

Press release

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Bloomberg Commissions World-Leading Artists To Create Integral Works For New European Headquarters

Michael Craig-Martin, Olafur Eliasson, Arturo Herrera, Cristina Iglesias, David Tremlett and Pae White have been commissioned to create site-specific works for Bloomberg's new European headquarters and the surrounding public realm. They are complemented by an existing work by Ben Langlands & Nikki Bell and a new commission by Isabel Nolan for Bloomberg SPACE. The building, situated in the heart of the City of London, will be unveiled on 24 October 2017.

The new building, conceived by Bloomberg's founder Michael R. Bloomberg in collaboration with leading architects Foster + Partners, led by Norman Foster, aims to encourage collaboration and cooperation and inspire creativity through art.

Michael R. Bloomberg, founder, Bloomberg LP and Bloomberg Philanthropies says, "The arts help cities thrive - that's why our company has been a strong supporter of the arts in cities around the world. The art at our new European headquarters makes our workplace more exciting and inspiring, and it helps to connect us to the surrounding community."

The series of six new commissions - a broad range of large scale installations - each developed to be integral to the building's outdoor and interior spaces - build on Bloomberg's commitment to supporting international contemporary artists and art projects across the world. The ground-breaking new London building defines a new generation of 21st century office design.

The artists were encouraged to think about their projects holistically - not as isolated objects to be temporarily dropped into position, but as a substantial and lasting expression of the features and history of the site. The artists' works are woven throughout the complex in areas where Bloomberg employees and visitors will have the opportunity to encounter and enjoy them.

The new commissions:

Michael Craig-Martin, Lexicon

Located on the walls of floors 2, 3 and 4.

Lexicon, an installation in 12 parts, takes everyday objects and enlarges them to a monumental scale. Each component has been strategically positioned on the interior stone walls of floors 2, 3 and 4. Several of these objects have been bisected – suggesting that they slipped between successive floors of the building, while others stand on their own. The final effect strikes a playful balance between familiarity and mystery, engaging our imagination and memory.

Olafur Eliasson, No future is possible without a past

Located in the Vortex and the ramp base on floor 2.

Olafur Eliasson's work for Bloomberg consists of two parts, both of which are integrated into the primary paths of arrival and circulation for all visitors and employees. The first part crowns the central vortex, the dynamic foyer where people gather and then disperse after entering the building. This undulating surface of milled and polished aluminium, measuring more than 400 square feet, comes to life by reflecting fragments of the vortex and the bustling activity below, highlighting the presence of visitors as active co-producers of the space. The second intervention is located directly above its counterpart, at the base of the dramatic ramp that spirals from the second floor up to the eighth. Also made of milled and polished aluminium, it creates the effect of a pond's surface on which daylight shimmers, as if it were the top of the rippling water surface visitors previously viewed from below when they entered the building.

Arturo Herrera, Sortario

Located on the 6th floor in the dining room.

Sortario is a "wall painting," crafted from two layers of machine-cut wool felt, which combines bold, abstract shapes with subtle references to Roman artefacts uncovered on site by archaeologists during the construction of Bloomberg London.

Cristina Iglesias, Forgotten Streams

Located in two of the public plazas around the site

This sculpture spans across the Bloomberg site as a three-part work. Water ebbs and flows over multiple layers of cast bronze, sculpted from branches and leaves. The artist was inspired by the ancient Walbrook river which wound through this site for hundreds of years.

About Bloomberg:

Bloomberg, the global business and financial information and news leader, gives influential decision makers a critical edge by connecting them to a dynamic network of information, people and ideas. The company's strength - delivering data, news and analytics through innovative technology, quickly and accurately - is at the core of the Bloomberg Terminal. Bloomberg's enterprise solutions build on the company's core strength: leveraging technology to allow customers to access, integrate, distribute and manage data and information across organizations more efficiently and effectively.

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Ben Langlands & Nikki Bell, Frozen Sky

Located on the 6th floor

Frozen Sky functions as a constellation of the world's urban centres. Its 45 three-letter acronyms are the codes used by air transport authorities to identify international destinations around the globe. As it moves through its circular sequence of neon and light, the work evokes travel and communication, space and time - suggesting the persistent transience of contemporary urban life.

