

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' with **blue** numbering, or outside 'O' with **orange** numbering.

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Photographs by Aurelio Amendola, Alexander Beleschenko, Theresa Bergne, Rod Dorling, Suresh Dutt, David Hoffman, Lesley Johnson, Melissa Kojan, Joe Low, Iain McLean, Peter Matthews & Folio Photography, Nunzio Prenna, Heini Schneebeli, Andy Spain, Philip Vile, Richard Waite, Keith Watson, Sally Williams
Photographs of Henry Moore Draped Seated Woman © Henry Moore Foundation

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



O • 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

O • 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



O • 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

O • 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.



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

O • 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



O • 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

O • 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 culture. 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



O • 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


O • 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.

WENDY RAMSHAW • Columbus Screen
2000 • Steel, Perspex


O • 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.



11.

TATIANA ORLOFF • Planters
2001–02 • Bronze


O • 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.



12.

LEO STEVENSON • The Hibbert Gate
2000 • Bronze, stone

O • 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.



13.

GILES PENNY • Man with Arms Open
1995 • Bronze

O • 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.



14.

JAMES HORROBIN & SOM • Cabot Square Railings
1992 • Steel



O • 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 ambience of this popular square. Horrobin has created a wide diversity of architectural, ecclesiastic, domestic and sculptural works from his Doverhay Forge Studios in Somerset.

15.

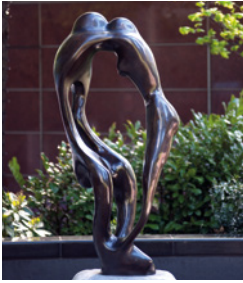
GERALD LAING • Relief Portrait of Michael von Clemm
1998 • Bronze

O • 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.



16.

BOB ALLEN • It Takes Two
2002 • Bronze




O • 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. Allen first carved the female form before adding the male.

17.

JEFF BELL • Cast Glass Panels
1992 • Cast lead crystal

O • 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.



18.

HENRY MOORE • Draped Seated Woman
1957–58 • Bronze • 2 in an edition of 6

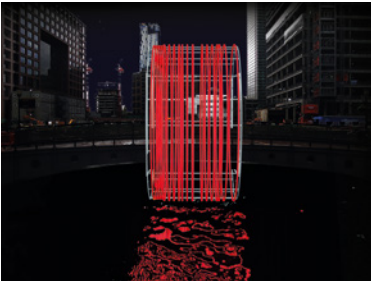
O • CABOT SQUARE Henry Moore's *Draped Seated Woman* was purchased in 1962 under London County Council's Patronage of the Arts Scheme for the Stifford Estate in Stepney. In 1997, when the estate's tower blocks were due for demolition, the sculpture was moved for safekeeping to Yorkshire Sculpture Park. 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.



19.

OTTOTTO • The Clew
2020 • LED lighting, steel


O • CUBITT STEPS Commissioned for the Canary Wharf Winter Lights festival 2020. The Clew is made from 100 circles of red light, is a beautiful structure created by Ottotto, a portuguese architectural firm. This minimal and elegant construction creates stunning reflections of sunset on the water and frames the bridge, making you see this familiar landmark in a brand new way.



20.

LYNN CHADWICK • Couple on Seat
1984 • Bronze


O • 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


O • 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


O • 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


O • 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

O • 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



O • 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.

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.

27.

MARTIN RICHMAN • Float
2002 • Light, glass, steel




O • 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.

28.

JULIUS POPP • bit.fall 'London Games'
2012 • Valves, pump, computer
OCT-MARCH DUSK UNTIL MIDNIGHT




O • 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.

29.

SINTA TANTRA • A Beautiful Sunset Mistaken for a Dawn
2012 • Paint

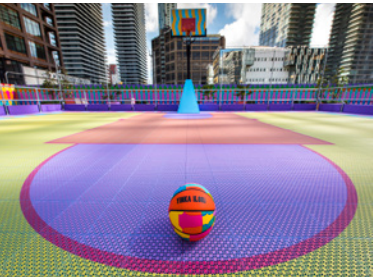


O • DLR BRIDGE OVER MIDDLE DOCK

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.

30.

YINKA ILORI • Be The Best You Can Be
2021 • Traction², Paint




O • 10 BANK STREET PARK

Fusing his British and Nigerian heritage artist Yinka Ilori has transformed Bank Street Park with a colourful 3x3 basketball court unique to Canary Wharf. The theme of the court is '*be the best you can be*', creating a space to encourage and inspire. Echoing the court design, Yinka's vibrant artwork also features on the surrounding park walls.

31.

CHARLES HADCOCK • Helisphere
2009 • Cast iron




O • 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.

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.

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




O • BANK STREET, OUTSIDE JUBILEE PARK

Richard Hudson is a British sculptor renowned for his organic artistic language. Hudson says 'his work is influenced by the flux, shape and movement of billions of particles that nature draws together from their unbridled chaos to create beauty, what I attempt to capture, to enclose, as a kind of homage, is a form around which on every surface it is possible to trace a continuous line'.

