

PRESS RELEASE

Strictly embargoed:

06:00am Monday 26 September 2016

**FIVE MAJOR ART COMMISSIONS UNVEILED AT THE NEW CANCER CENTRE
AT GUY'S HOSPITAL**

- **Wednesday 21 September: Media Preview Day for contemporary art and design installations at newly completed Cancer Centre by Rogers Stirk Harbour + Partners**
- **Roman boat (AD 190-225) buried beneath the building inspires sculpture at entrance**
- **New building, which weighs as much as The Shard, will house stacked 'villages' for patients and visitors, connected by experiential 'Hanging Gardens' lifts, with walls inspired by *The Magic Mountain* novel and art directed by Pentagram.**

Permanent installations by five leading international artists will be revealed to the public with the opening of the new Cancer Centre at Guy's, set to open to the first patients on **26 September 2016**.

Designed by architect Rogers Stirk Harbour + Partners and specialist healthcare architect Stantec, the Cancer Centre building weighs more than its neighbour, The Shard.

Bringing most of Guy's and St Thomas' cancer treatment and research under one roof, the centre is made up of a number of stacked 'villages', each relating to a particular area of treatment such as chemotherapy and radiotherapy. Each village has its own distinct design identity, with five contemporary art installations complementing the architectural design and creating a unique and welcoming environment for this important health service.

The artworks form part of a £1.7 million Arts Programme which has been curated and delivered by Futurecity, the international consultancy for culture in the public realm, commissioned by Guy's and St Thomas' NHS Foundation Trust and funded by Guy's and St Thomas' Charity and donations from generous supporters.

Futurecity's Arts Programme brings together the internationally acclaimed artists Daniel Silver, Gitta Gschwendtner, Angela Bulloch, Karel Martens and Mariele Neudecker. The artists consulted with the design team, staff and patients to produce works that respond to the building's award-winning design and service ethos.

Daniel Silver, *Boat* 2016: The Roman boat (AD 190-225) buried almost five metres beneath the Cancer Centre is the inspiration for this 3m bronze sculpture which stands at the entrance.

Mariele Neudecker, *Hanging Gardens: Parallel Lives* 1.39m, 9.78m, 22.59m, 30.79m, 37.26m, and 42.0m, 2016: Audio-visual artwork inside the lifts invokes the internal growth patterns of a stable rainforest as a parallel to the dense 'urban jungle' of Central London. The journey takes passengers from deep in the forest floor through the dense layers of forest, to above the jungle canopy.

Gitta Gschwendtner, *Genius Loci*, 2016: Furniture scheme, which includes tall-backed seating clusters that provide privacy while providing a striking addition to the building's iconic architecture, and 'welcome' tables and chairs that break up the traditional reception desk model.

Angela Bulloch, *Radiance*, 2016: Light sculptures, which hang within the double or triple height spaces of each main village atria. The sculptures perform 'visual music', running through the building.

Karel Martens, *The Mountain*, 2016: Inspired by Thomas Mann's *The Magic Mountain*, the lift lobby walls are covered in fragments of mountain landscapes, using the artist's signature technique of transforming images into patterns of coloured pixels. Acclaimed design consultancy Pentagram art directed this graphic piece.

The Arts Programme aims to transform the experience of those undergoing cancer treatment through high-quality, specially commissioned culture. It has been informed by a large body of evidence suggesting that art can contribute to better health and wellbeing; helping reduce stress, aid recovery and reduce the length of hospital stays.

Patients have been at the heart of the development of the Arts Programme from concept to delivery through Guy's and St Thomas' Cancer Centre Patient Reference and Arts Steering Groups. People affected by cancer and staff working in cancer services helped interview and select the artists and the works for the new building in collaboration with Futurecity, and they have been consulted throughout the development of the artwork designs.

Mark Davy, Futurecity's Founder, says:

"In an expanding urban world, the arts are more vital than ever as a force to nourish and sustain public places. Investment in culture and communities defines the quality of a place. It shows an intelligence and confidence on the part of the commissioning body, who have understood in this case the powerful link between beautiful, original and positive environments, and the provision of world-class care."

Of the *Boat* sculpture at the entrance, Roy Stephenson, Head of Archaeological Collections at Museum of London, says: "Sometimes the archaeologist is regarded as the absolute voice of authority, but someone like Daniel Silver, an artist, can actually create an alternative story - a different vision, a different view of what happened, but at the same time is grounded in the evidence."

Liz O'Sullivan, Arts Manager at Guy's and St Thomas' NHS Foundation Trust, says: "Guy's and St Thomas' has a long history of using arts to improve health by enhancing the healthcare environment for our patients, staff and visitors."

"It is a privilege for us to have worked with world-class artists on a patient-led arts programme for our new Cancer Centre which fits perfectly with our ambition to be a provider of world-class cancer services for patients from south east London and beyond."

"The art in the new Cancer Centre is the direct result of feedback from our patients and staff – and we hope that everyone who is treated in, visits or works in the building will enjoy the finished works."