David Tremlett, City Drawing #1

Located in the south building reception hall and the elevator lobby.

The artist planned this monumental wall drawing to respond to the architectural conditions of the space - its volume, proportions and circulation. Working on site for several weeks, he and his assistants applied a range of coloured pastel crayons directly onto the walls, by hand. The geometric composition abstractly reflects on the architecture of the Bloomberg building, as well as the Roman ruins at its foundation.

Pae White, Pomona

Located on the ground floor in the auditorium's pre-function space.

The suite of three tapestries weaves together the artist's fascination with historic textiles and the natural world. They are inspired in part by traditional textile "samplers" that would have been stitched by hand. Each tapestry is approximately 10 feet high and spans a width of approximately 40 feet. Together, the three tapestries envelop visitors as they enter the space.

Bloomberg SPACE:

Isabel Nolan, Another View from Nowhen

The entrance to London Mithraeum Bloomberg SPACE is located on Walbrook.

Located on the ground floor of the London Mithraeum, Bloomberg SPACE aims to showcase the best in contemporary art whilst bringing fresh perspectives to the history of this unique site.

Another View from Nowhen by Dublin-based artist Isabel Nolan is the inaugural installation and is Nolan's first major commission in the UK. The installation features two ambitious works that respond to history of the site: *The Barely Perceptible Vibration of Everything*, a vibrant, hand-tufted 19.45 metre long tapestry, and *Blind to the Rays of the Returning Sun*, an angular, open-form sculpture.

Artists' Biographies:

Michael Craig-Martin

b.1941 Dublin, Ireland.

Michael Craig-Martin was born in Dublin in 1941 and educated in the United States, where he studied at Yale University. He returned to Europe in the mid-1960s and was a key figure in the first generation of British conceptual artists. As a tutor at Goldsmith's College from 1974-1988 and 1994-2000, he had a significant influence on two generations of young British artists. He has had major exhibitions and retrospectives at the Serpentine, London (2015/16); MTV RE: DEFINE, Dallas (2015); Chatsworth House, Derbyshire (2014); the Irish Museum of Modern Art, Dublin (2006); Kunsthaus Bregenz, Austria (2006) and National Art Centre, Tokyo (2007). In 2015, his first major exhibition in China began at the Himalayas Museum, Shanghai and travelled to Hubei Museum of Art, Wuhan. In 2006 Craig-Martin was appointed a Royal Academician, and in 2015 was the Chief Co-ordinator of the Royal Academy Summer Exhibition, London. He was awarded a knighthood in 2016. Craig-Martin published his first book of collected writings, *On Being An Artist*, in 2015.

Olafur Eliasson

b.1967, Copenhagen, Denmark

Olafur Eliasson's art is driven by his interests in perception, movement, embodied experience, and feelings of self. He grew up in Iceland and Denmark and in 1995 he established Studio Olafur Eliasson in Berlin, which today encompasses some ninety craftsmen, specialized technicians, architects, archivists, administrators, programmers, art historians, and cooks. His diverse works - in sculpture, painting, photography, film, and installations - have been exhibited widely throughout the world. He represented Denmark at the 50th Venice Biennale in 2003 and later that year installed *The Weather Project* in the Turbine Hall of Tate Modern, London. He has engaged in a number of projects in public space, including the intervention *Green river*, carried out in various cities between 1998 and 2001; the *Serpentine Gallery Pavilion 2007*; *The New York City Waterfalls*, commissioned by Public Art Fund in 2008; and *Ice Watch*, which brought melting icebergs from Greenland to Copenhagen in 2014 and to Paris on the occasion of the COP21 Climate Conference in 2015. *Take your time: Olafur Eliasson*, a survey exhibition organized by SFMOMA in 2007, travelled until 2010 to various venues, including the Museum of Modern Art, New York. In 2014, *Contact* formed the inaugural exhibition at Fondation Louis Vuitton Paris. In 2016 Eliasson created a series of interventions for the palace and gardens of Versailles. In 2012, Eliasson founded the social business Little Sun, which provides clean, affordable light to communities without access to electricity and spreads awareness about the need to expand access to sustainable energy to all. Eliasson and architect Sebastian Behmann founded Studio Other Spaces, an international office for art and architecture focusing on interdisciplinary and experimental building projects and works in public space, in 2014.