35.

CHARLES HADCOCK • Torsion II
2009–11 • Cast iron



O • 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.

36.

IGOR MITORAJ • Testa Addormentata
1983 • Bronze



O • 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.

37.

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.

38.

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.

39.

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




O • 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. 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.

40.

KEITH RAND • Original Form
1999 • Douglas fir



O • NORTH DOCKSIDE, REAR OF 25 NORTH COLONNADE

Original Form was made specifically for Canary Wharf as a part of the Millennium exhibition *The Shape of the Century*. Rand established his reputation for innovative sculpture and sensitively informed landscape works inspired by the natural world, realising his ideas through a poetic vision and technical rigour.

41.

HELAIINE BLUMENFELD OBE • Fortuna
2016 • Bronze


O • JUBILEE PARK *Fortuna* is Helaine Blumenfeld’s most ambitious work to date. 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.



42.

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.



43.

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 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, moving into sculpture after graduating. She collaborated with Populous Architects to design a spectrum of colours for the exterior and internal of the 2012 Olympic Stadium.



44.

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 tg 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. *Blade of Venus* is situated in the centre of the Lobby, behind security barriers, but it can be seen from the public areas.



45.

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

I • ONE CANADA SQUARE LOBBY, 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 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.



46.

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.



47.

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


I • ONE CANADA SQUARE LOBBY, GROUND LEVEL
Four works from Lawson Oyekan’s series *Trail with Light*, rough-hewn terracotta vessels that have been described by Oyekan as reflecting emotional experiences in their surface treatment. They look as if they have been exploded and put back together again. 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.



48.

KONSTANTIN GRIC • Six Public Clocks
1999 • Steel, glass


O • NASH COURT
Six Public Clocks was the winning design in a competition inviting proposals for this public space. Gric’s playful installation is based on the iconic Swiss railway clock, here each of the twelve faces shows a single and different numeral. German designer Gric is best known for his furniture and product design. Based in Munich but working internationally, Gric has won numerous awards, such as Honorary Royal Designer for Industry awarded by the Royal Society of Arts in 2009.



49.

GILLIE & MARC • Tandem Lovers
2020 • Bronze


O • SOUTH COLONNADE
‘Tandem Lovers’ takes you on an adventure with Gillie and Marc’s iconic characters, Rabbitwoman and Dogman. Since they met while travelling, exploring has been a huge inspiration in their work. Tandem is their favourite as they have to work as one, which is how they work best.



50.

CAMILLE WALALA • Captivated by Colour
2020 • Vinyl

I • ADAM’S PLAZA
Bridge Created for the first London Mural Festival in September 2020, local artist, Camille Walala has designed colourful geometric shapes, playing with the long perspective of the tunnel. The design shows an optical pattern that shrinks and elongates as it moves across the panel of the bridge – creating a distorted effect as visitors pass through.



51.

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


O • ADAM’S PLAZA
Unity of Opposites: Vortex is one of a number of works inspired by Michael Lyons’ (d. 2019) 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.



52.

PETER NEWMAN • Skystation
2005 • Steel

O • ADAM’S PLAZA
Skystation is a new concept in public seating, both sculptural and interactive, the work allows you to gaze up at the sky and gain a different perspective of the city. The shape draws from Le Corbusier’s iconic LC4 chaise lounge, encouraging passers-by to lie down and contemplate the vast expansive space that surrounds them.



53.

MARTIN RICHMAN • We Could Meet
2015 • Acrylic, fibre optics, electronics

O • CROSSRAIL PLACE, QUAYSIDE.
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.



54.

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.



55.

JULIAN WILD • Origin (Vertical)
2017 • Painted steel, polished stainless steel


I • 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.



56.

MICHAL ROVNER • Transitions
2019 • LED screen, video


I • CROSSRAIL PLACE, EVERYMAN LOBBY
Michal Rovner’s *Transitions*, is a new, site-specific, 16-metre-long screen-based artwork addressing themes of humanity, history and time. The large-scale video artwork references the striking architecture of Canary Wharf and capture the lively character of the new Canary Wharf Elizabeth line station. Part of The Crossrail Art Programme.



57.

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.



58.

ALEXANDER BELESCHENKO • Art Glass Wall
2002 • Glass, lighting

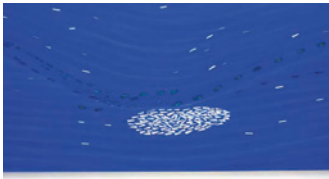


I • CITIGROUP ENTRANCE, CANADA PLACE MALL, LOWER LEVEL
Not publicly accessible without permission from Citi, but can be seen from just outside the entrance.
Alexander Beleschenko's second glass wall for Canary Wharf. Here he employed a new technique using poured resin infill combined with enamel glass 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.

59.

