

Margaret Evangeline

Title: 'Saved from drowning'

Medium: Steel Painting

Weight: 5.5 tonnes

Dimensions: 5 m x 7.5 m x 0.15

Materials: Stainless steel, galvenised steel.

Location: Opposite TATE Modern

Price: POA

Artist profile: New York-based, Louisiana-born Painter Margaret Evangeline has long experimented with aesthetically resistant material, making work that deepens the immediacy of a moment. Evangeline uses gunshot and hammers and mirror polished stainless steel to open up the all-over 2D picture plane with its taproot in New American-Type Painting.

www.margaretevangeline.com



Installing at Canary Wharf dock – 'Saved from Drowning'. 2008
Mirror polished steel, galvenised steel, tension ropes, steel bolts.



Installing at Millennium Bridge - 'Saved from Drowning'



At location September sunset – 'Saved from Drowning'



Location view – 'Saved from Drowning'

Andy Harper

Title: 'Feast of Skulls'

Weight: 1.1 tonnes

Dimensions: 165 cms diameter, 6.6 meters high.

Materials: Oil on steel

Location: Opposite Shakespeare's Globe

Price: POA

Artist profile: "Andy Harper's paintings broadly reference nature but are equally a species of engineering and transformation. It is the very process of painting, of instinctual mark-making, that produces his non-mimetic plants and natural forms – glowing crimson seedpods, uncannily smooth and identical leaves. Yet if figurative painting sublimates a god complex, this deity is not a beatific one; these packed and pressured surfaces engender an airlessness which leaves the viewer little breathing space, an alienated world with no 'outside'."

Martin Herbert, 2006



Andy Harper - 'Feast of Skulls' 2008.
Steel buoy, acrylic



Detail - 'Feast of Skulls'

Mariele Neudecker

Title: Much was decided before you were born (2).

Materials: Speakers, transformers, amplifiers. 60 minute sound recording.

Location: Millennium Bridge

Price: POA

Artist profile: Born in Düsseldorf in 1965, Mariele Neudecker has lived and worked in the UK since 1985. Her work investigates the physical and psychological spaces that we, as viewers, carry within ourselves. She uses primary landscapes, representations taken from books or postcards, or those extracted from memory or from imagination. Using sculpture, film and photography and sound she creates a sometimes playful frisson between historical cultural representations of the sublime landscape and our perception, imagination and memory of the reality of experience.



Installation point on Millennium Bridge.



Visitors listening to sound installation on Millennium Bridge.