

# ART MAP

Public art at  
Canary Wharf



# PUBLIC ART AT CANARY WHARF

This map identifies the works of art purchased, commissioned or loaned by Canary Wharf Group, which include stand-alone pieces and integrated artist architectural works. The works are numbered sequentially as to their location on the estate from west to east, and the text indicates whether they are sited inside (I) or outside (E).

Artists and key to works on map:

Bob Allen <sup>17</sup>	LBO Lichtbank <sup>57</sup>
Ron Arad <sup>2</sup>	Giusseppe Lund <sup>3</sup>
Jay Battle <sup>5</sup>	Michael Lyons <sup>34 47</sup>
Oliver Barratt <sup>10</sup>	Antoni Malinowski <sup>58</sup>
Alexander Beleschenko <sup>54 55</sup>	Bruce McLean <sup>23</sup>
Jeff Bell <sup>18</sup>	Keith Milow <sup>37</sup>
Emma Biggs <sup>27 33 51</sup>	Igor Mitoraj <sup>9 41 63</sup>
Helaine Blumenfeld <sup>45</sup>	Jennie Moncur <sup>50</sup>
Michael Brennand-Wood <sup>60</sup>	Henry Moore <sup>19</sup>
Jon Buck <sup>25</sup>	Ellis O'Connell <sup>64</sup>
Andrew Burton <sup>7</sup>	Tatiana Orloff <sup>12</sup>
Lynn Chadwick <sup>20</sup>	Lawson Oyekan <sup>38</sup>
Hugh Chapman <sup>6</sup>	Giles Penny <sup>14 22</sup>
Alison Crowther <sup>48</sup>	Julius Popp <sup>30</sup>
Bill Culbert <sup>68</sup>	Wendy Ramshaw <sup>11</sup>
Constance De Jong <sup>1</sup>	Martin Richman <sup>29 46</sup>
Yvonne Domenge <sup>61</sup>	Nigel Ross <sup>62</sup>
Suresh Dutt <sup>65</sup>	Sophie Smallhorn <sup>52 53</sup>
Sergio Fermariello <sup>36</sup>	Leo Stevenson <sup>13</sup>
Konstantin Grcic <sup>39</sup>	Sinta Tantra and LDI <sup>31</sup>
Charles Hadcock <sup>28 40</sup>	William Turnbull <sup>35</sup>
Nigel Hall <sup>67</sup>	Wales & Wales <sup>24</sup>
Maureen Anne Holley <sup>42</sup>	Julian Wild <sup>56</sup>
James Horrobin & SOM <sup>15 26</sup>	Terence Woodgate <sup>59</sup>
Philip Jackson & SOM <sup>21</sup>	Rachael Woodman <sup>44</sup>
Do König Vassilakis <sup>4 43 49</sup>	Robert Worley <sup>8</sup>
Gerald Laing <sup>16</sup>	Catherine Yass <sup>32</sup>
Danny Lane <sup>66</sup>	

## 1. CONSTANCE DE JONG • Speaking of the River 2000 • Audio benches



**E • CANARY RIVERSIDE** *Speaking of the River* was sponsored by Canary Wharf Group but was part of a wider project commissioned by Public Art Development Trust, which linked the river Thames in London with the river Hudson in New York. De Jong created a gentle, evocative sound-scape using recorded interviews and stories that relate the human experience of both these locations, told by people for whom the river is a daily presence. Two audio benches are located 100m apart on the riverside promenade.

## 2. RON ARAD • Windwand 2000 • Carbon fibre

**E • CANARY RIVERSIDE** *Windwand* is as tall as some of the buildings that surround it, a 50-metre high needle made of red carbon fibre. It was designed to flex gently in the wind, subverting one's expectations of what tall objects in this area should do. Ron Arad came to London from Israel in 1973 to study at the Architectural Association and is now regarded as one of Britain's most inventive designers, whose work crosses boundaries between art, design and architecture.



## 3. GIUSEPPE LUND • Gate • Sculptural Railings 1992 • Steel, bronze

**E • WESTFERRY CIRCUS** Inspired by the cycle of the seasons, Lund's *Gate* forms the entrance to the gardens at Westferry Circus, a remarkable work that incorporates delicate flowers flowing from a single stem set against a chunky grid, complemented by his *Sculptural Railings* that surround the gardens. Lund has had a long career working with metal, and has been influential in encouraging its creative use in the UK, organising exhibitions and advising bodies including the Crafts Council.



## 4. DO KÖNIG VASSILAKIS • Sasso Cosmico 2007 • Bronze, steel

**E • WESTFERRY CIRCUS** *Sasso Cosmico*, which translated from the Italian means 'Cosmic Stone', has been installed in the peaceful garden at Westferry Circus. The reflective surface captures the surrounding planting, foliage, architecture, sky and clouds. In this way it provides a constantly changing manifestation of the seasons and the weather systems. König Vassilakis' work is strongly influenced by the mythology and culture of ancient Greece and Rome. Two more of her sculptures are found in 40 Bank Street.



## 5. JAY BATTLE • Vanishing Point 1999 • Derbyshire stone, steel

**E • CANARY RIVERSIDE** *Vanishing Point* looks a little like the shell of a mythical sea creature that has perhaps been washed up from the Thames. The stone has been polished to reveal the natural, lined core. Having trained as a stone mason in Canada, Battle came to England to study stone carving and in 1997 became Head Carver at Salisbury Cathedral, contributing to its constant restoration works as well as running his own studio where he creates contemporary, self expressive work.



