBAs (Young British Artists).



Collishaw's work envelops us in a twilight world poised between the alluring and the revolting, the familiar and the shocking, the poetic and the morbid. With a visual language embracing diverse media, the beauty of Collishaw's work is compelling – seductive, captivating, hypnotic – yet repelling as we perceive the darker fantasies within. A repulsion triggered not by what we see, but by our innate response to it. Something between beautiful and abject.

Michael P Lyons

Michael Lyons' sculpture ranges from steel constructions, to organic bronzes modelled on a monumental scale; although abstract, it draws on aspects of nature, myth and ancient cultures. In 1993 Lyons began to work in China, which profoundly influenced his sculpture through process development and renewed imagery. His monumental bronze 'Voice of the Mountain: Sudden Storm' was completed for Shanghai Sculpture Park in 2011. Residencies in Mexico, Germany, USA, Turkey and Cyprus have resulted in numerous large-scale sculptures produced in relation to the culture of these countries. 'Scale Appropriate: Sculptures by Michael Lyons' was held at One Canada Square and Jubilee Park, Canary Wharf, London in 2014.

Lyons' drawings and sculpture are represented in the collections of the Arts Council of England, Henry Moore Institute, Yale Centre for British Art, The Canary Wharf Group, the Hiscox Collection and galleries throughout Britain and abroad.

Michael Lyons is a former Vice-President of the Royal British Society of Sculptors and founding member of Yorkshire Sculpture Park.

Recycle Group

Recycle Group reflects on what our time will leave behind for future generations, what artifacts archaeologists will find after we are gone, and whether these artifacts will find their place in the cultural layer. As their name suggests, the duo is concerned about the rising level of material waste as a byproduct of widespread consumerism, creating work through the use of recycled materials such as polyurethane, plastic mesh, rubber, polyethylene, and wood. Their works also "recycles ideas", drawing upon classical Western traditions such as narrative relief carving and Christian iconography to compare contemporary times with other histories – social media with religion, corporate leaders with kings, and online existence with mausoleums.

This kind of 'virtual archeology' - our culture's adoration for new technologies - is a topic that they are continuously debating and trying to understand within their works. Their work has been exhibited internationally, including solo shows at Paris' Maillol Museum, Moscow's Multimedia Art Museum, Busan Biennial in South Korea, and Biennale di Venezia on various occasions, with works held in various collections including Royal Museum of Scotland, PERMM, Multimedia Art Museum, among others.

Sarah Lucas

Over the course of two decades, Sarah Lucas (b. 1962, London) has become recognised as one of Britain's most significant artists. *Florian* and *Kevin* are monumental sculptures of marrows, cast in both bronze and concrete. The marrow has appeared multiple times in Lucas's art, as symbol of growth, fecundity and the English pastoral tradition. In these large-scale sculptures, the vegetables appear simultaneously majestic and comic, recalling the artist's long-standing use of fruit, vegetables and other found objects as 'stand-ins' for the body.

Spanning sculpture, photography and installation, Lucas' work has consistently been characterised by irreverent humour and the use of everyday 'readymade' objects – furniture, food, tabloid newspapers, tights, toilets, cigarettes – to conjure up sexual puns and corporeal fragments. Lucas studied at the Working Men's College (1982–3), London College of Printing (1983–4), and Goldsmith's College (1984–7). In 2015 she represented Great Britain at the Venice Biennale with the acclaimed exhibition *I SCREAM DADDIO*. Recent solo presentations include *INNAMEMORABILIAMUMBUM*, La Fondazione Nicola Trussardi (2016);



POWER IN WOMAN, Sir John Soane's Museum, London (2016); and surveys at Tramway, Glasgow (2014); Secession, Vienna (2013-14), and the Whitechapel Gallery, London (2013; accompanied by an extensive catalogue).

Ugo Rondinone

Swiss artist Ugo Rondinone (b. 1964) makes sculptures in various styles and materials (including an ongoing series titled *still.life*, and a number of large-scale masks), monumental landscape drawings, intimate still life drawings, and text-based works. His works are united by a strongly poetic quality, and evidence an enduring preoccupation with universal themes such as time, cosmic cycles, or the primordial opposition of day and night. Rondinone's *SUNRISE* masks are twelve giant elongated heads cast from aluminium, expressing a range of moods – variously smiling, menacing and doleful. Each named for a month of the year, the works pick up on one of Rondinone's recurring motifs, the mask. His earlier series *MOONRISE*, 2005, drew explicitly upon carnivalesque and African tribal designs.

Ugo Rondinone lives and works in New York. Recent solo exhibitions include *Vocabulary of Solitude*, Museum Boijmans Van Beuningen, Rotterdam (2016); *naturaleza humana*, Museo Anahuacalli, Coyoacan, Mexico, 2014; and *thank you silence*, M Museum, Leuven, Belgium, (2013). In Spring 2016, his public outdoor installation, *Seven Magic Mountains*, opened in the Nevada desert, co-produced by New York's Art Production Fund and Nevada Museum of Art, Reno (NE).

William Kentridge

William Kentridge is an internationally South African artist, who works as a draughtsman, painter, sculptor, filmmaker and opera director. Kentridge was born in 1955 in Johannesburg, where he lives and works.

Kentridge studied Politics and African Studies at the University of Witwatersrand in Johannesburg (1973–76), before a Fine Art degree at Johannesburg Art Foundation (1976–78), which was followed by him studying mime and theatre at Ecole Jacques LeCoq, Paris (1981–82). His practice is multidisciplinary and explores significant social and political issues, weaving complex narratives, often informed by a longstanding interest in theatre, into compelling allegoric layers.

Kentridge has participated in a number of international biennials including the Venice Biennale (2005, 1999 and 1993) and Documenta X (1997), XI (2002) and XIII (2012). His work has been exhibited widely throughout the world, including solo presentations at MoMA, New York, the Met, New York, SFMoMA, the Hirschhorn, Washington D.C., the MCA, Chicago, Tate Modern, London, the Centre Georges Pompidou, Paris, the Louvre Museum, Paris, the Moderna Museet, Stockholm, the Pinacoteca, Sao Paulo, the National Museum of Modern Art, Tokyo and UCCA, Beijing. The artist will be the subject of a substantial solo exhibition at the Whitechapel Gallery, London from 21 September 2016 until 15 January 2017 and his production of 'Lulu' will be at the English National Opera, London from 9 November to 19 November 2016.