

**Press Information**

**EBBSFLEET LANDMARK**

**UNVEILING THE SHORTLISTED PROPOSALS**

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# The Artists' Proposals

## Daniel Buren

Daniel Buren is proposing what he calls a 'signal', a tower of five stacked cubes through which passes a single laser beam of light reaching indefinitely into the sky. Four series of terraced steps would radiate out from the tower like shadows across the landscape, each one exactly replicating the proportions of the tower. The cubes and the terraces would be constructed from white concrete. At ground level and at the heart of the work – which Buren calls the 'treasure' – is a jewel-like cube, painted in strong colours of red, blue, green and yellow. In the very centre, positioned at 45°, would be a mirror-polished stainless steel parallelogram in which the reflections of people, skies and landscape will appear to visitors as they climb to enter the work.

Buren is very interested in the shifting views and experiences the public would have with the tower, from macro to micro. The bold silhouette viewed from a distance, often quickly, would contrast with the individual's experience of walking up the terraces, entering the 'treasure' and discovering the work at their leisure. This impact would be transformed again at night when the tower would be illuminated with internal lighting and the laser beam piercing through the centre of the tower.

Akin to the principal of stacking Russian dolls, each cube in the tower decreases in size and is able to fit perfectly into the one before. Buren has used the 8.7cm wide stripe, which is a famous motif in his work on the terrace steps, where black and white marble will be inlaid to create a sort of a carpet up to the 'treasure'. The precise 8.7cm proportion is echoed throughout the tower, with the proportions of the top cube an exact multiple of this dimension as well as the 'treasure' 46 m below.

*"When you see the big tower from underneath which I think is a fantastic view you have a perception of the physicality of these stacking beams of concrete going up... which are only visible if you can approach and go inside the work. It is something that you will never, never see from the distance or even guess it is there."*

## Richard Deacon

Richard Deacon's sculpture would be a painted steel latticework outlining a 'stack' of 26 differently shaped polyhedrons, which interconnect to create a skeletal framework suggestive of a giant crystalline structure. Deacon refers to this as a 'nest'

The structure has strong similarities to a cairn, a pile of stones, historically created by man to mark routes, high-points and burial sites. Deacon has explored the richness of archaeological discoveries at Springhead, such as the Anglo-Saxon graveyard discovered to the east of the site. The use of a cairn as a landmark has a strong resonance with the concept of creating a location marker for the new Ebbsfleet Valley. Deacon was also inspired by how dramatically man has shaped the landscape in this part of Kent. The folded steel structure gives the impression of a framework surrounding an absent solid – referencing the vast quantities of chalk that have been carved away and the negative quarry spaces this has left.

The number of modules, 26, corresponds to the number of letters in the alphabet, and Deacon sees writing as a cornerstone of western culture. The interconnecting modules are suggestive of a pile of alphabet blocks - a series of letters being knitted together to create words and worlds.

Deacon is very interested in how viewers interact with his sculptures in public places. It would be possible to walk directly beneath and into this sculpture and look up and through the 'windows' the steel lattice would create – each one framing the changing views of the surrounding landscapes and skies.

*"I was excited that a sculpture was being commissioned at Ebbsfleet before the town was built and honoured to be offered the opportunity to make an ambitious proposal. It is an area*

*with a past and a future, of continuous redefinition, of addition and subtraction, settlement and passage, exploitation and veneration.”*

## **Christopher Le Brun**

The wing in Christopher Le Brun's proposal is a powerful image, not specific to a particular creature but symbolic of flight and movement. The disc behind it suggests a planet or moon-like form. The imagery reminds us of the strong Roman presence at Springhead - the winged messenger Mercury was the Roman god of both travellers and commerce; it was his duty to look after the roads and transport of goods between cities.

The construction of this sculpture would be spectacular. Made from concrete - one of the principal products of North Kent and immediately available from near the site - both the wing and the disc would be carved into the chalk of the Springhead landscape and the negative spaces cast with concrete. In a scene reminiscent of the construction of ancient monuments such as the pyramids or Stonehenge, both forms would then be erected into place in the biggest slab lift ever seen in the world.

Visitors to this work would be able to walk directly between the canyon like space created by the wing and the disc and to explore the giant grassed amphitheatre created by the 'casting pit'. The pit could become a community amenity space with the potential of the disc being used as a giant canvas for the projection of films.