Arturo Herrera

b.1959, Caracas, Venezuela

Arturo Herrera received his BFA from the University of Tulsa in 1982 and his MFA from the University of Illinois at Chicago in 1992. He lives and works in Berlin. He has developed a multilayered body of work that includes collages, sculptures, photographs, cut felt pieces and wall works. Herrera uses a fragmented language - whose lingering references range from popular culture to art history - to decontextualize inherent narratives without eradicating the coded referentiality of the image. The resulting works shift in between the explicit and the implicit. A pliability of meaning is played out through the ambiguity of figurative and abstract forms. These forms do not enforce a specific message. Instead, they address the fragmentation and recomposition of mass-culture elements to explore the impact of the adulterated language of abstraction into the collective gaze. Herrera's solo and project-based exhibitions have been held at Ikon Gallery, Birmingham, UK; Kettle's Yard, Cambridge, UK; The Art Institute of Chicago, IL; The Aldrich Contemporary Art Museum, Ridgefield, CT; daadgalerie, Berlin; Whitney Museum of American Art, New York; CGAC, Santiago de Compostela, Spain; Americas Society Art Gallery, NY; Centre d'Art Contemporain, Switzerland; Art Gallery of Ontario; ICA Philadelphia; The UCLA Hammer Museum, Museum of Modern Art, NY; and The Renaissance Society of the University of Chicago. He is the recipient of fellowships from the Guggenheim Foundation, The Pollock-Krasner Foundation, ArtPace San Antonio, The Louis Comfort Tiffany Foundation and the DAAD, Berlin

Cristina Iglesias

b. 1956, San Sebastián, Spain

The renowned Spanish artist Cristina Iglesias was born in San Sebastián in November 1956. She studied Chemical Sciences in her home town (1976-1978) and then, after a brief period in Barcelona practising ceramics and drawing, went to the Chelsea School of Art in London to study sculpture (1980-1982). In 1988 she was granted a Fullbright scholarship to study at Pratt Institute in New York. In 1995, she was appointed Professor of Sculpture at the Akademie der Bildenden Künste in Munich. In 1999, Cristina Iglesias won Spain's National Visual Arts Prize, followed by the Grosse Kunstpreis Berlin in 2012. She has twice represented Spain at the Venice Biennale, at the 42nd edition in 1986 and at the 45th edition in 1993; at the Biennale of Sydney in 1990; at the Taipei Biennial in 2003; at the SITE Santa Fe Biennial in 2006 and at the Folkestone Triennial in 2011. She also represented her country at the world fairs held in Seville in 1992 and Hanover in 2000, and at the 1995 Carnegie International, Museum of Art Carnegie Institute in Pittsburgh. She has exhibited widely throughout Europe and the Americas, and her work is represented in collections around the world. Her major public commissions include *The Laurel Leaves in Moskenes* sculpture on the Lofoten archipelago in Norway; the Centre Convencions Internacional in Barcelona; *Deep Fountain*, for the Leopold de Waelplaats, Antwerp, 2006; *The threshold-entrance for the Prado Museum* extension, 2007; and the *Estancias Sumergidas* underwater sculpture in the Cortes Sea near Isla Espiritu Santo, in the Mexican state of Baja California, 2010 and *Tres Aguas* commissioned by Artangel for Toledo 2014.