## 6. HUGH CHAPMAN • Growth Form 2012 2012 • Bronze



**E • WESTFERRY CIRCUS** Hugh Chapman's *Growth Form 2012* was cast at the nearby Bronze Age foundry in Limehouse. Suffering a head injury as a teenager, Chapman turned his back on academia to concentrate first on ceramics before turning to photography. He later returned to ceramics and sculptural form but soon began experimenting in other media, creating larger and bolder works. His work expresses what his experiences have taught him: the importance of life and light, contrast and reflection.

## 7. ANDREW BURTON • Chimney 2008 • Recycled fired bricks, steel

**E • WESTFERRY CIRCUS** Andrew Burton has created a number of works using miniature clay bricks, collaborating with artisans and artists in India, Korea and the Netherlands, investigating brick-making as a vehicle for sculpture. He first visited India in 1983. Close in form to chimneys of brick kilns the world over, *Chimney* is also a tribute to India's tallest brick minaret of the Qutub Minar near Delhi. This work was first shown at Canary Wharf as part of his exhibition in Jubilee Park in spring 2008.



## 8. ROBERT WORLEY • Avatar 2009 • Aluminium



**E • WESTFERRY CIRCUS** Robert Worley ARBS was the winner of the First@108 Public Art Award in 2009, a new annual award by the Royal Society of Sculptors to provide an opportunity for artists new to public art to create a large-scale sculpture commission. The Award was sponsored by Canary Wharf Group, who subsequently purchased Worley's sculpture *Avatar* for its permanent collection. *Avatar* portrays a hawk-like beast with a human form embedded in its back.



9. **IGOR MITORAJ • Centurione I**  
1987 • Bronze

**E • COLUMBUS COURTYARD** Igor Mitoraj (1944–2014) was born in East Germany of Polish/French parents and studied classical painting in Krakow before moving to Paris in 1968, and later travelled in South America. His enigmatic and monumental sculptures combine the surreal with the antiquity of Greece and Rome. At Canary Wharf there are three of his works, representing some of the themes that occupied him. *Centurione I* represents the head as an incomplete mask, suggesting the surviving part of an enormous whole.



10. **OLIVER BARRATT • Opening Lines • 2010**  
Turning Point • 2014 • Fibreglass, resin, stainless steel



**E • COLUMBUS COURTYARD** On loan from the artist. Oliver Barratt studied at Falmouth School of Art and was Henry Moore Fellow in 1990-92. He creates work for exhibition, private commissions and public projects. He has shown regularly in the UK and around the world, and his commissions have ranged from the Everest Memorial at Base Camp, Mount Everest in Nepal to a work to celebrate Liverpool as European City of Culture.

11. **WENDY RAMSHAW • Columbus Screen**  
2000 • Steel, Perspex

**E • COLUMBUS COURTYARD** When Canary Wharf commissioned jewellery designer Wendy Ramshaw (1939–2018), the Columbus theme led her to a design based on the navigational charts used by the great explorer, an apposite choice given the proximity of Greenwich and its associations with maritime history. Best known for her jewellery, intricate brooches and rings, which can be seen at the V&A Museum and other collections, she also tackled large-scale architectural works, such as the Edinburgh Gate at Hyde Park, 2010.



12. **TATIANA ORLOFF • Planters**  
2001–02 • Bronze



**E • COLUMBUS COURTYARD** Tatiana Orloff is perhaps best known for her portrait sculpture. During her career she has worked in a variety of materials and techniques, which include welding in mild steel. The mastering of each new discipline has had an influence on her work as a whole. These 12 planters reflect her skill in ceramics transposed here into sculpture in bronze. They are unique, designed specifically for Canary Wharf, and were originally located either side of a short flight of steps in Canada Square Park.

13. **LEO STEVENSON • The Hibbert Gate**  
2000 • Bronze, stone



**E • ADJACENT TO NORTH DOCK, WEST** This replica of the main gate was commissioned to commemorate the original entrance to the West India Docks, built in 1803. The ship on top of the arch is a West Indiaman named *Hibbert*, which went to sea between 1785 and 1813 and travelled extensively to the West Indies, bringing back sugar, rum, cotton, coffee and tropical hardwoods. All drawings of the ship are now lost but this model by Leo Stevenson was made based on extensive research into records of West Indiamen of the period.

14. **GILES PENNY • Man with Arms Open**  
1995 • Bronze

**E • WEST INDIA AVENUE** Giles Penny's *Man with Arms Open* is a roughly hewn bronze figure with his head thrown back and arms outstretched. Penny came to the attention of Canary Wharf Group when this work, together with another of his bronzes, *Two Men on a Bench*, was shown as part of the Millennium exhibition, *The Shape of the Century* in 1999, held in Salisbury and at Canary Wharf. Both sculptures were then purchased and form part of the permanent collection of works of art on the estate.



15. **JAMES HORROBIN & SOM • Cabot Square Railings**  
1992 • Steel



**E • CABOT SQUARE** A master craftsman in architectural and domestic forged ironwork, James Horrobin worked with architects Skidmore, Owings & Merrill (SOM) to design two sets of railings for Canary Wharf. The perimeter *Cabot Square Railings* are reminiscent of the cogs on a steam engine, and make a subtle addition to the ambiance of this popular square. Horrobin has created a wide diversity of architectural, ecclesiastic, domestic and sculptural works from his Doverhay Forge Studios in Somerset.

16. **GERALD LAING • Relief Portrait of Michael von Clemm**  
1998 • Bronze

**E • CABOT SQUARE** A bronze relief portrait by Gerald Laing (1936–2011) set on a Portland stone plinth commemorates Michael von Clemm (1935–1997), 'investment banker and pioneer of the Euromarkets whose vision helped to create this financial centre'. Laing first came to fame as one of the significant British Pop artists in the 1960s, known for paintings that commented on the contemporary scene. He later focused on sculpture, first abstract then figurative subjects, and undertook a number of high profile commissions.