Le Brun's sculpture would perpetually change with the moving sun throughout the day and throughout the seasons. The shadow of the wing on the disc and the elliptical shadow of the disc across the amphitheatre would be constantly shifting and intensifying, suggestive of a sun-dial.

*“In terms of the event itself it could be completely extraordinary because we would build the wing in the pit, lift the wing, secure the wing, then build the disc and lift the disc into position – so there will be a series of amazing events as the thing is presented to the public... but more important, and the reason I did it - was for it to be a beautiful and evocative presence rising directly out of the soil of Kent.”*

## **Mark Wallinger**

Mark Wallinger is proposing an enormous white horse, 33 times life-size, to stand on Springhead, looking out over Ebbsfleet Valley and the Thames Estuary. The horse will be a faithfully accurate representation of a thoroughbred racehorse in all but its scale.

Boat-building technology will be used to construct the horse, creating the body in much the same way that a hull of a ship would be made.

The ancient route Watling Street – now the A2 – runs adjacent to the site and as the main route into England from mainland Europe would have seen countless thousands of horses transporting man and his possessions over the centuries. The Thoroughbred was first developed during the 17th and 18th centuries in England, when native mares were crossbred with imported Arabian stallions. Every racehorse in the world is descended from these animals and the White Horse wears a bridle to signify that it has been domesticated and bred by man.

Wallinger has, for many years, explored the history of the horse and its link to man. The horse in Anglo-Saxon mythology is an extremely significant symbol. 'Horsa' – from which we derive the word 'horse' – was the semi-mythological leader of the Anglo-Saxons who landed near Ebbsfleet, on the Isle of Thanet in the 6th century and so the white horse became the symbol of Kent. In ancient times these figures would be made by revealing the underlying chalk and the sculpture connects visually to the more recent chalk quarry faces that define Ebbsfleet Valley.

Wallinger's work examines identity, nationality, and the politics of representation. Horses have featured extensively in his work and he sees the racehorse as symbolic of British colonial and post-colonial history.

*"As a sculpture the aesthetic work has been done. The horse is the work of centuries of continuous collaboration between man and nature. It is beautiful. And if the scale makes it uncanny, perhaps this is because it is also something quite plain and simple - a horse in a field."*

## **Rachel Whiteread**

Rachel Whiteread is proposing to create a craggy, 'recycled mountain', on top of which sits a life-size cast interior of a house. The silhouette of the house perching on top of the mountain like a castle would present a magical, fairytale scene. The mountain would emerge from Springhead park as if it was a natural continuation of the landscape, complete with white chalk escarpments and plants. The gentle slope of the hill as approached on foot would make it possible for visitors to climb up to the house and look out over the spectacular North Kent landscape. In contrast, the silhouette of the hill on the southern side would be steep and craggy.

Whiteread was inspired by the landscape of the nearby quarries and the vast volumes of earth being moved around to create Ebbsfleet Valley and wanted to echo these processes by creating the mountain from the excess materials being moved around the site. The house would be constructed from whitened concrete. Whiteread's choice of material makes a strong connection to the concrete industry that developed in this part of North Kent. However it is also a material that she has employed previously in her work, most famously in 'House', a temporary work created in East London in 1993 in which she cast the interior of a Victorian terraced house.

Whiteread is known for casting the interior spaces of domestic objects and places. She sees the house in this proposal as a symbolic of the concept of 'home' - the house she has chosen is based upon a Victorian house she used to live in but could in fact be anybody's home. Springhead has been a place of great significance and home to many communities from pre-history to Romans, Anglo-Saxons and now the new Ebbsfleet Valley development. Whiteread is making a physical monument to all of these communities and their houses which have now entirely disappeared.

*"As you walk up to it it would become stranger, it would be an inside out house. The light switches would be inverted, the door handles would be inverted, the little details that you would only see close up would become more obvious"*

## The Ebbsfleet Landmark Commission

The Ebbsfleet Landmark is a £2 million commission to create a major public artwork for Ebbsfleet Valley, a major new mixed-use development in North Kent, which is set to become a hub for an emerging new economy along the Thames Gateway.