Ben Langlands & Nikki Bell

b. 1955, London and b. 1959, London

Artists Ben Langlands and Nikki Bell began collaborating in 1978 while studying Fine Art at Middlesex Polytechnic. Their artistic practice is extremely varied, ranging from sculpture and film to innovative digital media projects and full-scale architecture. Characterised by formal precision and conceptual rigour their work focuses on our relationship with the built environment and on a wider global level, the coded systems of mass-communications and exchange we use to negotiate an increasingly fast-changing technological world. Langlands & Bell have exhibited widely internationally throughout their career including in exhibitions at Tate Britain and Tate Modern, The Serpentine Gallery, and The Whitechapel Art Gallery, in London, IMMA (Irish Museum of Modern Art) Dublin, Kunsthalle Bielefeld, Germany, MoMA, New York, The Central House of the Artist, Moscow, Venice Biennale, Seoul Biennale. In 2002, Langlands & Bell were commissioned as "Official War Artists" by the Imperial War Museum, London to research The Aftermath of September 11 and the War in Afghanistan. In 2004, they won the BAFTA Award for Interactive Arts Installation for The House of Osama Bin Laden, the trilogy of works which resulted from their visit. In the same year, they were nominated for the Turner Prize. Artworks by Langlands & Bell are in the collections of many national and international art museums including the British Museum, Tate and V&A in London, MoMA New York, and The State Hermitage Museum St Petersburg, Russia.

Isabel Nolan

b.1974, Dublin, Ireland.

Isabel Nolan lives and works in Dublin, Ireland. Upcoming solo exhibitions include Douglas Hyde Gallery, Dublin; San Antonio Museum of Art, Texas and Grazer Kunstverein, Graz (all 2017). Recent solo exhibitions include The weakened eye of day, which toured from the Irish Museum of Modern Art, Dublin (2014) to Mercer Union, Toronto and CAG, Vancouver (2016); A Thing Is Mostly Space, Launch Pad New York (2015); The Model, Sligo (2011), travelling to the Musée d'art moderne de Saint Etienne, France (2012); The Return Gallery, Goethe Institute, Dublin (2012-13); Gallery 2, Douglas Hyde Gallery, Dublin (2008) and Project Arts Centre, Dublin (2005). In 2005, Nolan represented Ireland at the 51st Venice Biennale as part of a group exhibition, Ireland at Venice 2005.

David Tremlett

b.1945 in Dartford, Kent

David Tremlett attended Falmouth College of Art from 1962 to 1963, before studying sculpture at Birmingham School of Art from 1963 until 1966 and then at the Royal College of Art in London. Tremlett's extensive exhibition history includes solo shows at the Centre Georges Pompidou, Paris; the Stedelijk Museum, Amsterdam; and the Museum of Modern Art, New York, among others. His work is also featured in many prominent collections including the Tate Gallery, London; Cartier Foundation, Paris; Kunsthalle, Hamburg; and the Panza Collection, Varese. Tremlett has numerous catalogues and artist books to his credit. He was shortlisted for the Turner Prize in 1992. In 2013, a vast set of wall drawings were made for the Ikon Gallery in Birmingham. In 2015 was made an Honorary Citizen of La Morra, Piedmont and in 2016 he completed the exterior of the Chiesetta di Coazzolo in Piedmont, Italy

Pae White

b. 1963, Pasadena, California, United States

Pae White was born in 1963 in Pasadena, California. She lives and works in Los Angeles. She received her M.F.A. from Art Center College of Design in Pasadena and her B.A. from Scripps College in Claremont, California. She also studied at the Skowhegan School of Painting and Sculpture in Maine. Recent solo exhibition venues include Galerie Daniel Buchholz, Cologne; galleria francesca kaufmann, Milan; the Govett-Brewster Art Gallery, New Plymouth, New Zealand; the Contemporary Art Gallery, Vancouver; greengrassi, London; and 1301PE, Los Angeles. Group exhibitions include *The Americans: New Art*, organized by the Barbican Art Centre in London, and *Made in California: Art, Image, and Identity, 1900-2000*, organized by the Los Angeles County Museum of Art. Articles on her work have appeared in *Frieze*, *Tema Celeste*, *Contemporary*, *Art Monthly*, and *Artforum*, among others. In addition, she has designed publications and advertisements for a number of museums, galleries, and magazines.