17. **BOB ALLEN • It Takes Two**  
2002 • Bronze



**E • CABOT SQUARE** Following a serious operation, Bob Allen was advised to take up carving to strengthen his left arm. Discovering he had talent, Allen began creating sculpture, taking his inspiration from nature, often carving wood using traditional tools and working in the open air. *It Takes Two* is a bronze cast of a carving from the fallen bough of an ancient English Yew listed in the Domesday Book. Allen's aim is to reveal the hidden quality he sees in the wood. Here it was the female form that emerged first, later a male form.

18. **JEFF BELL • Cast Glass Panels**  
1992 • Cast lead crystal

**E • CABOT SQUARE** Jeff Bell's *Cast Glass Panels* form the cladding for the four ventilation shafts in Cabot Square that service the car park below, turning the functional into a spectacle of light and colour. Born in Yorkshire, Bell established his studio in London in 1986 and has built up a reputation for making unique cast glass sculpture, furniture and architectural pieces. He enjoys pushing the boundaries of the application of his chosen material and has cast the most unlikely structures, including a bath tub and a spiral staircase.



19. **HENRY MOORE • Draped Seated Woman**  
1957-58 • Bronze • 2 in an edition of 6

**E • CABOT SQUARE** Henry Moore's *Draped Seated Woman* was purchased in 1962 under London County Council's Patronage of the Arts Scheme for the Stifford Estate in Stepney. In 1997, when the estate's tower blocks were due for demolition, the sculpture was moved for safekeeping to Yorkshire Sculpture Park. In 2015 the new Mayor of Tower Hamlets pledged to bring the sculpture back to the borough and Cabot Square was chosen as its temporary home. The reinstatement of this important piece of the borough's artistic heritage has been funded by Canary Wharf Group on behalf of London Borough of Tower Hamlets.



20. **LYNN CHADWICK • Couple on Seat**  
1984 • Bronze



**E • CABOT SQUARE** *Courtesy of the Lypiatt Studios and Pangolin Editions.* Lynn Chadwick (1914–2003) began his career as an architectural draughtsman but after World War II he took up sculpture. *Couple on Seat* is one of his later works. He produced many pieces with figures in various positions, following in the tradition of sculptor Henry Moore. Chadwick created a permanent exhibition of his work at his home at Lypiatt Park in Gloucestershire. An exhibition of his work was held in Canary Wharf in 2004.

21. **PHILIP JACKSON & SOM • Bronze Bowls**  
1992 • Bronze



**E • CABOT SQUARE** Philip Jackson CVO is best known for his figurative bronze sculptures, such as the equestrian statue of the Queen commissioned for her Golden Jubilee, the memorial statue of The Queen Mother in The Mall unveiled in 2009, and his group of seven figures for the Bomber Command Memorial in Green Park in 2012. At Canary Wharf he worked with architects Skidmore, Owings & Merrill (SOM) to design the unique planters for the entrance steps into Cabot Square, and also found at Wren Landing.

22. **GILES PENNY • Two Men on a Bench**  
1995 • Bronze

**E • WREN LANDING** Giles Penny's *Two Men on a Bench* is a large bronze work in the classical figurative tradition, which has a contemplative air as well as an element of fun. Simplified surfaces and contours imbue it with a monumental presence and narrative sculptural language. Penny came to the attention of Canary Wharf when this and another of his bronzes, *Man with Arms Open*, were shown as part of the Millennium exhibition *The Shape of the Century* in 1999. Both works were purchased by Canary Wharf Group.



23. **BRUCE MCLEAN • Sculptural Railings**  
1992 • Steel



**E • FISHERMAN'S WALK, WREN LANDING** Bruce McLean's intervention at Canary Wharf is the sculptural railing alongside Fisherman's Walk. The 40-metre long charcoal steel rail is heavily worked with shapes, faces, circles and squares, true to his style. McLean challenges the traditional structure of the railing, subverting the straight line with wit and vigour. McLean has worked on numerous architectural schemes in collaboration with architect Will Alsop, including the Queen Mary College School of Medicine & Dentistry in Whitechapel.

24. **WALES & WALES • Benches**  
1992 • Beech

**E • WREN LANDING AND THROUGHOUT ESTATE** Husband and wife design team Wales & Wales have created many of the wooden benches that are found in Canary Wharf's exterior and interior spaces. Their work is influenced by architecture, characterised here by the subtle sensitivity with which the benches relate to their surroundings. Originally trained as cabinet makers, they soon became more interested in the design process and the scale of their production increased.





25. JON BUCK • Returning to Embrace  
1999 • Bronze



**E • 10 CABOT SQUARE FORECOURT** Jon Buck's sculpture appears to show a couple locked together, gazing into each other's eyes. Closer examination reveals a strange fusion of forms, their bodies so far intertwined as to have become a single organism. Central to Buck's work is an interest in our connection to the natural world and his figures depict not only men and women but also Man and Nature. He has long been fascinated by art outside the Western tradition, particularly African sculpture.

26. JAMES HORROBIN & SOM • Promenade Railings  
1992 • Steel

**E • MACKENZIE WALK AND DOCKSIDE PERIMETER** A master craftsman in architectural and domestic forged ironwork, James Horrobin worked with architects Skidmore, Owings & Merrill (SOM) to design two sets of railings for Canary Wharf. The *Promenade Railings* along the entire perimeter of the docks echo sails on a sailing boat. Horrobin has created a wide diversity of works, encompassing architectural, ecclesiastic, domestic and sculptural pieces.



