

ON THE OTHER HAND ON THE OTHER HAND

Curated by Brooke Benington
26 August – 12 November 2021
Throughout Canary Wharf





Brooke Benington and Canary Wharf are pleased to present *On the Other Hand* an exhibition of sculpture that reasserts the liveliness of ordinary things.

The exhibitions' curators Brooke Benington have invited 15 contemporary artists who are exploring notions of revival and value and who are giving new purpose and vitality to existing or everyday objects.

Each of the artists brings their own distinct vision and interpretation, several also drawing inspiration from the history of the Isle of Dogs and Dockland area.

Listen to podcasts by the artists talking about their work by scanning the QR code or website:
<https://mapmyvisit.com/listen/WRKGMM>



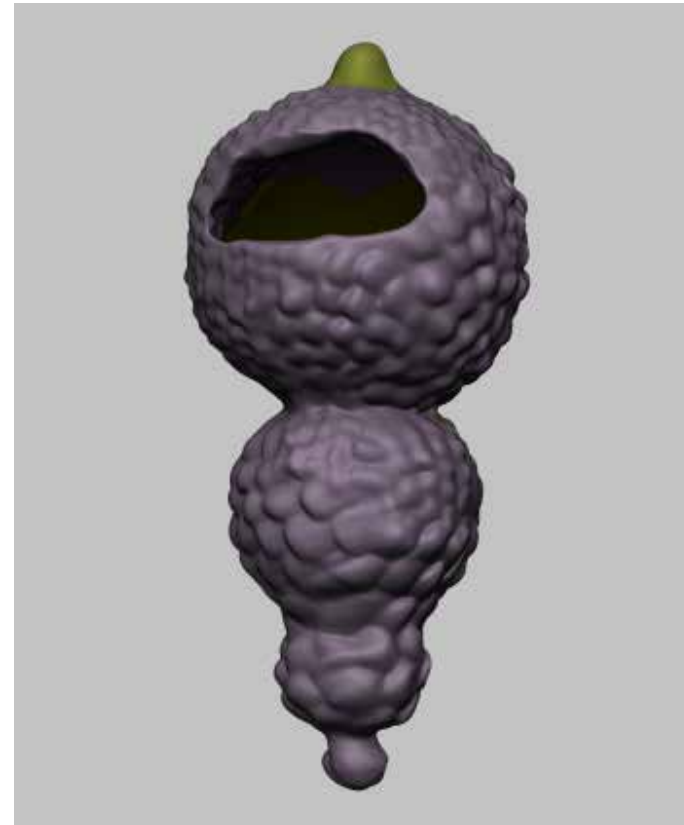
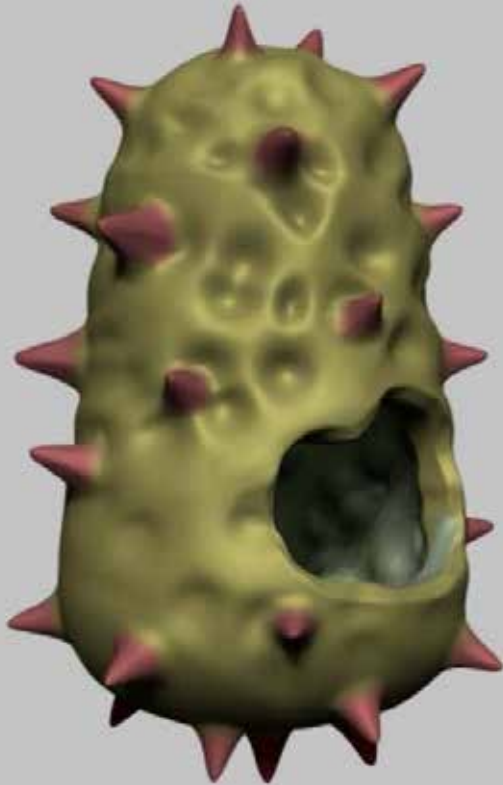
Artists: Olivia Bax, Martin Boyce, Jodie Carey, Cedric Christie, Benjamin Cohen, Alexandre da Cunha, Luke Hart, Simon Linington, James Lomax, Yeni Mao, Marco Miehlung, Anna Gonzalez Noguchi, Nathaniel Rackowe, Victor Seaward & Amy Stephens.

