Published to accompany the display at Whitechapel Gallery (23 September 2014 – 22 February 2015), this essay examines the stories behind some of London’s most radical public sculptures, drawing on the Henry Moore Institute’s rich Archive of Sculptors’ Papers, a collection developed in a unique partnership between the Institute and Leeds Museums and Galleries.

Case studies discussed are Jacob Epstein’s sculptures for the British Medical Association building, which became a battleground for modernism and are the subject of contemporary artist Neal White’s work from 2004, *The Third Campaign*; Alfred Hardiman’s equestrian monument to Earl Haig; Laurence Bradshaw’s *Karl Marx Memorial*; correspondence and fabric samples for Rose Finn-Kelcey’s flag project *Power for the People*. Two unrealised projects also feature, Oscar Nemon’s *Temple of Universal Ethics* and Paul Neagu’s *Starhead*.