27. EMMA BIGGS • Pattern for Democracy  
2008 • Mosaic

**I • CABOT PLACE MALL, GROUND LEVEL** Emma Biggs' floor mosaic in Cabot Place, *Pattern for Democracy*, is a contemporary take on a traditional geometrical floor. Instead of striving for machine-like precision, elements of the design vary in colour, form and even direction, the differences combining to create a harmonious whole, much like the way we as individuals can harness our variety to create a benign society. A second, smaller roundel is located at the entrance from Cabot Square.



28. CHARLES HADCOCK • Helisphere  
2009 • Cast iron

**E • HERON QUAYS DLR STATION** In *Helisphere* Charles Hadcock has combined the characteristics of the sphere with that of the helix – a curve in 3-dimensional space. The sphere is made in horizontal sections, which spin out of alignment with its skin, causing a curved and stepped distortion that is the helix curve. Walking around the sculpture provides the viewer with a multiplicity of gently changing shapes. *Helisphere* and *Torsion II*, also in the permanent collection, were exhibited in Jubilee Park in 2011.



29. MARTIN RICHMAN • Float  
2002 • Light, glass, steel



**E • NORTH COLONNADE** Martin Richman's *Float* was designed to transform an otherwise unremarkable space into an uplifting visual experience after dusk. His working life began as a lighting designer in the music industry, but from 1985 he started his artistic career exploring the medium of light. He has had numerous exhibitions as well as permanent public commissions and temporary projects. In 2010 he completed a scheme with Eric Parry Architects, illuminating the faience façade of a building in Bond Street, London.

30. JULIUS POPP • bit.fall 'London Games'  
2012 • Valves, pump, computer, filter • 1 in an edition of 5



**E • CHANCELLOR PASSAGE UNDER DLR BRIDGE OVER MIDDLE DOCK** Julius Popp's *bit.fall* produces an ever-changing cascade of words, taken from live newsfeeds from the media. Using sophisticated technology, a series of valves open at exactly the right moment to let droplets of water fall to form letters. The words appear in mid-air, illuminated from above as they move downwards, and are only visible for the time it takes to drop before dissolving forever. *bit.fall* is timed to come on at dusk.

31. SINTA TANTRA • A Beautiful Sunset Mistaken for a Dawn  
2012 • Paint, with underbridge lighting scheme by Lighting Design International (LDI)

**E • DLR BRIDGE OVER MIDDLE DOCK** Sinta Tantra's inspiration was drawn from the natural elements, ever-changing light and towering buildings of Canary Wharf. Sunset and sunrise influenced her palette: blues and greys working well during the day; purples and pinks at night. LDI's lighting scheme brings the bridge to life at dusk. LED projectors wash soft light from each end, changing from early to late evening.



32. CATHERINE YASS • Descent: HQ3  
2002 • Photographic lightbox



**I • HERON WALK LINK TO JUBILEE PLACE, LOWER LEVEL** Between November 2001 and January 2002 Catherine Yass was given permission to take photographs and film from one of the Canary Wharf towers under construction, for a body of work exhibited for her Turner Prize nomination in 2002. *Descent: HQ3* is one of three large-scale photographic images subsequently commissioned by Canary Wharf Group. Yass is noted for her films and intensely-coloured photographs that often combine the positive and the negative.

33. EMMA BIGGS • Sartor Resartus  
2003 • Stone and glass mosaic



**I • HERON WALK TO JUBILEE PLACE, LOWER LEVEL** Emma Biggs' Mosaic Workshop is one of Britain's leading studio workshops, creating walls, floors and small-scale artworks using the ancient method of mosaic. *Sartor Resartus* depicts a playful collage of the different forms of dress of the office workers of Canary Wharf. Between the two wall panels, a floor roundel shows an amusing collage of footwear, from office brogues to dance slippers. Additional mosaics by Biggs are found in Cabot Place and Jubilee mall.

34. MICHAEL LYONS • Unity of Opposites: Vortex  
2001 • Copper, patinated and waxed



**E • ADAM'S PLAZA** *Unity of Opposites: Vortex* is one of a number of works inspired by Michael Lyons' visits to China, for whose culture he developed a deep affinity. Echoing the writings of Chinese philosophers, this sculpture has been described as embodying the tensions within modern society between materialistic cravings and spiritual needs. This work and another sculpture, *Shepherd of the Sun*, were purchased following Lyons' exhibition at Canary Wharf in 2014.

35. WILLIAM TURNBULL • Blade of Venus  
1985 • Bronze

**I • ONE CANADA SQUARE LOBBY, GROUND LEVEL** *Blade of Venus* by William Turnbull (1922–2012) is part of a series of bronzes that originated in the shape of Japanese swords and Chinese chopping knives. The metamorphosis of these hidden references adds an element of ambiguity and the surreal, giving the image a wide frame of reference and a compelling figurative identity. Turnbull's bronzes are distinguished by a rich contrast in surface, patina and detail, which create a kind of skin.



36. SERGIO FERMARIELLO • Guerrieri (Warriors)  
2013 • Aluminium laser cut-out, paint



archetypal symbols and shapes from antiquity and mythology. In 1995 he began making works that were part painting part sculpture, as in the pair of works here.

**I • ONE CANADA SQUARE LOBBY, GROUND LEVEL** Initially studying sciences at the University of Naples, Sergio Fermariello soon turned his attention to art, focussing on ideas around collective unconscious memory. In 1993 he represented Italy at the Venice Biennale with a body of work developing his exploration of 'The Warrior', taking

37. KEITH MILOW • Twentieth Century Thames  
1998 • Oxidised iron

**I • ONE CANADA SQUARE LOBBY, GROUND LEVEL** *Twentieth Century Thames*, Keith Milow's series of works for Canary Wharf's signature building, are millennial in their conception. If you look closely at the apparently rusty discs, hundreds of embossed names are revealed. Some are immediately recognisable, others more obscure, but all are artists, composers, writers and architects who made their mark in the twentieth century. A prolific sculptor, painter and installation artist, Milow has exhibited extensively since the 1960s.