The new Ebbsfleet International station, located on High Speed 1, the UK's first high speed line, is currently the main focus for the area. Ebbsfleet Valley is to be built in stages over more than two decades. The land on which it is being built, a vast brown field site, has historic associations and is very well placed between river, rail and motorway. Proposals for the development are well advanced with the first phase of development now under construction on site.

It is the role of the artwork to help put Ebbsfleet Valley on the map, and to start a process of placemaking out of which the new community will evolve. At 50 metres high the Ebbsfleet Landmark could be one of the most significant works of art ever commissioned in England.

The artwork will occupy a very prominent site at Springhead Park, the first residential development in Ebbsfleet Valley in the south-eastern corner. This site is adjacent to the A2, a key route from the south east into London and the M25 the principal motorway around the capital serving the South of England. The new landmark will also be within sight of Ebbsfleet International station, and just a few miles from Bluewater shopping centre. It will be visible from all four points of the compass and from land and air, and it will help confirm Kent's identity as the 'gateway to England'.

The Ebbsfleet Landmark is a rare example of large-scale private patronage: the three Patrons are Eurostar, London & Continental Railways and Land Securities (who are developers of Ebbsfleet Valley). The project's patrons recognise their responsibility as 'placemakers' at the beginning of the 21<sup>st</sup> century. They acknowledge the vital importance of creating a sense of community in Ebbsfleet Valley, one the four key transformational projects in the Thames Gateway as identified by the Government. As a statement of belief in the power of art to enliven, to cohere and to transform people's lives, it creates a challenging precedent for future large-scale regeneration projects to match.

The project is being managed by the commission's curators, Futurecity who are also managing a wider cultural strategy for Ebbsfleet Valley. The engineers WSP Group have been appointed as technical advisors to the project. The winning artist will work with a world-class team.

# Ebbsfleet Valley

## The Development

Ebbsfleet Valley, lies between Dartford and Gravesend to the north of the A2 and just a few miles from the M25. To the west it is bordered by Bluewater shopping centre, and it extends beyond the new Ebbsfleet International station to the east. Springhead Park, the site of the **Ebbsfleet Landmark** is in the south-eastern corner of the site.

Ebbsfleet Valley at over 1,000 acres includes almost 390 acres of parks, lakes and woodland areas. Its future transformation is scheduled to take place over more than 20 years. The new development will include some 9,500 new homes, together with up to 9 million sq ft of offices, shops, leisure and community facilities, including new schools, community buildings, health centres and churches as well as new roads and high speed rail links to London and to continental Europe via Eurostar.

It is hoped the site will also create up to 20,000 new jobs. Land Securities, the developers are committed to sourcing skills and employees from the local area wherever possible.

## Ebbsfleet International

Eurostar services at Ebbsfleet International station began on 19 November 2007, with five Eurostar services a day to and from Brussels and seven a day to and from Paris, and non-stop journey times of 1 hour and 41 minutes and 2 hours and 5 minutes respectively. From 2009, Southeastern trains will also provide high-speed domestic services linking Ebbsfleet International and St Pancras in 17 minutes.

Ebbsfleet International sits at the heart of a catchment area stretching right round the Home Counties and including 10 million people. The station is as close to the M25 as any of London's main airports, providing a new and far greener alternative to driving and then flying, when travelling between the UK and mainland Europe.

## Ebbsfleet Valley and the Olympics

During the six weeks of the 2012 Olympic and Paralympic Games, high-speed 'javelin' trains will run between Ebbsfleet International and Stratford International, at the heart of the Olympic Park in London. This journey will take less than ten minutes, confirming Ebbsfleet Valley as a key location for visitors to stay in. The Arts Council has identified Ebbsfleet Valley as one of the potential Olympic focus sites for culture and it is hoped that it will be chosen to host a major cultural event to celebrate the 2012 Games.

## History of the area

Archaeological finds in the Ebbsfleet Valley area include evidence of Stone Age elephant hunters, Swanscombe Man's skull fragments, Ebbsfleet Ware and the first horizontal watermill wheel discovered in England. With a history that confirms its identity as 'England's Gateway'.

Local historian District Manager for Gravesham Libraries, Christoph Bull, has been appointed as local advisor and project historian.

The area now known as Springhead Park – the site of the **Ebbsfleet Landmark** – has been inhabited by mankind from at least the Palaeolithic period and by Mesolithic tribes from about 10,000BC. In 3,000BC, during the Neolithic period, a population, which produced a distinctive pottery known as Ebbsfleet Ware, lived on the site. Fresh water from the River Ebbsfleet, and the possibility to travel on the river to the Thames, were important factors in attracting settlers.