Kieron Boyle, Chief Executive, Guy's and St Thomas' Charity, says: "As a charity, we passionately believe in the power of the arts to improve people's health. We hope our support will enable the new Cancer Centre at Guy's to transform the experience of people undergoing cancer treatment. Being treated for cancer can be one of the most difficult times in someone's life, the varied arts programme embedded in the fabric of this landmark new building should give people a chance to contemplate, rest and be inspired."

Media enquiries

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Please RSVP to attend the media preview day, and for a tour of the building and Arts Programme.

Notes to Editors

About Futurecity

Futurecity has curated the Arts Programme, from development to delivery. Futurecity works in cities around the world to commission major public works by internationally acclaimed artists, shaping and investing in the future of places and their communities. Futurecity was appointed in 2013 by Guys and St Thomas' NHS Foundation Trust to develop a major embedded Arts Programme for the new Cancer Centre at Guy's. This included running competitions in dialogue with patients and staff to select the participating artists, working closely with the artists and the design team on design development, and managing the production and installation of the artworks on site.

About Daniel Silver

Daniel Silver (b. 1972, London). The art of ancient Greece is particularly important to Daniel Silver and many of his recent sculptures and works on paper have evolved from the study of statues and busts in the National Archaeological Museum of Athens. Such objects possess an intense clarity of purpose, a purpose largely lost to us but one which would have been instantly familiar to their contemporary audiences. Silver sees them now as the products of making and re-making; by the original artist, by the weathering of time and by their re-presentation as a piece of history in a museum.

http://www.frithstreetgallery.com/artists/bio/daniel_silver

<http://danielsilver.org>

Daniel Silver: *Boat*, 2016

Silver took the Roman boat (AD 190-225) buried almost five metres beneath the Cancer Centre as the starting point for his sculpture which stands at the entrance to the Cancer Centre on Great Maze Pond. This 50ft vessel is believed to have been abandoned in the tidal creek of Guy's Channel – a tributary of the River Thames from the prehistoric to the medieval periods. Discovered in 1958, it has been classed as a Scheduled Monument by Historic England. Silver has always been drawn to archaeology, its influence and impact on us today, and saw the boat's preservation as a valuable link to our history and collective journey. Through consultation with Roy Stephenson, Head of the Archaeological Collection at the Museum of London, he discovered how London used to be a city made up of islands and Venetian-style canals. The journey of the Roman boat through the archipelagos of medieval Southwark led Silver to consider the links with our individual journeys through London and the wider world, and in particular the patient journeys both through the Cancer Centre and their personal treatment. The depiction of a boat as a focal point and a welcome to the Centre seemed appropriate, positioned adjacent to the unseen Roman boat and the road – docked mid-way on its imagined journey.

About Gitta Gschwendtner

Born in Germany, Gitta Gschwendtner moved to London in the early nineties to study design at Central Saint Martins, Kingston University and the Royal College of Art. Following graduation from the RCA furniture MA in 1998 she set up her independent design studio for furniture, interior design, exhibition design and public art projects for cultural, arts and corporate clients. Gitta Gschwendtner's studio focuses on conceptually rigorous, visually intriguing, functional designs across several disciplines.

<http://www.gittagschwendtner.com/>

Gitta Gschwendtner: *Genius Loci*, 2016

Gschwendtner's furniture commission across 4 villages focuses on creating a sensitive and coherent patient-centered environment across the public areas of the building. The designs respond to patient and staff research, and an evident desire

for privacy within these large open plan spaces. The seating clusters have extended metal mesh screens, supporting upholstered seats in vibrant colours that correspond to the Cancer Centre's 'village' colour palettes. The varied heights of the screens - some of which extend across the floors and double height spaces - create dramatic lines, making a striking contribution to Rogers Stirk Harbour + Partners' definition of the space through colour.

Gschwendtner's 'Welcome' table, desks and chairs break up the large meeting or reception table form and enable the reception space to be used by as many people as possible, retaining the philosophy of a welcoming, shared and open environment, where privacy is also an option.

About Angela Bulloch

Angela Bulloch's interest is in systems, patterns and rules, and the creative territory between mathematics and aesthetics. Since graduating from Goldsmiths' College in 1988 as part of the 'Freeze' generation of Young British Artists, the 'pixel boxes' have become her most familiar component. Initially fabricated in beech wood with a plastic front screen, their softly changing and pulsing colours distil abstracted complex visual patterns into simple shifting monochromes, and became a signature of a conceptual practice that avoided the shock strategies of many of her contemporaries. More recently fabricated in copper, aluminium or corian, the colours they channel are freed from their earlier origins to become pure abstraction. http://www.simonleegallery.com/artists/angela_bulloch/

Angela Bulloch: *Radiance*, 2016

Angela Bulloch has created a series of animated light sculptures which hang within the double or triple height spaces of each main village atria. The four Corian clusters perform what she describes as a 'piece of visual music' running through building. Angela has developed an RGBW LED Cube Lamp system which has been programmed to enable the translucent white artworks to cast a range of changing colour shades into the village atria during daylight and in darker hours. Each cluster matches and shifts from its corresponding village colour, softly pulsing and changing tone in a harmonious wave action. The artwork can be viewed as a soothing abstract distraction, but also functions as a visual clock: for one minute every hour, on the hour, nine shades of blue pass through the clusters. Each time a cluster turns blue is a reminder of the passage of time.