38. LAWSON OYEKAN • Trail with Light (LIP) Series  
1998 • Terracotta

**I • ONE CANADA SQUARE LOBBY, GROUND LEVEL** Four works from Lawson Oyekean's series *Trail with Light* are on permanent display in One Canada Square, rough-hewn terracotta vessels that have been described by Oyekean as reflecting emotional experiences in their surface treatment. They look as if they have been exploded and put back together again. Oyekean was born in South London and raised in Nigeria. In 2001 he won the Grand Prix Award in the 1st World Ceramic Biennale, held in Korea. He had a solo exhibition at Canary Wharf in 2011.



39. KONSTANTIN GRIC • Six Public Clocks  
1999 • Steel, glass



**E • REUTERS PLAZA** *Six Public Clocks* by Konstantin Grcic was the winning design in a competition inviting proposals for this public space. His playful installation is based on the iconic Swiss railway clock but here each of the 12 faces shows a single and different numeral. German designer Grcic is best known for his furniture and product design. Based in Munich but working internationally, he has won numerous prestigious awards, including Honorary Royal Designer for Industry awarded by the Royal Society of Arts in 2009.

40. CHARLES HADCOCK • Torsion II  
2009–11 • Cast iron

**E • BANK STREET, OUTSIDE JUBILEE PARK** Charles Hadcock's *Torsion II* has been described as being like a stairway to the stars. It is an example of the artist's practice of revisiting his sculptures over time, transforming them in the process, part of his strategy to kick-start new ideas and new sources of inspiration. Here Hadcock added further sections to an existing work *Torsion I*, already a tall spiralling form, as he was preparing for his exhibition in Canary Wharf's Jubilee Park in spring 2011. *Torsion II* and *Helisphere* were purchased for the collection.





41.

IGOR MITORAJ • Testa Addormentata

1983 • Bronze




E • BANK STREET, OUTSIDE WEST WINTERGARDEN

The bandaged face of *Testa Addormentata* ('Head Asleep') is one of three sculptures by Igor Mitoraj (1944–2014) located in Canary Wharf. His enigmatic works combine the surreal with the antiquity of Greece and Rome. His earlier sculpture was predominantly in terracotta or bronze, but he turned to marble following a trip to Carrara, Italy in 1979. In 2012 he was awarded the Knight Commander's Cross, one of Poland's highest honours.

42.

MAUREEN ANNE HOLLEY • The Spirit of East London

2007 • Photographic lightbox



I • WEST WINTERGARDEN, GROUND LEVEL

Maureen Anne Holley has always been fascinated by London: its architecture, urban landscape and people. *The Spirit of East London* was purchased by Canary Wharf Group from her 2007 degree exhibition at the University of East London, a photographic montage set within a composite lightbox that captures the spirit and atmosphere of docklands, the vibrancy of regeneration as well as her East End childhood, where her father worked in the Royal Docks.

43.

DO KÖNIG VASSILAKIS • Tree

2003 • Bronze

I • 40 BANK STREET LOBBY, GROUND LEVEL

Do König Vassilakis' work is strongly influenced by the mythology and the culture of Ancient Greece and Rome. Her long-standing partnership with the Greek artist Takis, who she met in 1968 at the Venice Biennale, led to extensive travel, returning to Greece in 1974. Their close friendship with leading artists active during the 1960s and 1970s, including Salvador Dali, Max Ernst and Arman, served to infuse her work with a surrealist edge, beautifully expressed in this bronze tree.




44.

RACHAEL WOODMAN • Vertical 40

2004 • Glass

I • 40 BANK STREET LOBBY, GROUND LEVEL

Rachael Woodman's tall elegant, glass pieces were created especially for 40 Bank Street and they mirror the far-reaching skyscrapers that surround the building. Her work shows a concern for simplicity of line and purity of form, whilst the subtle colours celebrate the inner beauty of glass. Woodman has worked in the medium for many years, and her glasswork is found in a number of public collections, including the V&A Museum and the Contemporary Arts Society.




45.

HELAINE BLUMENFELD OBE • Fortuna

2016 • Bronze

E • JUBILEE PARK

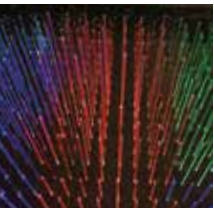
*Fortuna* is Helaine Blumenfeld's most ambitious work to date. Commissioned for Canary Wharf Group's new district, under construction, this monumental sculpture was inspired by Fortuna, the Roman goddess of luck, and evokes the fullness and complexity of the human condition. Best known for her large-scale outdoor commissions, Blumenfeld is passionate about bringing sculpture into public spaces. Notable works in London include *Tempesta* overlooking Hyde Park, and *Meridiana* in Holland Park.



46.

MARTIN RICHMAN • We Could Meet

2015 • Acrylic, fibre optics, electronics



E • CROSSRAIL PLACE, QUAYSIDE

Martin Richman is interested in how art can improve the quality of life in cities, humanising and helping to give locations a sense of place. *We Could Meet* consists of a grid of over 500 illuminated acrylic rods installed in the water channel and visible from above, programmed so that it changes colour and frequency throughout the day and evening.

As the lights change colour, the juxtapositions of our colour perception change as well - red in a field of blue appears different to the same red in an orange field.