The Romans invaded in 43AD and defeated the Bronze Age tribes living in the Ebbsfleet area. The Roman religious settlement of Vagniacis lies around and below the site. Several temples have been excavated, including an altar now on display in the Milton Chantry Museum in Gravesend. After the Roman occupation ended, the site became a swamp for several centuries.

King Hengist established the kingdom of Kent in about 455AD. The kingdom remained separate until it was absorbed by Wessex in the 9<sup>th</sup> century.

The **Ebbsfleet Landmark** will sit on the meeting point between three ancient Kentish parish boundaries: Swanscombe, Northfleet and Southfleet. Northfleet was an early 'mother' parish established by the Saxons, and it was from there that other towns such as Gravesend were established.

The road that is now the A2 began as an ancient prehistoric route, and then became Watling Street, the famous Roman road between Dover to London which has been, throughout history, the arterial route through Kent. The road was paved in the 1920s.

In the 19<sup>th</sup> century, the cement industry dominated the area. As a result the river Ebbsfleet was drained and was reduced to a tiny stream. Excavations for chalk and clay created vast pits. Another important local industry in the 19<sup>th</sup> century was watercress cultivation.

At different points in history, travel by road and river have brought ships, trains, traders, manufacturers, pilgrims and all kinds of travellers through North Kent, en route to or from the coast, and just a short distance from London. Many 'firsts' are associated with the area: it is the site of the first great Roman north-south axis, the first great Thames trading centre before London, the first paper manufacturing, the first joint stock company, the first 'town in the country', the first smelting works, the first steamship, the first road locomotion, the first agglomeration of industrial producers (the cement industry) and the first challenges of post-war, post-industrial decline.

## **Ebbsfleet Landmark and the Community**

With the support of the Ebbsfleet Landmark Patrons, one of the largest ever public engagement programmes is being devised to involve and inform the local North Kent community and the communities in the surrounding area. The programme has been designed to create a legacy of community ownership of the landmark, bringing together teachers and schoolchildren, present and future residents of the Dartford and Gravesham Boroughs, as well as people who work in the area and travel to it regularly.

### **First Ever Contemporary Art Show at Bluewater Shopping Centre**

An exhibition of the artists' proposals will go on show, curated by Claire Foster of Futurecity, in a specially designed art gallery in Bluewater for three months opening on 27 May 2008. The exhibition will be open 24 hours a day, 7 days a week, providing an opportunity to half a million visitors a week to see and comment on the proposals. Public comments will be collated and presented to the Selection Panel prior to the review of the artists' proposals. Capsule displays will be held simultaneously at Dartford and Gravesham Civic Centres. Free exhibition guides including interviews with all the artists and background on each proposal will be distributed through local papers and on site.

A programme of talks and debates led by the artists and the curator is planned to accompany the exhibition. Full details will be released to coincide with the opening of the exhibition.

### **Working with Schools**

In *Landmark Link*, a special programme funded by the Patrons and developed by Future Creative (formerly Creative Partnerships Kent), five secondary schools in Dartford and Gravesham will 'adopt' one of the five shortlisted artists and learn about their work. The teachers and young people will participate in workshops led by Kent-based creative practitioners, exploring the process of commissioning, designing and building art in the public realm. Future Creative supports schools and young people in Kent to develop more creative approaches to teaching and learning.

The outcomes from the workshops will be exhibited in the schools and presented to the Selection Panel immediately prior to the five artists' presentations in September – the young people will effectively lobby for their adopted artist to win the commission. The school representing the winning artist will receive a £1,000 bursary. Later phases of the programme will see the direct involvement of the winning artist as their chosen work is created and installed. The schools will also take on ambassadorial roles for the winning landmark within their wider community.

Participating schools are Swan Valley Community School, Axton Chase School, Northfleet Technology College, Northfleet School for Girls and St Johns RC Comprehensive School.

### **Drawing on local expertise**

The Ebbsfleet Landmark selection panel has been carefully structured to draw on the expertise of people with a real understanding and investment in Kent. Victoria Pomery, Director of Turner Contemporary in Margate, Kent has been appointed as one of the four art advisors and brings an in-depth understanding of the cultural activities of the County to the panel. Manager of Gravesham and District Libraries, Christoph Bull, has been appointed to provide historical expertise about the area.

