



CANARY WHARF  
ARTS+EVENTS

# GLASS

## Work by Contemporary Artists



**18 June - 10 August 2018**

**Daily 7am - 8pm**

Lobby, One Canada Square,  
Canary Wharf, London E14 5AB

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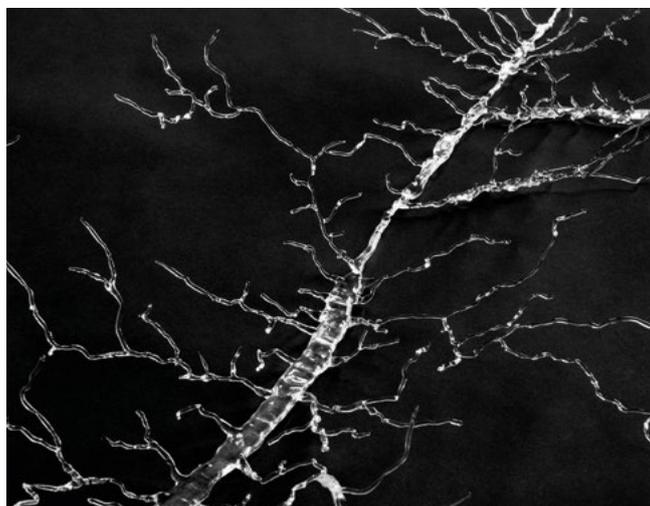
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Cover: Rachael Woodman, Gathering XI 2016

# GLASS

## Work by Contemporary Artists



Annie Cattrell, 'Fault' lochs and tributaries near Loch Ness 2018 (detail)

Artists of diverse practice are drawn to working with glass, from those who use this ancient material exclusively, to others who, on occasion, consider that glass is necessary for its visual qualities, in combination with other materials, or on its own should a concept demand. The work of just fifteen artists shows some of the multiplicity of approach to using this evocative material, which is basically liquid sand, although solid when cool.

**Annie Cattrell** is an artist who has worked with glass since her time as an MA student at the Royal College of Art, where she is now a tutor. Famous for her clear glass casts of human lungs, she has worked closely with specialists in neuroscience, meteorology, engineering, psychiatry and the history of science. *Conditions* 2007 results from her collaboration with meteorologists, showing cloud formations apparently trapped in clear, solid glass cuboids, that resonate with earlier pieces where gold inclusions in similarly clear glass, echo scans of the human brain. *'Fault' lochs and tributaries near Loch Ness* 2018 is one of a series of works on watercourses and their tributaries, where the clarity of clear glass becomes a metaphor for water.

A three-dimensional designer using glass, **Sally Fawkes** has an artist's approach to her work, in that form, concept, research and materiality act in combination. She says, 'My work explores the intersections between the intangible and the physically apparent, expressing the possibilities of experience as the boundaries of the visible and invisible blur.' *Resounding Significance IV* 2017 has all the elements of the way in which she works glass from moulding the basic shape, casting, polishing and engraving to applying mirror and paint on completion. Not all the elements of process are pre-planned, but worked as she considers what is appropriate to the form and concept.



Simon Hitchens, *Quiet Core* 2007



Sally Fawkes and Richard Jackson, *New Perspective* 2016 (detail)



Sally Fawkes, *Resounding Significance IV* 2017

*New Perspective* 2016, made by Sally Fawkes in collaboration with her husband, **Richard Jackson**, is a hybrid piece resulting from two distinct ways of working. They have worked side by side on their own sculptures for some six years while sharing a studio and in 2005 made their first collaborative piece. This came about quite naturally. 'We are both involved in every aspect of creating a sculpture from drawing to completion,' says Fawkes. 'The result is like seeing something made by a third person.' *New Perspective* may be viewed in a number of ways, for its reflective qualities, its transparency and its textures.

Sculptor, **Simon Hitchens**, works across a range of materials, including stone, metals, glass and resins, sometimes combining two. However, in *Silent Form* 2004 and the larger *Quiet Core* 2007, glass elements are combined with paint to accentuate the inner spaces that appear as solids floating inside stacked glass sheets. These pieces are Zen-like in their visual quietude, inspiring contemplation.

From his early career as an artist working with glass, **Danny Lane** pushed to the limits of creative energy glass sheets stacked horizontally and often carved, worked on an impressively large scale. His vast *Parting of the Waves* 2003, commissioned by Canary Wharf Group for the entrance lobby of 20 Canada Square, is typical of his ambition to use glass differently. In his quest for change, three pieces cast in 2015; *Blue Moon*; *Carved Cast 2* and *Cornucopia* (also from the *Carved Cast* series) are prime examples. For *Blue Moon*, Lane poured molten glass directly into a plaster mould, whereas in the two *Carved Cast* pieces, the mould was made by Lane, whose expressive carving into the plaster created the surface onto which layers of glass were placed and would slump into the carving when heated in the kiln. These pieces are extremely heavy, ambitious and full of intrigue.