BROOKE
BENINGTON

VICTOR SEAWARD

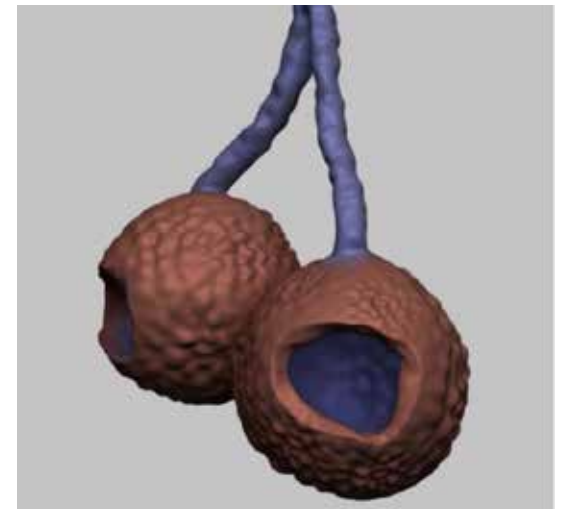
Taking the form of imagined phantasmagorical fruits, these artworks by Victor Seaward function simultaneously as aesthetic sculptures and functional bird nests. The nests are sculpted using digital software and fully 3D printed in a durable material called PETG, before being painted in enamel. Conceived to attach to trees and blend in with the seasonal foliage, the sculptures have been designed in accordance with RSPB guidelines to ensure a safe and comfortable environment for nesting. The internal cavity is insulated to provide warmth during cold snaps, drainage holes have been incorporated in case of heavy rain, and sustainable coconut hemp is used as nesting material.

VICTOR SEAWARD
Spiky Fruit, 2021
Enamel on 3D printed PETG
27 x 18 x 18 cm
10 3/4 x 7 x 7 in.
Unique



VICTOR SEAWARD
Bobble Fruit, 2021
Enamel on 3D printed PETG
36 x 16 x 16 cm
14 1/4 x 6 1/4 x 6 1/4 in.
Unique

VICTOR SEAWARD
Twin Fruits, 2021
Enamel on 3D printed PETG
27 x 21 x 15 cm
10 3/4 x 8 1/4 x 6 in.
Unique



ANNA GONZALEZ NOGUCHI

Real Feel 90 projects flickering revelations from personal possessions and personal space, exposing a state of being. Weathered and aged as dementia sets in—innocuous objects are obsessively tagged with a handwritten name. Rooted by systematic records of the weather from Monday to Sunday, as the “doku dami” (chameleon plant) takes over the spaces that are disused and forgotten. On rotation, these everyday occurrences and reminders, erect a physical structure of an existence that camouflages itself amongst the wider architecture. Part building—part barrier—part shrine, simultaneously opened and closed.



ANNA GONZALEZ
NOGUCHI
Real Feel 90, 2021
Anodised aluminium,
galvanised steel,
4x steel ball bearings,
reinforced concrete,
lacquered wood
60 x 153 x 60 cm
(including base)
24 x 61 x 24 in.
Unique



LUKE HART

Luke Hart builds experimental structures, often flexible in some way, to investigate the nature of structure, of how things stand up; and the relationships of those structures to the world, via the interaction of the heavy pieces of metal that he uses with gravity. *Tri-Ped II: Girders*, consists of three sections of industrial I-beam steel girders suspended in tension and compression each one doing the work to support the weight of the others, all held together by flexible steel joints.

LUKE HART
Tri-Ped II: Girders, 2019
Girders, painted steel
140 x 235 x 235 cm
56 x 93 x 93 in.
Unique

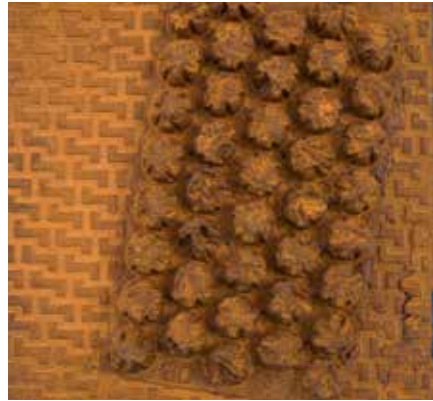
JAMES LOMAX

James Lomax's work uses industrial materials and processes to recontextualise and reconstitute found objects, reinventing their purpose and shifting their meaning by doing so.