### **Online resources**

Full details of the Ebbsfleet Landmark Project will be online, providing opportunities for comments and feedback from local and national audiences, with up to date information about planned events linked to the Project [www.ebbsfleetlandmark.com](http://www.ebbsfleetlandmark.com)

# The Artists

## Daniel Buren

The renowned French artist Daniel Buren was born in 1938 in Boulogne-Billancourt. He started painting in the 1950s and in the mid-1960s began to work on a linen fabric printed with alternating, equal bands of white and another colour. This motif became a means for the artist to explore the aspects of a work of art that are less conventional, less visible – aspects that have been described having as much to do with the work's surroundings as the object itself.

The early work was undoubtedly provocative: in 1968, as a kind of prototype graffiti artist, he put up 200 striped posters around Paris, and in 1970 repeated the operation in 140 metro stations around the city. For his first solo exhibition in a gallery, he blocked up the entrance with stripes.

Over the last 30 years, the work has become large in scale, sculptural and architectural, offering new perspectives on places. His most famous work is a mysterious yet magisterial series of black and white columns that, since 1986, have occupied one of France's most beautiful public spaces: the courtyard of the historic Palais Royale in Paris. It was also in 1986 that he represented France at the Venice Biennale, winning the coveted Golden Lion Award.

As well as his permanent and temporary installations in diverse public spaces, Daniel Buren has exhibited widely and his work is represented in museums around the world. A major exhibition, focusing on his work's relationship to architecture and space, was held in New York at the Guggenheim Museum in 2005. In 2007, he won the prestigious Praemium Imperiale Award.

## Richard Deacon

British Sculptor Richard Deacon was born in Bangor, Wales, in 1949. At St Martin's School of Art (1969-72) he concentrated on performance-based work. *Stuff Box Object* (1971-72) involved climbing into a box, bolting himself inside and, having experienced the inner space, climbing out and working with plaster on the exterior of the box. It was from performance, along with making and documentation, that the ideas for his subsequent work evolved.

He then studied on the MA course in Environmental Media at the Royal College of Art (1974-77). In the USA (1978-79) he produced a series of drawings, *It's Orpheus When There's Singing*, based on readings of Rainer Maria Rilke. In 1982 he started work on the sculptural series *Art For Other People*. It was then that he began to gain international recognition. He has exhibited worldwide, including at the Whitechapel Art Gallery in London and at MOCA/CT, Los Angeles. In 1987 he won the Turner Prize.

Richard Deacon's sculpture has appeared on scales ranging from the domestic to the monumental, employing many different materials. The space between the lines of his structures seems as important as the objects themselves, and the works are made using different manufacturing and building techniques so that they are, as he describes them, more fabricated than modelled.

He has worked on a number of public art commissions, notably *Between The Eyes* in Toronto, *Let's Not Be Stupid* at the University of Warwick, and *Building From The Inside* for Krefeld. He teaches and lectures widely, and has undertaken professorships at the London Institute as well as in Vienna and Paris. In 1996 he was awarded the Chevalier de l'Ordre des Arts et Lettres by the Ministry of Culture in France and in 1999 was awarded the CBE in Britain.

## **Christopher Le Brun**

British artist Christopher Le Brun was born in Portsmouth in 1951. After studying painting at the Slade School of Fine Art and at the Chelsea School of Art, he emerged in the late 1970s as a painter of great power and imagination.

Following his first one-man exhibition at the Nigel Greenwood Gallery in London in 1980, he rapidly established an international reputation, exhibiting world-wide in many of the major survey shows of the decade, such as *Zeitgeist* (Berlin, 1982) and *Avant-garde of the eighties*, Los Angeles 1987. His paintings, often featuring dark forests, horses, horsemen and romantic landscapes were often on a heroic scale and challenged arguments taking place at that time around figuration and narrative.

Since 1995, Le Brun has gained a strong reputation as a sculptor. As in his paintings, the mythological and the classical, the English and the romantic, the symbolic and the tension between meaning and form, are all present in his sculptural works.