Casting glass in three dimensions was used by **Liliane Lijn** when creating *Fragile Footing* 2000 and *Nested Foot* 2001, both sculptures based on her own feet. Dreaming of her feet, Lijn finds they are often shoeless. Of these sculptures, *Fragile Footing* shows her bare foot braving the sand and sharp stones from Central Australia, while in *Nested Foot*, she recalls being aware, on the Greek Island of Mykonos, of the direct contact between her bare feet and the earth. 'What energies,' she wondered 'might pass between the foot and the mother planet?' The foot's nest of enamelled copper wire seems to be a metaphoric conductor between foot and earth.



David Murphy, *Spiller 2* 2015



Danny Lane, *Blue Moon* 2015



Yorgos Papadopoulos, *Eye of Abundance* 2017



Liliane Lijn, *Nested Foot* 2001

**David Murphy** is a sculptor and painter who works largely in constructed or cast metals and related drawing and painting, on paper and canvas. His are the only drawings shown in the exhibition, as these three items from the *X Series - Third* (2014), *Seventeenth* (2014) and *Twenty-second* (2014) show particular links with his glass sculptures, *Spiller 2* and *Spiller 4* both of 2015. Through drawing and working in three dimensions, Murphy explores form and rhythm that provide greater depth in his oeuvre.

**Yorgos Papadopoulos** revels in the luxury of the potential of glass as he composes a mix of colour and textures in roundels, using glass, silicone, pigments, silver and gold leaf, and powders. In a series sub-titled *Stratified Jewels*, that turns the phrase 'eye of the storm' on its head, he casts it in other terms: *Longevity* 2015, *Integrity I* 2016, *Serenity I* 2016, *Abundance* 2017 and *Equanimity* 2017.

The loan of **Simon Periton's** *Barbiturate I* 1998 to the exhibition was facilitated by Nicholas Sharp, co-founder of The Multiple Store (which closed in 2017) and Sadie Coles HQ, Simon Periton's London gallery. This and *Barbiturate II* 2010, from a private lender, are shown together illustrating the subtle differences between these two handcrafted glass sculptures. A length of barbed wire made in fragile glass speaks of its uselessness, apart from being an object of particular beauty. The painful message revealed in these pieces, which are created in different types of glass, plays on the duality of hurt. *Barbiturate I* was made from coloured glass that was very brittle, so the edition was repeated in a stronger form of glass, borosilicate. Periton comments about barbed wire, 'The hazards associated with its use turn upon its owner who must now take care of it. Handle with care - the fragile object.'

In *Pruning the Bramley Ring* 2015 **Colin Reid** revels in the clarity of glass, cast and highly polished to give the circular form a highly reflective quality. The golden ring, a prime example of the way he uses colour saturation in his work, is further described by contrasting sharp cuts around the inner and outer curves of the ring.



**Katrin Spranger, Water Storage** 2016. Photograph Sylvain Deleu



**Simon Periton, Barbiturate II** 2010



**Katrin Spranger, Water Scooping Bowl** 2018. Photograph Sylvain Deleu



**Colin Reid, Pruning the Bramley Ring** 2015

**Katrin Spranger** comments on the scarcity of water through her sculptures made from items of industrial glass and other found objects, taking a critical view on our fresh water supplies, the increasing demand for water and its pollution. She describes the pieces shown in this exhibition as parts of a dystopian narrative that she explored in a series titled *Aquatopia*, writing that '... pure water is on the verge of depletion, consumption is challenged and water waste is kept to a minimum.' *Water Storage* 2016 shows a vessel once filled with water that has evaporated leaving traces of limescale, giving its own patina to the vessel's interior, while the copper patination of the vessel's support and stopper speak of how items change when in contact with chemicals or oxides. Changes through contact between materials, purposefully or accidentally over time, is also explored in *Drinking Vessel*, "*Water Pipe*" 2017 and *Water Scooping Bowl* 2018. Spranger's use of scientific glass in *Drinking Vessel*, for example, further references chemical phenomena.

Danny Lane has kindly lent to the exhibition an industrial mould that was used in a factory in the north of England in the twentieth century, and one of the Pyrex vessels that was shaped in it. Ironically he has given the mould and vessel a title - *Last Flask*. A glass-blower would have blown molten glass into the mould using a long metal tube. This industrial item shows how the found glass elements in Katrin Spranger's *Water Storage* and *Water Pipe* would have originally been made.

