

Spitalfields public art 2005/6

Welcome to the Spitalfields public art programme, the first of a three year programme of temporary public art installations, events and exhibitions.

The aim of the programme is to celebrate Spitalfields' rich history and the ever changing nature of the area. To reflect this, the public art programme has been given the title of **Umbra Sumus** (we are shadows) taken from the inscription on the side of the mosque in Fournier Street, previously a Jewish synagogue, a Huguenot church and a Presbyterian church.

A number of permanent works have been commissioned throughout the site and some are still in the planning stage. These works include floorscape installations by Free Form, Artisan Gates by Redhouse, engraved flooring by local schools, and the proposed installation of the Pulpit Cross. The eight temporary site-specific works, on display until June 2006, have been curated by Dickson Russell Art Management.

We hope that the Spitalfields public art programme will be enjoyed by the many people who live, work and visit the area: that it will grow in reputation and standing and will be a credit to this amazing place named Spitalfields.



Eleonora Aguiari

Eleonora's recent practice addresses the concepts of 'church' and 'temple'. On first visiting Spitalfields, she was struck by the dramatic façade of Hawksmoor's church: its strong presence, its distance, silence and purity.

Her own 'church' plays with the Hawksmoor original and, in using the colour red, she has created a contrast with its white façade, and a dialogue between the ideas of purity and passion.



Ali Grant

Ali's bronze is not just a simple reminder of the days of the market: A Pear and a Fig is a still life, the fruits of which are shown ripe and ready to eat. The fabric and the block create the composition; these fruits are not casual windfalls. Artists have depicted still-lives since the time of the Romans, as a celebration and a reminder of the opulence that came with commerce.



Gereon Krebber

Gereon's large-scale Sprout provides a striking counterpoint to the new architecture of Bishops Square. Semi-abstract and playful, the organic and amorphous shape contrasts with the elegant and rectangular strictness of the buildings, firing the imagination.



Noah Sherwood

Noah's Canopy not only refers to the glass ceiling of Crispin Place, but also to a wider sense of a world spread above us. This suspended piece, comprising found gymnasium lights and locally-sourced debris netting, explores the idea of covered realms, from simple man-made shelters, such as market stalls and tents, to the grander, phenomenal aspects of the sky and views glimpsed through forest ceilings.



Artisan Gates

Redhouse, craft metalworkers based in the indoor Spitalfields Market, were successful in winning the commission for the design and fabrication of the new gates into Crispin Place. The elegant stainless steel gates are a shining example of the skill of these local craftsmen.



Victoria Rance

Victoria's work concentrates on spaces that contain the viewer, offering a refuge or sanctuary. The artist hopes that when the viewer enters Spire and looks upwards, the sight of the apex and the steel cables descending like shafts of light, will recall something of the thrill of a Gothic church.



Heather Deedman

Heather's array of nearly 200 painted porcelain 'exhibits', entitled Collection, represents her own quirky personal museum. Working initially from hundreds of sketches, she has recreated recent market finds, as well as some of her favourite treasures seen in local homes and museums.



Charnel House

The Charnel House was built in the early 1300s as a crypt within the cemetery of St Mary Spital priory. For more than 200 years it was the repository for bones to be relocated in consecrated ground to allow further burials in the hospital graveyard. Its discovery by the Museum of London Archeological Service has provided Bishops Square with a wonderful window into its historical legacy.



Hana Sakuma

Hana's work responds to the multi-cultural society in which Spitalfields is located. Who does "we" include or exclude? The debate is thrown open to the public as they walk amongst the letters. W and E also make associations with the points of the compass, emphasising Spitalfields as a refuge for successive waves of immigrants, and the constant flow of communities in to and out of the area.