In 2005 his work was included in *Contemporary Voices*, at the Museum of Modern Art, New York. In the same year a cast of his large bronze sculpture *Union – Horse with Two Discs*, was installed at the entrance to the Museum of London.

Christopher Le Brun served as a trustee of the Tate Gallery 1990-95, of the National Gallery 1996-2003 and Dulwich Picture Gallery 2000-2005. In 1996 he was elected to the Royal Academy of Arts, and he was the first Professor of Drawing at the Royal Academy (2000-2002). His works are in major collections across the world, including the Tate, the British Museum, the Scottish National Gallery of Modern Art and the Museum of Modern Art, New York.

## **Mark Wallinger**

British artist Mark Wallinger was born in Chigwell, Essex in 1959. He studied at the Chelsea School of Art and at Goldsmiths College where he also later taught. He also briefly studied architecture at the University of Sheffield.

He exhibited throughout the 1980s and in 1993 was included in the *Young British Artists II* exhibition at the Saatchi Gallery. He was also one of the artists featured in the iconic *Sensation* exhibition at the Royal Academy of Arts in 1997. In 1998 he was awarded the Henry Moore Fellowship at the British School in Rome and in 2000 a retrospective of his work, *Credo*, was exhibited at Tate Liverpool.

Mark Wallinger works in many different media, including performance, video and photography, as well as painting and sculpture. From his early paintings onwards, his art has often been concerned with social issues, and sometimes with a preoccupation with death, belief and myth. His paintings of race horses, *Race Class Sex*, were followed by the work for which he was first nominated for the Turner Prize in 1995: an actual racehorse which he bought and named *A Real Work of Art*. In *Angel* (1997), a video installation, he appears as a blind man at the bottom of an escalator, reciting the opening verses of St. John's Gospel with the tape played backwards. His sculpture *Ecce Homo* (1999) was the first to occupy the empty plinth in Trafalgar Square. In 2007, the Turner Prize was awarded to him for the work for which he has become best known: the painstaking recreation in the Duveen Galleries at Tate Britain of Brian Haw's protest display outside Parliament at Westminster.

## **Rachel Whiteread**

Born in London in 1963, sculptor Rachel Whiteread studied painting at Brighton Polytechnic and sculpture at the Slade School of Fine Art. She has achieved a number of important public sculptures. Her 1990 work *Ghost* is a plaster cast of a living room, modelled on a Victorian terraced house in London, similar to the one in which she grew up. She is best known for *House*, for which she won the 1993 Turner Prize. Liquid concrete was sprayed into the interior of an East End house; when the walls were destroyed, the interior space remained, rendered solid.

For the *Sensation* exhibition at the Royal Academy of Arts in 1997, she exhibited *Untitled (One Hundred Spaces)*, a series of resin casts of the space underneath chairs. *Water Tower* (1998) was a translucent resin cast of a water tower installed on a rooftop in New York City's SoHo district.

Unveiled in 2000, her Holocaust memorial sculpture for the Judenplatz in Vienna is the cast interior of a library, complete with the imprint of the pages (rather than the spines) of the books turned outwards. On one of the walls is the negative cast of double doors.

Her contribution to the Empty Plinth in Trafalgar Square in 2001 was an inversion of the plinth itself. Weighing 11 tons, it was possibly the largest object ever to be made out of resin. In 2005, for the prestigious Unilever Series at Tate Modern, she created *Embankment* – a sculpture composed of the cast and re-fabricated interiors of old boxes assembled into great towers and streets. In 1997, she represented the UK at the Venice Biennale.

## The Advisory Board

### **Lady Madeleine Bessborough, Director, New Art Centre, Roche Court, Wiltshire**

Madeleine Bessborough founded the New Art Centre in 1958. Originally located in Sloane Street, London, the gallery launched the careers of many prominent post-war British artists. Today it represents the estates of artists including Kenneth Armitage, Ian Stephenson and Barbara Hepworth.

In 1994 the New Art Centre was relocated to a Georgian house and park in Wiltshire. It is now a sculpture park, public art gallery and educational centre. In 2005, Madeleine Bessborough set up the Roche Court Educational Trust, which now has over 50 member schools from all over the south of England.

### **Peter Murray OBE, Director, Yorkshire Sculpture Park**

Peter Murray is the founding director of the Yorkshire Sculpture Park, which celebrated its 30<sup>th</sup> anniversary in 2007. Set in 500 acres of 18<sup>th</sup> century parkland, YSP was the first dedicated sculpture park in the UK and is known worldwide as an international centre for modern and contemporary sculpture.