Johannes von Stumm Arches 2015



Johannes von Stumm Medium Circle 2017



Julian Wild Flop 2008

The hallmark of **Johannes von Stumm's** sculpture is the mix of diverse materials he uses and the way he brings them together in eloquent compositions. Stone, steel, bronze, wood and glass are grouped in varying combinations. The over-arching form of a sculpture brings each material into focus through striking contrast: transparency, density, strength, colour and texture. Of the five pieces in the exhibition, it is worth pointing out that *Twenty-four* 2013 is in fact a game. If one of the wooden members were to be pulled out of the mix of blocks, the whole composition would fall apart.

For **Julian Wild**, a sculptor concerned with colour and surface in his work, glass is a perfect medium. In this simple formation of two elements, one folding or flopping over another, which in turn drops over the edge of its plinth, he has directed the inherent liquidity of glass to form the composition of *Flop* 2008.



Neil Wilkin, Australia Landscapes: 6 Athol 2018

**Neil Wilkin** has travelled frequently in Australia and lived in the North West Cape for two years from 2008, visiting again as recently as February 2018. *Australia Landscapes*, a series of blown glass bowls inspired by the geology and geography of the North West Cape and surrounding area of Western Australia, feature in this exhibition. Wilkin (who had planned to be a geologist when young) has written, 'The geology beneath our feet shapes and colours our environment in every way, from the rusty iron of the red Australian outback, to the sunshine on the ground, not least the rain in the verdant Welsh hills where the folded rocks turn everything upside down.' These pieces were made in Wales where Wilkin has his current studio.

In her glass sculptures and assemblages, **Rachael Woodman** celebrates the unique qualities of glass, which she has worked with for some thirty years. She says that for her '... blown glass requires a fine balance between control and extravagance and I continue to refine and explore the themes that weave in and out of my work. I dream in glass and whatever the dream, the material is rich and versatile enough to give it form.'

Ann Elliott, curator  
June 2018



Rachael Woodman, Gathering V 2015

## Exhibition Tour

Tuesday 3 July, 6.30 – 7.15pm

Curator Ann Elliott tours the exhibition with a number of the exhibiting artists. Free but please contact Canary Wharf Public Art Office to reserve a place on 020 7418 2257 or email [publicart@canarywharf.com](mailto:publicart@canarywharf.com)

### LIST OF WORKS

Dimensions in cms, height x width x depth

**Annie Cattrell**

**Conditions 2007**  
Optical sub surfaced glass, cloud formations  
Six elements, each  
40 x 15 x 15

'Fault' lochs and tributaries near Loch Ness 2018  
Borosilicate glass (Pyrex)  
15 x 100 x 50

**Sally Fawkes**

**Resounding**  
**Significance IV 2017**  
Kiln-cast, polished, engraved and mirrored glass with bright blue painted surface  
50 x 41 x 9  
*Courtesy Adrian Sassoon*

**Sally Fawkes and Richard Jackson**

**New Perspective 2016**  
Glass, mirror, wood, gold leaf; cast carved glass, engraved mirror, painted wood structure with gold leaf  
175 x 244 x 50

**Simon Hitchens**

**Silent Form 2004**  
Low iron glass and UV paint  
25 x 12 x 12

**Quiet Core 2007**

Low iron glass, UV glass paint, Carrara marble base  
210 x 65 x 65

**Quiet Core (maquette) 2007**

Low iron glass, UV paint, marble  
37 x 13.5 x 13.5

**Danny Lane**

**Blue Moon 2015**  
Pour cast cobalt glass and plaster  
Diameter 190

**Carved Cast 2 2015**

Unique relief:  
carved cast glass  
98 x 98 x 5

**Cornucopia 2015**

Unique relief:  
carved cast glass  
100 x 100 x 10

**Last Flask**

Industrial cast iron glass-blowing mould with Pyrex flask  
Mould: 120 x 100 x 100  
*Courtesy Danny Lane*

**Liliane Lijn**

**Fragile Footing 2000**  
Patinated bronze, cast glass, Perspex case, volcanic sand (Ayres Rock stone cast and artist's foot)  
30 x 42 x 42  
*Courtesy RODEO*