Alexandra Julyan

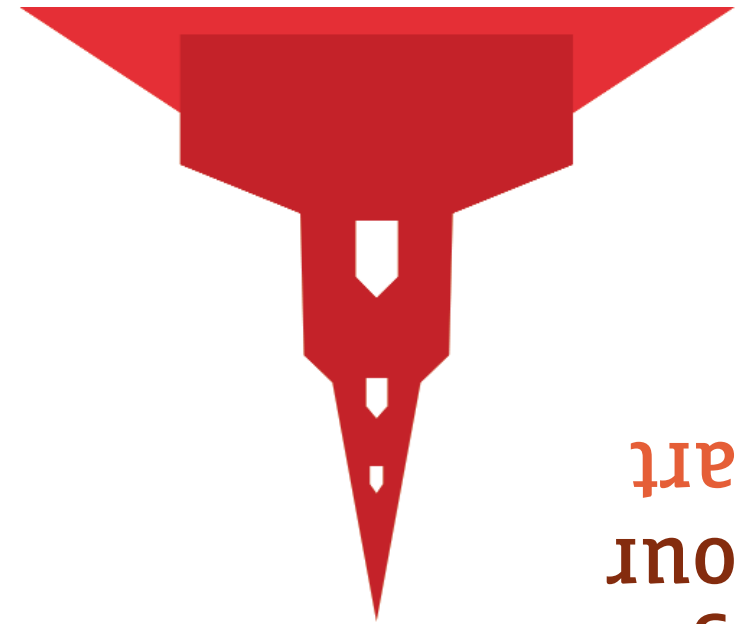
Alexandra's discreet signs bearing manipulated quotations insinuate themselves into the planted areas of Bishops Square. Acting as markers for the fascinating and layered history of Spitalfields, the words reveal faint traces of stories partially told.



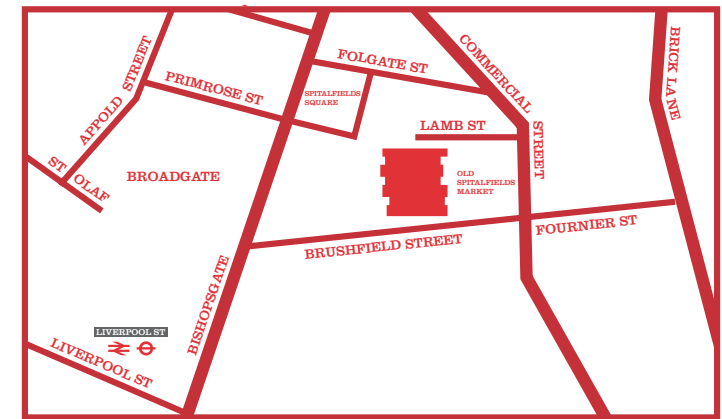
Artefacts

Twelve illuminated artefacts created by Free Form are located throughout Bishops Square, ranging from a cast of a scallop shell taken from the Roman sarcophagus found on site, to a 20th century porter's badge. This 'museum without walls' has been made possible by the support of the Museum of London's Archeological Service (MoLAS).

Spitalfields



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my



Public Art Consultants and Project Management:

Free Form

Exhibition Curators:

Dickson Russell
art management

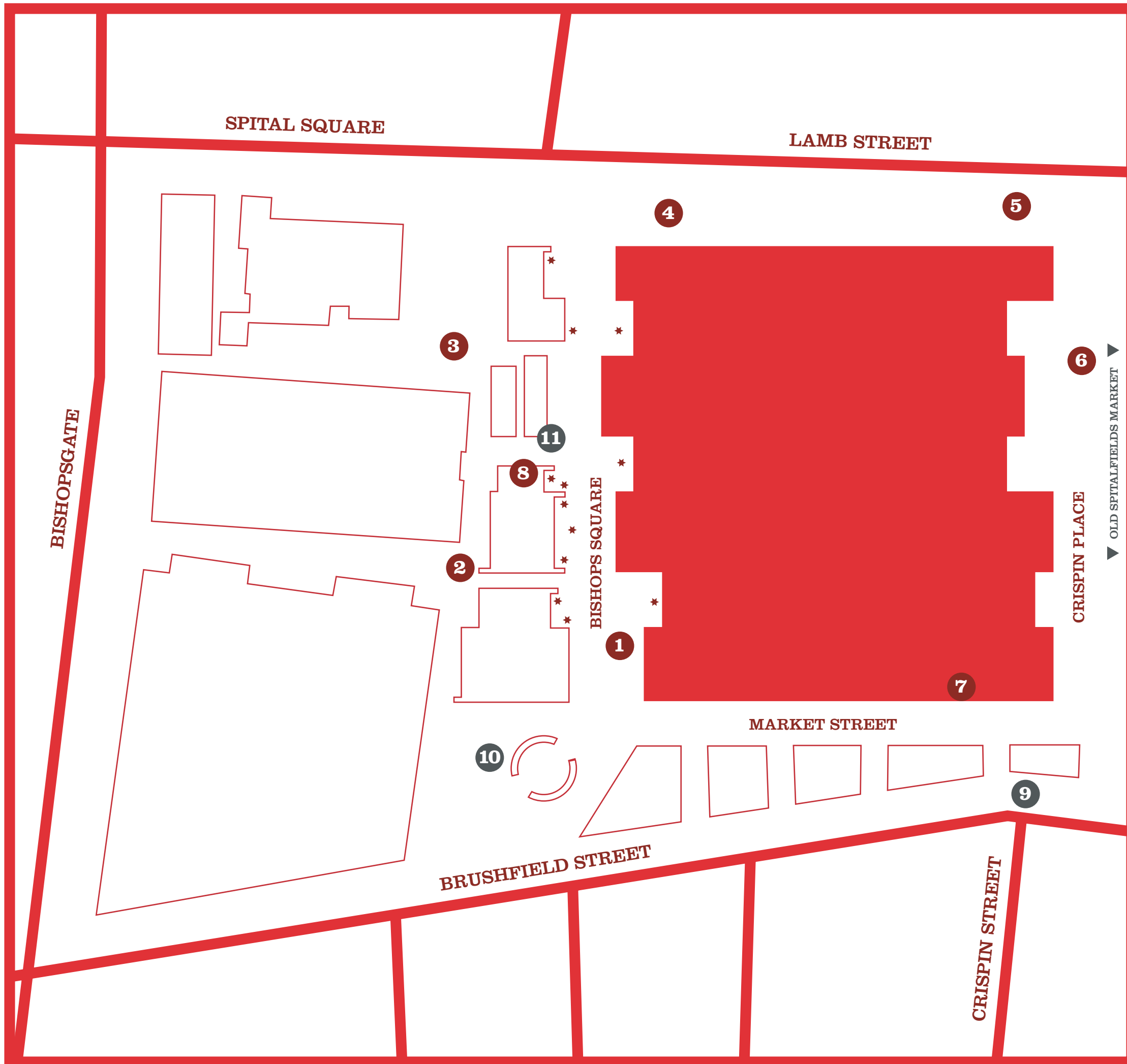
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Contact tob@spitalfields.co.uk if you are interested in promoting any art music, or theatrical event



Public art and places of interest

- 1 Eleonora Aguiari Church, Bishops Square
- 2 Gereon Krebber Sprout, Bishops Square
- 3 Victoria Rance Spire, Bishops Square
- 4 Hana Sakuma WE, Lamb Street
- 5 Ali Grant A Pear and a Fig, Lamb Street
- 6 Noah Sherwood Canopy, Crispin Place
- 7 Heather Deedman Collection, Market Street
- 8 Alexandra Julyan Unfastened Silence, Bishops Square
- 9 Artisan Gates Crispin Street
- 10 Fibre Optics Bishops Square
- 11 Charnel House Bishops Square
- ★ Artefacts Various locations as indicated by symbol



Fibre Optic Floorscape Installation

The designated seating and performance space in Bishops Square was seen as an opportunity by Free Form for a lighting installation. To highlight the area, an inner and outer circle has been created using 100% recycled glass inlaid roundels. Lit by fibre optics linked to a colour wheel, the colour of the 48 inlaid roundels slowly changes from blue to green.