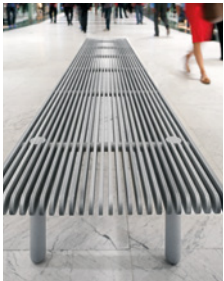
ANTONI MALINOWSKI • Untitled
2000 • Acrylic on canvas

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 metres.



60.

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.

61.

LBO LICHTBANKOBJEKTE • Lightbenches 'Classic'
2011 • Translucent glass, LED

O • 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'.



62.

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'.

63.

NIGEL HALL RA • Kiss
2000 • Painted steel

O • 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.



64.

PETER RANDALL PAGE • Between Theory and Practice
(A Bridge from Euclid and Rorschach) 2019 • Vinyl



I • BRIDGE OVER BELLMOUTH PASSAGE
Peter Randall-Page's new work, is the latest example of his interest in the relationship between variations in the natural world and the geometric themes which underlie them. The five images on the north side use Euclidean geometry to construct egg-shaped forms using only a compass. The five polychrome images to the south are overlaid on these geometric constructions using a technique akin to Hermann Rorschach's famous psychoanalytic 'ink blot' test.

65.

BILL CULBERT • Coup de Foudre II
2009 • Neon

I • CHURCHILL PLACE MALL, LOWER LEVEL
Bill Culbert (1935-2019) was one of the world's leading light artists, 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.



66.

SURESH DUTT • Drawing Cube (Blue)
2010 • Mild steel

O • MONTGOMERY SQUARE
Suresh Dutt was the winner of the First@108 Public Art Award in 2010, organised 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. *Drawing Cube (Blue)* has now been added to Canary Wharf's permanent collection.



67.

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



O • MONTGOMERY SQUARE
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, in order to inhibit its corrosion. This sculpture was purchased following O'Connell's exhibition in Jubilee Park in spring 2013.

68.

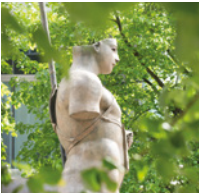
NIGEL ROSS • Cross Way • 2003 • European larch
Arbor • 2013 • Oak

O • MONTGOMERY SQUARE
Cross Way and *Arbor* were carved by hand from single tree trunks. 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.



69.

IGOR MITORAJ • Centauro
1984 • Bronze



O • MONTGOMERY SQUARE
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. Two other sculptures are located on the estate, in Columbus Courtyard and outside West Wintergarden.

70.

RACHAEL CHAMPION • Temporary Retention Site for Atmospheric
Particles • 2020 • Steel drums, plants

O • MONTGOMERY SQUARE
Champion's artworks explore the physical, material, and historical relationships between ecology, industry, and the built environment. The metal drums refer to the petrochemical industry, a conceptual link to London's poor air quality. The sculpture addresses the issue of air pollution within our cities, encouraging biodiversity and to improve the quality of the air we breathe.



71.

JULIAN WILD • ScribbleForm
2020 • Painted Steel



O • MONTGOMERY SQUARE
ScribbleForm is part of series of works in Wild's practice that investigates the gesture in relation to sculptural form. A flamboyant doodle is created in heavy-duty structural steel that articulates into the sky with irregular twists and turns. ScribbleForm disrupts the minimal aesthetic by weaving and tangling itself into a complex form that defies gravity and sense.

72.

RICHARD HUDSON • The Knot
2018 • polished mirrored steel

O • WATER STREET
Richard Hudson is a sculptor with a profound interest for nature and the geometric harmony of its purest, most seductive forms. He is intrigued by the visual dialogue that will originate between the infinite curves of his sculptures, straddling the boundary between figuration and abstraction and in this case the rectangular structures of Canary Wharf.



73.

SEAN HENRY • Standing Man 2019, Standing Woman
2020 • Painted bronze



O • PARK DRIVE
Newly created by Sean Henry, two figures standing opposing each other, are they here to meet each other, passing one another, strangers or friends? Looking at their gaze, you might decide for yourself. Sean's sculptures, based on friends and acquaintances, often involving poets and actors, preferring not to say who they are based on.

74.

SOPHIE RYDER • Minotaur and Hare on Bench
conceived 1995 • Bronze.

O • PARK DRIVE
Sophie is well known her sculptures of animals and mystical creatures, in particular, developing the concept of the Lady-Hare, a woman with the head of a Hare, inspired by the Hare's of the English countryside, as a counterpart to the masculine Minotaur of Greek Mythology. The Lady Hare's body is based on Ryder's own body, implying a personal attachment to her sculptures.



75.

HELAINE BLUMENFELD • Metamorphosis
2019 • Bronze



O • PARK DRIVE
Blumenfeld is a renowned artist who is appreciated all over the world. In 2007 she became the first woman to win the II Premio Pietrasanta e la Versilia Nel Mondo, adding her name to the list of winners of this honour including Botero, Pomodoro and Marc Quinn. *Metamorphosis*, has been conceived using digital technology including a 5 axis CNC router, laser scanning and 3D printing.

PUBLIC ART LOCATIONS