Peter Murray has overseen the park's changing displays and has mounted numerous exhibitions by artists including Barbara Hepworth and Henry Moore. He is a trustee of the Marino Marini Museum in Florence and was until recently Vice President of the International Sculpture Centre in Washington DC.

### **Victoria Pomery, Director, Turner Contemporary, Margate**

Victoria Pomery has been the Director of Turner Contemporary in Margate, Kent, since 2002, having been Senior Curator at Tate Liverpool. Turner Contemporary is one of the key cultural destinations in Kent. A new gallery for the organisation is an important element in Kent County Council's vision for the regeneration of Margate.

The gallery, to be built on the same location as the lodging house in which Turner stayed, will overlook Margate's picturesque bay. When completed, it will be the largest dedicated visual arts venue in Kent and one of the largest in the South East, outside London.

### **Simon Wallis, Designated Director, The Hepworth Wakefield**

Simon Wallis has recently been appointed the first Director of The Hepworth Wakefield, Yorkshire's exciting new art gallery currently being built on Wakefield's historic waterfront. He worked previously as Senior Exhibitions Organiser at the ICA, London, as Exhibitions Curator at Tate Liverpool, and as Curator at Kettle's Yard, University of Cambridge. He has organised numerous exhibitions and writes and lectures regularly on contemporary art.

Designed by architect David Chipperfield - winner of the RIBA Stirling Prize 2007 - the The Hepworth Wakefield will house the internationally recognised fine and decorative art collections that are currently partially displayed at Wakefield Art Gallery. Collections date from the 16th to 21st centuries, with outstanding strengths in 20th century British art, including many major works by leading artists such as Barbara Hepworth and Henry Moore. The Hepworth Wakefield will also feature galleries presenting work by contemporary artists in its programme of changing exhibitions.

## The Selection Panel

- Victoria Pomery, Director, Turner Contemporary (Kent representative)
- Stephen Jordan, Managing Director, LCSP (LCR's Stations & Property Division)
- Robyn Pyle, Development Director, Land Securities
- Richard Brown, Chief Executive, Eurostar
- Madeleine Bessborough, Director, New Art Centre
- Peter Murray, Director, Yorkshire Sculpture Park
- Simon Wallis, Designated Director, The Hepworth Wakefield
- Claire Foster, Futurecity

## The Curator

Claire Foster is the curator and project manager of the Ebbsfleet Landmark. She has been a senior Public Art Project Director at Futurecity for over three years and has extensive experience of commissioning major public artworks in a diverse range of situations.

Claire Foster's portfolio of public art commissions includes Richard Wilson's first permanent public sculpture in London, sited at Grosvenor Waterside, collaborative architectural projects between MAKE Architects and artist Clare Woods and Rolfe Judd Architects and artist Paul Morrison, and a memorial to the Abolition of Slavery for the City of London and Black British Heritage by Michael Visocchi and Lemn Sissay.

Having previously worked as Curator of the Gallery at the Royal British Society of Sculptors (RBS), Claire Foster has an in-depth knowledge and understanding of contemporary sculpture practice in the UK.

Futurecity was founded in 2000 by Director Mark Davy. It has devised and implemented cultural strategies for regeneration projects throughout Europe and has curated and project-managed a wide range of public artworks in both the private and public sectors. Futurecity have been appointed by Land Securities to develop a cultural strategy for Ebbsfleet Valley as a whole.

## The Patrons

The project has been commissioned by three patrons: **Eurostar**, **Land Securities** and **London & Continental Railways (LCR)**. Together, the three companies have formed a new not-for-profit company, Ebbsfleet Landmark Project Ltd. This company administers the project fund. It will also safeguard the ongoing legacy of the artwork once it has been completed and installed.

### **Eurostar**

Eurostar, the high-speed train operator between the UK and mainland Europe, began services on 14 November 1994. It has since carried over 80 million passengers – 8.2 million in 2007 alone – and is the clear market leader for travel between London, Paris and Brussels.