47.

MICHAEL LYONS • Shepherd of the Sun

1994 • Steel, painted

I • CROSSRAIL PLACE ROOF GARDEN.

While creating *Shepherd of the Sun* Michael Lyons began to think of the good shepherd of Christianity, but the discs also seemed to have a planetary or solar reference, bringing a more primitive or pagan association. Both notions are reflected in the title: Orion, the mythological hunter, is often referred to as The Shepherd and the constellation is associated with the sun-god. This work and *Unity of Opposites: Vortex* were purchased following Lyons' exhibition at Canary Wharf in 2014.




48.

ALISON CROWTHER • Kidney I • Kidney II

2008 • Green oak

I • 40 BANK STREET LOBBY, GROUND LEVEL

Alison Crowther is both a sculptor and a furniture maker. Her preferred medium is green oak, which she always tries to source from sustainable woodland. *Kidney I* is carved in direct relation to the medullary rays of the wood, the carving following them from 'top' to 'bottom' of the form. *Kidney II* relates to the annual rings on the wood, the rippling surface and carving marks following their concentric 'rings' around the form. Gentle forms, they appear as soft and malleable as kidney would be.



49.

DO KÖNIG VASSILAKIS • Angelo I

2000 • Bronze, steel, glass, gilded ceramic



I • 40 BANK STREET LOBBY, GROUND LEVEL

*Angelo I* was the second work by Do König Vassilakis to be purchased for Canary Wharf's permanent collection. This sculpture reflects the artist's keen interest in Greek mythology and culture, as well as in Surrealism. Both pieces were cast in Italy where the artist has lived since 1989, using the foundries of Pietrasanta and Impruneta. A third sculpture is located in Westferry Circus.


50.

JENNIE MONCUR • Redberries • Blueberries

1990 • Paint on linen

I • 40 BANK STREET LOBBY, GROUND LEVEL


Jennie Moncur works mainly in textiles to create sumptuous and robust woven designs. As unexecuted designs for tapestries, her *Redberries* and *Blueberries* paintings echo the same bold shapes and bright colours as the weavings, abstracting and juxtaposing traditional and decorative references. Moncur has carried out a number of large-scale commissions in different media, including the linoleum floor at the ICA, London in 1987, reinstated in 2008.



51.

EMMA BIGGS • Wharf Walk

2003 and 2013 • Stone and glass mosaic



I • JUBILEE PLACE MALL, LOWER LEVEL

Emma Biggs' *Wharf Walk* takes us through Jubilee Place, following a trail of floor mosaics depicting some of the trades passing through the dockyards that flourished here. Each image is framed by a piece of evocative text, derived from Biggs' careful research for the commission in 2003. In 2013, when the mall was extended to a lower floor, Biggs was invited to create four new mosaics on the same theme. *Wharf Walk* now comprises 17 floor mosaics in all.


52.

SOPHIE SMALLHORN • Colour West

2004 • Vinyl

I • JUBILEE LINE STATION, NORTH-WEST ESCALATORS TO MALL, LOWER LEVEL

Geometry and flat saturated colour are focal points of Sophie Smallhorn's practice. Her palette is deceptively simple: proportion and composition are manipulated to create playful and pleasing juxtapositions. Smallhorn trained in furniture design, and moved into sculpture after graduating. She has since undertaken a range of international exhibitions and commissions, including an installation in One Canada Square in 2004.



53.

SOPHIE SMALLHORN • Colour East

2004 • Vinyl



I • JUBILEE LINE STATION, NORTH-EAST ESCALATORS TO MALL, LOWER LEVEL

Geometry and flat saturated colour are the focal points of Sophie Smallhorn's practice. Her palette of coloured vinyls is deceptively simple: proportion and composition are manipulated to create playful and pleasing juxtapositions. Smallhorn trained in furniture design, and moved into sculpture after graduating. She collaborated with Populous Architects to design a spectrum of colours for the exterior 'Wrap' and internal features of the 2012 Olympic Stadium.

54.

ALEXANDER BELESCHENKO • Art Glass Wall

2002 • Antique mouth-blown glass



I • CITIGROUP, GROUND LEVEL

*Not publicly accessible without permission from Citi.* Alexander Beleschenko specialises in architectural glass, using a variety of techniques to produce beautiful and dramatic effects. His two glass walls for Canary Wharf demonstrate different aspects of his work. Both are illuminated through computer controlled lighting, creating slowly changing effects. Here 'walls of light' create a corridor made of antique mouth-blown glass infilled with white resin.


55.

ALEXANDER BELESCHENKO • Art Glass Wall

2002 • Glass, lighting

I • CITIGROUP ENTRANCE, CANADA PLACE MALL, LOWER LEVEL

*Not publicly accessible without permission from Citi.* Alexander Beleschenko's second glass wall for Canary Wharf is visible from the public walkway. Here he employed a new technique using poured resin infill combined with enamel glass to create swirling shapes. Beleschenko has undertaken numerous public commissions, including works for the Welsh Assembly Building in Cardiff, the Met Office in Exeter and Millennium Place in Coventry.



56.

JULIAN WILD • Origin (Vertical)

2017 • Painted steel, polished stainless steel



E • CROSSRAIL PLACE ROOF GARDEN

Julian Wild uses a range of materials from polished and painted stainless steel to glass and ceramic. Recent work includes a series of sculptures that act as man-made versions of natural structures. Wild also looks at the relationship between colour and sculpture. In some works the surface of the material underneath is revealed as he leaves areas unpainted or splits open a coloured sculpture to reveal its shiny metallic core.