**Nested Foot 2001**

Cast glass, enamelled copper wire, glass base  
29 x 24 x 18  
*Courtesy RODEO*

**David Murphy**

**Spiller 2 2015**  
Glass  
32 x 22 x 23  
*Courtesy New Art Centre, Roche Court*

**Spiller 4 2015**

Glass  
22 x 32 x 20  
*Courtesy New Art Centre, Roche Court*

**Drawings from the X Series**  
**X (Third) 2014**  
**X (Seventeenth) 2014**  
**X (Twenty-second) 2014**  
Casein paint on paper  
Each 76 x 56/ 86 x 66 (framed)

**Yorgos Papadopoulos**

**Eye of Longevity 2015**  
**Stratified Jewels**  
Glass, silicone, pigments, stainless steel bezel and stand  
57 x 50 x 10

**Eye of Integrity 1 2016**  
**Stratified Jewels**  
Glass, silicone, 24ct gold leaf and powder, brass bezel and stand  
67 x 60 x 10

**Eye of Serenity I 2016**  
**Stratified Jewels**  
Glass, silicone, viridian pigment, silver leaf and powder, stainless steel bezel and stand  
67 x 60 x 10

**Eye of Abundance 2017**  
**Stratified Jewels**  
Glass, silicone, pigments, 24ct gold leaf and powder, brass bezel and stand  
67 x 60 x 10

**Eye of Equanimity 2017**  
**Stratified Jewels**  
Glass, silicone, pigments, 24ct gold leaf and powder, bezel and stand in haematite finish  
67 x 60 x 10

**Simon Periton**

**Barbiturate I 1998**  
Glass  
approx. 3 x 61 x 3  
*Courtesy Sadie Coles HQ and The Multiple Store*

**Barbiturate II 2010**

Glass  
3 x 61 x 3  
Edition of 35  
*Private Collection*

**Colin Reid**

**Pruning the Bramley Ring 2015**  
Kiln-cast and polished yellow-gold optical glass on a slate  
65 x 64 x 18  
*Courtesy Adrian Sassoon*

**Katrin Spranger**

**Water Storage 2016**  
Copper, patina, glass, limescale  
35 x 30 x 30

**Drinking Vessel, "Water Pipe" 2017**  
Copper, patina, glass  
30 x 12 x 10

**Water Scooping Bowl 2018**  
Copper, patina, synthetic fur, steel  
30 x 35 x 25

**Johannes von Stumm**  
**Medium Wickerwork 2012**  
Glass, granite, bronze, stainless steel.  
Edition 1 of 12  
51 x 51 x 12  
*Courtesy Hignell Gallery*

**Twenty-four 2013**  
Glass, bronze, stainless steel, granite, limestone, wood.  
Edition 1 of 12  
40 x 49 x 49  
*Courtesy Hignell Gallery*

**Arches 2015**  
Glass, bronze, stainless steel, limestone, granite with bronze base  
Edition 5 of 12  
65 x 72 x 50, base 90 x 40 x 40  
*Courtesy Hignell Gallery*

**Wheel 2017**  
Glass, granite, bronze, stainless steel  
Edition 2 of 6  
54 x 54 x 18  
*Courtesy Hignell Gallery*

**Medium Circle 2017**  
Glass, bronze, limestone  
Edition 6 of 12  
30 x 30 x 12  
*Courtesy Hignell Gallery*

**Julian Wild**  
**Flop 2008**  
Hand blown and kiln-formed glass  
10 x 20 x 20

**Neil Wilkin**

**Australia Landscapes**  
Blown glass  
**1 Talandgi 2018**  
17 x 29 x 30  
**2 Giralia 2018**  
23 x 21 x 21  
**3 Nanatura 2017**  
14 x 29 x 29  
**4 Nanatura too 2017**  
9 x 18 x 18  
**5 Mt Minnie 2018**  
20 x 28 x 28  
**6 Athol 2018**  
19 x 23 x 26  
**7 Hollister 2018**  
29 x 21 x 21  
**8 Learmonth 2018**  
22 x 25 x 24  
**9 Echidna Moon 2017**  
21 x 31 x 29  
**10 Winderabandi 2017**  
12 x 31 x 31

**Rachael Woodman**

**Gathering V 2015**  
Eighteen blown, cut and polished coloured glass tubes on a Corian base  
92 x 32 x 20  
*Courtesy Adrian Sassoon*

**Gathering XI 2016**  
Five blown, cut and polished coloured glass tubes on a painted hardwood base  
65 x 16 x 16  
*Courtesy Adrian Sassoon*

**Offering VIII 2017**  
Free-blown orange pillow with yellow collar containing nine cut, polished and faceted elements  
11 x 30 x 26  
*Courtesy Adrian Sassoon*

**Most of the works are for sale**

Photographs courtesy of the artists unless otherwise credited