Since 14 November 2007, Eurostar has operated all services on High Speed 1, the UK's first high-speed line. From that date, Eurostar also became the world's first train operator to make all passenger journeys carbon neutral. Around half of all services call at the new Ebbsfleet International station en route between Eurostar's new London station, St Pancras International, and continental Europe.

Ebbsfleet International is just a few minutes' drive from junction 2 of the M25 and offers up to 2,500 parking spaces within five minutes' walk of the station building. Eurostar travellers can also access the station via public transport, with free travel to and from any station on the Southeastern rail network and free connections on Fastrack buses to and from local stations.

### **Land Securities**

Land Securities is the UK's leading Real Estate Investment Trust with a national portfolio of commercial property worth more than over £14 billion. Its investment portfolio has around 60 retail parks and shopping centres including Birmingham's Bullring centre and Exeter's award-winning Princesshay site.

Half of Land Securities portfolio is in London, where it owns many landmark buildings such as the Piccadilly Lights and Westminster City Hall, and is developing some of the capital's most innovative mixed-use schemes through large scale regeneration projects in Victoria, Southbank, Mid-town and the City.

Land Securities' multi billion pound development programme is transforming regional city centres including Bristol, Cardiff, Glasgow and Leeds, key sites in Central London and delivering long-term, large-scale regeneration projects in the south east.

Land Securities is the principal name in property outsourcing and partnerships through Land Securities Trillium, which is one of the most established and innovative names in property outsourcing. Land Securities focuses on understanding customers' business and property requirements and meeting them through excellent service and innovation. It manages and provides services to numerous commercial properties nationwide, for a growing number of companies and government departments.

Land Securities is also active in urban community development and involved in long-term, large-scale regeneration projects in the south east, predominantly at Ebbsfleet Valley in Kent. Over the next 20 years, Ebbsfleet Valley will deliver 17 million square feet of floor space. Residential (up to 10,000 homes), commercial (6 million square feet), retail, leisure and community uses (3 million square feet) will combine to create a new, sustainable community, 40% of the development will be dedicated to open space and parkland.  
[www.ebbsfleetvalley.co.uk](http://www.ebbsfleetvalley.co.uk)

[www.landsecurities.com](http://www.landsecurities.com)

## **LCR**

London & Continental Railways Ltd (LCR) is the company behind High Speed 1, the UK's largest ever construction project and the first major new railway for over a century. On 6<sup>th</sup> November 2007, High Speed 1 was opened by The Queen having been delivered on time and within budget.

LCR also owns Eurostar (UK) Ltd as well as large swathes of land at Stratford and King's Cross.- in addition to its contribution to the development of Ebbsfleet Valley, LCR is helping to design and construct Stratford City, a new metropolitan centre for east London. It is also creating King's Cross Central in central London in partnership with developers, Argent.

LCR's shareholders are Bechtel, Arup, Systra, Halcrow, National Express Group, SNCF, EDF Energy, and UBS investment bank.

# Exhibition Listings

## The Ebbsfleet Landmark

- Section:** ART & ARCHITECTURE
- Title:** The Ebbsfleet Landmark: Daniel Buren, Richard Deacon, Christopher Le Brun, Mark Wallinger and Rachel Whiteread
- Dates:** 27 May – 27 August 2008
- Opening hours:** 24 hours a day, 7 days a week
- Venue:** Water Circus (South Village), lower mall level  
Bluewater Shopping Centre  
Greenhithe □ Kent □ DA9 9ST  
[www.bluewater.co.uk](http://www.bluewater.co.uk)
- Transport:**
- By Car:**  
If you are travelling on the M25, follow signs to Dartford Crossing, this is signposted along the entire length of the M25 in both directions. Lookout for Junction 2 (A2/M2), then follow the signs to Bluewater. The M25 is numbered clockwise from Dartford Crossing (J1 through to A13 (J30)). There is free car parking at Bluewater.
- By Train:**  
Trains depart from Charing Cross, Waterloo East, London Bridge or Cannon Street travelling to "Greenhithe for Bluewater", and run approx every 15 minutes. On arrival at Greenhithe take the 'Fastrack' bus, service B which travels to and from the station every 15 minutes.
- Admission:** FREE
- Short description:**  
An exhibition of the five shortlisted proposals for the £2 million Ebbsfleet Landmark Commission by **Daniel Buren, Richard Deacon, Christopher Le Brun, Mark Wallinger** and **Rachel Whiteread**.