**57. LBO LICHTBANKOBJEKTE • Lightbenches 'Classic'**  
2011 • Translucent glass, LED

**E • CANADA SQUARE PARK** Created by German design duo Heidi and Bernd Spiecker, the ten benches are illuminated through a programmed sequence, adding a new dimension to taking the weight off your feet. The *Lightbenches* were launched as part of the Festival of Lights in Berlin in 2011. Bernd explains 'the emotional interaction of light and colours should get the park bench out of its conventional context and open up a new perception of these objects to the viewer'.



**58. ANTONI MALINOWSKI • Untitled**  
2000 • Acrylic on canvas

**I • CANADA PLACE MALL, LOWER LEVEL** Antoni Malinowski's painting in brilliant blue is executed in his trademark pure pigment, resulting in a vivid and vibrant matt finish. It evokes dreams of river currents, shoals of fish, and the gentle play of light on water. The original floor of the adjacent mall, since replaced, was designed by Malinowski. He has undertaken a number of public commissions working with architects including the Royal Court Theatre, London where he created a wall drawing of 86 sq m.



**59. TERENCE WOODGATE • Seating**  
2000 • Bead-blasted aluminium



**I • CANADA PLACE MALL, LOWER LEVEL** Terence Woodgate designed the public seating in the Canada Place mall to complement the original floor design by Antoni Malinowski, since replaced, which evoked a sense of water. In response, Woodgate decided to create aluminium seating with invisible fixings that appear to float like rafts across the floor and reflect the light from above. Woodgate established his design studio in 1988 specialising in furniture and lighting, and has designed public seating for many varied environments.

**60. MICHAEL BRENNAND-WOOD • Flight Paths**  
2005 • Mosaic, wood, metal

**I • EAST WINTERGARDEN, GROUND LEVEL** Primarily known as a textile artist, Michael Brennan-Wood created *Flight Paths* in response to the colours, textures and architecture of the East Wintergarden. Four constructed relief panels hang in pairs either side of this airy glass-roofed space, each panel comprised of layers of tracks made up of tiny mosaic tiles in red, white, black and grey. Like drawings suspended in air, the works are diagrammatical interpretations of the wing tip vortexes alluded to in the title, *Flight Paths*.



**61. YVONNE DOMENGE • Coquino Coral**  
2015 • Polymer with onyx powder, stainless steel base



**E • JUNCTION OF BANK STREET / UPPER BANK STREET** Yvonne Domenge was one of four contemporary Mexican artists exhibiting their work at Canary Wharf as part of Mexico UK Year of the Arts 2015. Her work is defined by its abstract and organic nature, her subject-matter reflecting the relationship between man and the natural world. Here she evokes a marine scene, inviting the viewer to step back from the commotion of urban life to contemplate the beauty and fragility of coral formations.

**62. NIGEL ROSS • Cross Way • 2003 • European larch Arbor • 2013 • Oak**

**E • MONTGOMERY SQUARE** *Cross Way* and *Arbor* were carved by hand from single tree trunks. Self-taught sculptor Nigel Ross developed his skills after working as a tree surgeon in London and as a forest contractor on the Isle of Arran. By 1995, he was working fulltime as a sculptor and maker, usually using fallen trees and taking inspiration from the rhythms and energy of nature. Some of his works have a functional element and his sculptural benches are found in rural and urban settings.



**63. IGOR MITORAJ • Centauro**  
1984 • Bronze



**E • MONTGOMERY SQUARE** Igor Mitoraj's *Centauro* shows the great mythological beast partially incomplete but ready for battle. A truly European artist, Mitoraj (d.2014) was born in East Germany of Polish/French parents and initially studied classical painting in Krakow before moving to Paris in 1968. He began experimenting with sculpture following a visit to South America and then embarked on a series of study trips to Greece. Two other sculptures are located on the estate, in Columbus Courtyard and outside West Wintergarden.

**64. EILIS O'CONNELL • Sacrificial Anode**  
2007 • Cast bronze, stainless steel



**E • MONTGOMERY SQUARE** Made in varying materials from steel and bronze to plastics and found objects, Eilis O'Connell's sculptures show her meticulous attention to surface detail and close observation of the world around her. A 'sacrificial anode' refers to an anode attached to a metal object, such as a boat or underground tank, in order to inhibit its corrosion. This sculpture was purchased following O'Connell's exhibition in Jubilee Park in spring 2013.

**65. SURESH DUTT • Drawing Cube (Blue)**  
2010 • Mild steel

**E • MONTGOMERY SQUARE** Suresh Dutt was the winner of the First@108 Public Art Award in 2010, the second year of this award by the Royal Society of Sculptors to provide an opportunity for artists new to public art to create a large-scale sculpture commission. The Award was sponsored by Canary Wharf Group in its first two years. Part of the Award was the opportunity to display the finished sculpture at Canary Wharf, and *Drawing Cube (Blue)* has now been added to Canary Wharf's permanent collection.



**66. DANNY LANE • Parting of the Waves**  
2003 • Glass, steel

**I • 20 CANADA SQUARE LOBBY, GROUND LEVEL** *Not publicly accessible without permission.* Danny Lane is well known for his monumental sculptures made of horizontally stacked glass. His work ranges from glass furniture combined with wrought iron, to large-scale architectural commissions. At Canary Wharf he explored for the first time the potential of stacking in the vertical and created two undulating glass walls, which transform this space into an experience likened to the 'parting of the seas'.



**67. NIGEL HALL RA • Kiss**  
2000 • Painted steel



**E • SOUTH COLONNADE** Nigel Hall's *Kiss* comprises two elements, a cone and a wedge, positioned to balance naturally, but - held slightly apart at the base - a tension shimmers between them. Often informed by his intense interest in landscape, Hall's sculptures explore spatial ambiguity in deceptively simple compositions, which often employ mathematical constructs in their resolution.

