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# This Fall, London Is Awash in Sculpture

Three-dimensional art is everywhere, from pocket parks to the financial district and Regent's Park to Trafalgar Square. Here's where to see it.



"Sim and the Yellow Glass Birds" (2022) by Peju Alatise, part of Frieze Sculpture. Credit...Linda Ny Lind/Frieze

**By Susanne Fowler**

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LONDON — Fans of outdoor sculpture are spoiled for choice here this season. Three organizations — Frieze Sculpture, Sculpture in the City and the Mayor of London's Fourth Plinth Commission — have joined forces to promote free open-air exhibitions in sites as (literally) monumental as Trafalgar Square and Regent's Park.

But despite all their groundwork, there was a hitch.

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The citywide celebration of three-dimensional art was coordinated under the umbrella title Sculpture Week London, long planned for Sept. 12-18 to draw viewers to locations across the capital to see the works in situ. But no amount of planning could have foreseen those dates as becoming part of Britain's official mourning period for Queen Elizabeth II.

Out of respect, events and activities were delayed or canceled, and the Sculpture Week label was dismantled. Still, the installations remain available for viewing over the coming months and, in some cases, years.

Here is a look at the three programs.



Part of "10 signs for a park" (2022) by Paul Harrison and John Wood. Credit... Linda Nylind/Frieze

### **Frieze Sculpture**

When choosing which 19 pieces to display through Nov. 13 in the 11th edition of Frieze Sculpture, the curator Clare Lilley aimed for a diverse mix, with pieces by male, female and nonbinary artists from Argentina, Australia, Britain, India, Israel, Italy, Nigeria, Norway, Poland, Switzerland, the United Arab Emirates and the United States.

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Another goal was to show visitors “a snapshot of the fantastic imagination of artists and the variety of sculpture being made today,” Ms. Lilley, the program director at the Yorkshire Sculpture Park near Wakefield, England, said by email.

On a recent sunny weekday afternoon in Regent’s Park, the sculpture trail had attracted people from different generations as well as cultures, some even sitting on pieces like the American Beverly Pepper’s steel “Curvae in Curvae” to pose for the inevitable Instagram shots.

Seeing the pieces outdoors is an advantage, Ms. Lilley said. “At a time when many people are still wary about being in a gallery with crowds of people, these projects offer healthy, safe and stimulating encounters,” she said.

The written word is a thread that runs through many of the pieces in this year’s selection. The bold red and blue of “Imperial LOVE” by Robert Indiana stands out against the parkland, while visitors may not realize at first that “10 signs for a park” is a work by the British artists Paul Harrison and John Wood. Their signs say things like “Some thing to look at” or “Arrow,” with one drawn underneath, or “Sorry for any inconvenience caused,” but written upside down.

“Their work is wry, gently subversive and affable — perhaps all are British qualities,” Ms. Lilley said. “Paul and John are pushing sculpture to its limit while questioning the rules that other people decide are necessary to regulate our behavior, as well as the incredible abundance of signs that inhabit our world — forms of direction or control that can be really irritating — but their response is both rebellious and amusing.”

Another piece, “Sim and the Yellow Glass Birds” by the Nigerian writer Peju Alatise, uses a series of four squares to depict the life of a 9-year-old domestic servant in Lagos and how, in her dreams, she can fly. Ms. Alatise tells Sim’s story in with what seem like chapters etched onto the sides of the steel squares.