About Karel Martens

Karel Martens (b. 1939) finished as a student at the Arnhem School of Art, Holland in 1961. Since then he has worked as a graphic designer, specializing in typography. Alongside this, he has always made free (non-commissioned) graphic and three-dimensional work. Among his clients have been the publishers Van Loghum Slaterus (Arnhem) in the 1960s, and the SUN (Socialistische Uitgeverij Nijmegen) in the years 1975–81. As well as designing books and other printed items, he has designed stamps and telephone cards for the Dutch PTT. He has also designed signs and typographic façades for a number of buildings. In 1999 he made the design for the façade of the printing company Veenman in Ede in commission for Neutelings

Riedijk Architecten in collaboration with the writer K. Schippers. And in 2005 He designed the glass façades of the new part of the building for the Philharmonie in Haarlem. This design was based on a music score by Louis Andriessen.

https://hyphenpress.co.uk/authors/karel_martens

<http://www.pentagram.com/#/home>

Karel Martens: *Mountain*, 2016

The Cancer Centre’s colourful layers of design reminded Martens of a mountain and evoked memories for him of the classic novel *The Magic Mountain* by Thomas Mann, which depicted a place of healing, relaxation and contemplation which was cut off from everyday life. He chose to use the mountain as a metaphor and covered the lift lobby walls with fragments of mountain landscapes, in harmony with the colours of the villages. Karel selected fragments of mountain landscape photographs and - applying his signature technique - transformed these images into patterns made up of coloured pixels, which correspond with the Cancer Centre village colours. These pixels are made up of a series of shapes which have been placed on top of one another to give the illusion of depth.

The art directors for the Mountain were acclaimed design consultancy Pentagram.

Mariele Neudecker

Mariele Neudecker (b. 1965, Germany) lives and works in Bristol, UK and uses a broad range of media including sculpture, film, photography and sound. Her works have been exhibited widely internationally both in group and solo exhibitions. Her practice investigates the formation and historical dissemination of cultural constructs around the natural world and notion of a Contemporary Sublime. Neudecker often uses technology’s virtual capabilities in order to reproduce a heightened experience of nature and landscape, thus addressing the subjective and mediated condition of any first hand encounter.

www.bthumm.de

www.rehbein-galerie.de

www.marieleneudecker.co.uk

Mariele Neudecker: *Hanging Gardens: Parallel_Lives: 1.39m, 9.78m, 22.59m, 30.79m, 37.26m, and 42.0 m*, 2016

An audio-visual artwork embedded into the infrastructure of the main village lifts. Neudecker was interested in the patient’s journey through the Cancer Centre and creating an opportunity to be transported into another, greener, natural world. She found parallels between the dense ‘urban jungle’ of Central London and the internal growth patterns of a stable rainforest, and wanted to represent this within the architectural layers of the building. Neudecker introduced a window and a video screen into the external lift walls, enabling passengers to view the urban cityscape outside and at the same time, a parallel, vertical journey taken through the Ecuadorian rainforest. Over 10 floors of the building passengers can travel from deep in the forest floor through the dense layers of forest and up above the jungle canopy. The video is synchronized with the lift movement and is accompanied by a

sound-scape of the jungle, recorded on location. The video footage was captured at the Tiputini Biodiversity Station, a scientific research centre in the Ecuadorian Amazon - one of the most bio-diverse forests in the world with a canopy height of 35m. Filming in Tiputini was carried out with the support of Bath Spa University and the BBC's Natural History Unit, Bristol.

About Guy's and St Thomas' NHS Foundation Trust

Guy's and St Thomas' is already a major provider of cancer services for patients in South East London and beyond but these services are currently based in numerous locations on the two hospital sites.

The new Cancer Centre at Guy's Hospital is a £160 million capital scheme, the Trust's biggest development since the opening of the new Evelina London Children's Hospital on the St Thomas' Hospital site in 2005.

Bringing together clinical care and research in the new Cancer Centre at Guy's will enable frontline clinicians from Guy's and St Thomas' and researchers from King's College London to work together more closely.

About Guy's and St Thomas' Charity

Guy's and St Thomas' Charity is an independent charitable foundation dedicated to excellence in health and care in Lambeth and Southwark.

The Charity believes in the power of arts in health and invest in creative projects to improve wellbeing. The Charity has committed £26.7 million for the Cancer Centre at Guy's. The arts programme is funded in full by Guy's and St Thomas' Charity through a grant and dedicated funds donated by generous supporters.

Donations continue to be received to enrich a continuing cultural programme across art forms and to help maintain the artworks. Items from the Charity's large fine art and heritage collection will also be on display in the new Centre.