*Kiss* was exhibited as part of Hall's exhibition at Canary Wharf in autumn 2016, which focused on his use of elliptical and orbital configurations.

**68. BILL CULBERT • Coup de Foudre II**  
2009 • Neon

**I • CHURCHILL PLACE MALL, LOWER LEVEL** Bill Culbert is one of the world's leading light artists and has been working in this medium for over forty years, with works in public collections worldwide. His neon light sculpture, *Coup de Foudre II*, consists of lines of coloured light that move effortlessly inside and outside the building creating the illusion of one continuous piece. It was fabricated by the Birmingham-based City Neon Sign Company Ltd, whose director Laszlo Gregor has collaborated with Culbert and other artists.



**COMING SOON**



**RICHARD HUDSON • Tear**  
2018 • polished mirrored steel, Edition 1/3



**RICHARD HUDSON • The Knot**  
2018 • polished mirrored steel, Edition 1/3

The public art collection at Canary Wharf is constantly evolving. New pieces are added from time to time, and works may be moved to a new location, or temporarily removed for restoration. In Spring 2019, two sculptures by Richard Hudson will be installed on the estate.

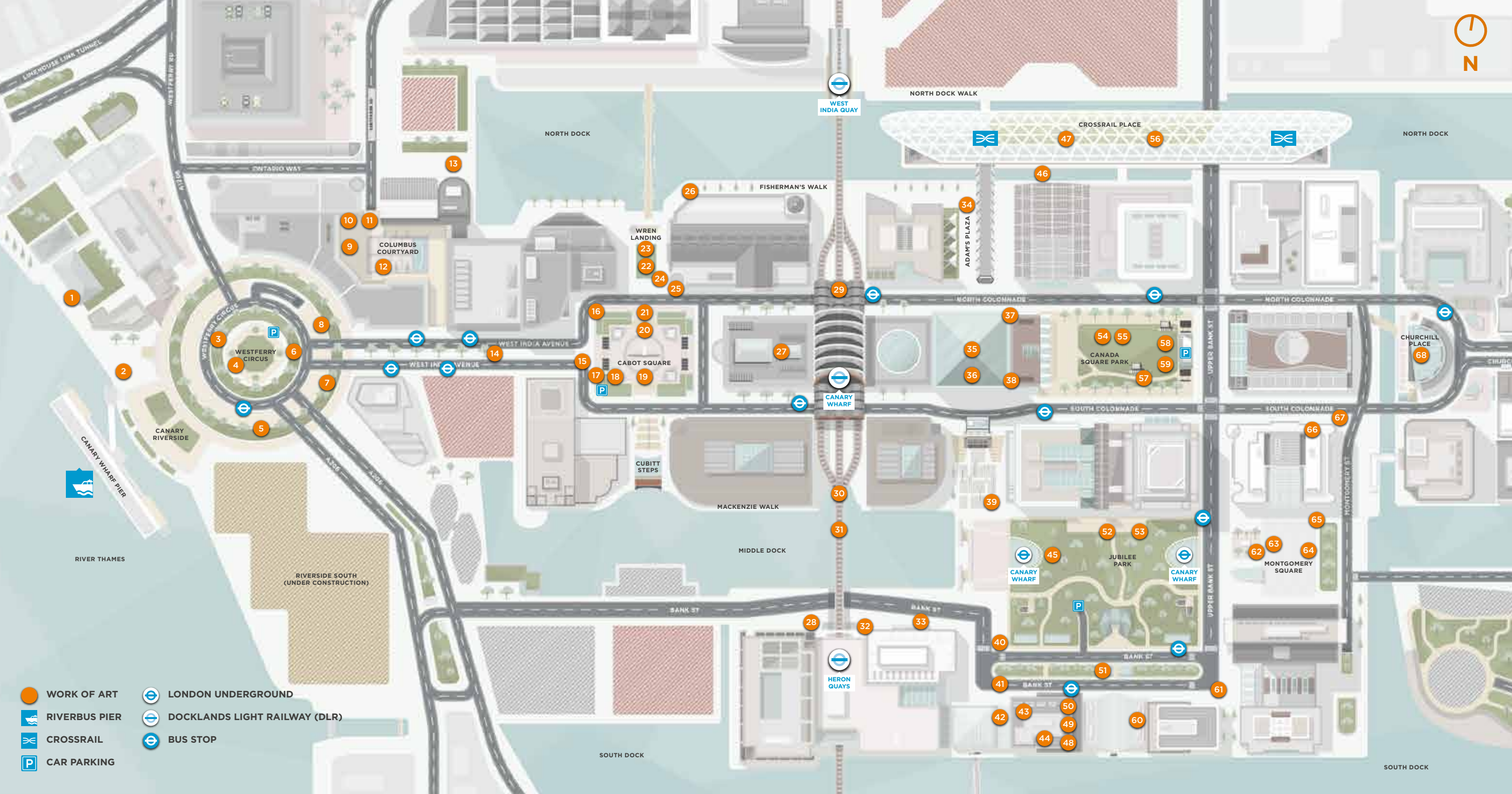
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For further information contact  
Public Art, Canary Wharf Group  
One Canada Square, Canary Wharf  
London E14 5AB  
Telephone 020 7418 2000  
publicart@canarywharf.com

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-  WORK OF ART
-  RIVERBUS PIER
-  CROSSRAIL
-  CAR PARKING
-  LONDON UNDERGROUND
-  DOCKLANDS LIGHT RAILWAY (DLR)
-  BUS STOP