In this new series of work, *Markets shift like sand* - which is positioned overlooking London's iconic and soon to close Billingsgate market - Lomax takes discarded objects from various market places in London and has worked with an Iron Foundry in London to produce and cast iron drain covers.

Lomax's work highlights the dissemination and privatisation of markets from British towns and cities, the pushing out of culture and identities as a consequence. The drain cover reminds us of the undeniable link to the heart of a city, always on the surface but flowing much much deeper.

With thanks to STEAMhouse and the European Regional Development Fund for their support in producing the work.



JAMES LOMAX
Markets shift like sand (I), 2021
Cast iron
66 x 51 x 7 cm
26 x 20 x 2 3/4 in.
Unique

JAMES LOMAX
Markets shift like sand (II), 2021
Cast iron
63 x 63 x 6 cm
24 3/4 x 24 3/4 x 2 1/2 in.
Unique

JAMES LOMAX
Markets shift like sand (III), 2021
Cast iron
65 x 50 x 4 cm
25 1/2 x 19 3/4 x 1 1/2 in.
Unique

JAMES LOMAX
Markets shift like sand (IV), 2021
Cast iron
65 x 65 x 4 cm
25 1/2 x 25 1/2 x 1 1/2 in.
Unique

YENI MAO

The sculptural practice of Yeni Mao engages in issues of fragmentation, exploring equations of the body and architecture through restraint, domination and absence. The works pit the physical and psychological properties of restraint and order against the chaos of the visceral human condition. Through fragmentation and de- contextualisation, Mao links our own personal cultural fusion and displacement with the way we construct our environment. *fig 31 lacuna* is dedicated to the diasporic communities that came or were brought to London through the Docklands.

A column, in architectural terms, is a compression member, taking the weight of the structure above it. Here in *fig 31 lacuna*, compression is converted into negative, immaterial voids. Hand-built ceramic cylinders telescope in an exploded view within a pyramidal frame, sliced and fragmented, or merging and assembling. There is a similitude between the arrangement of forms, a column, a limb, a tusk, a serpent, a series of vertebrae. They drill into the earth and look upwards into space.

This format of the essential channel system is present in a wide range of practices and beliefs both esoteric and pragmatic, from the Upanishads to anatomy to architecture. The scale of *fig 31 lacuna* is such that it interacts with the viewer's physicality in a back and forth reflective comparison or familiarity. This recognition suggests an equation between the work and a viewer's own central column.

YENI MAO
fig 31 lacuna, 2021
Ceramic, painted steel
224 x 92 x 74 cm
88 x 36 x 29 in.
Unique



AMY STEPHENS

Amy Stephens is interested in geology, architecture, and the reclamation of objects. She often works with man- made materials that frame a natural element rooted in a complex conversation surrounding the various environments that we move through and work within, on a daily basis. This artwork captures the iconic pyramid form found at the top of One Canada Square, a building clad with durable stainless steel. The cityscape materials that underpin the artwork create mini portals onto the continuously evolving landscape and high-rise buildings behind. A mixture of light and heavy stainless steel is apparent with notions of suspension and anchoring.

Stephens continually reuses materials, allowing them to land and later re-land as new artworks. This process of constructing and reconstructing is a process built upon preservation, sustainability, and longevity, principles at the heart of her practice.

AMY STEPHENS
Steel Theatre 2021
Stainless steel, paint
220 x 120 x 1 cm each
86 1/2 x 47 1/4 x 1/2 in.
Unique



OLIVIA BAX

Olivia Bax's sculptures puncture value systems by using inexpensive and/or recycled material. **Scoop's** stainless steel shape was reclaimed from Benson-Sedgwick Engineering Ltd, an engineering and metal fabricators in Dagenham. It was a discarded part of a never-realised water feature. She is attracted to simple forms, particularly vessel shapes that act as containers. Recently, Bax has been drawing and making sculptures loosely inspired by window grilles. She is interested in how grilles are used both to restrict and contain. **Scoop** is challenging inside and outside space. The curved, drawn lines create extra, extended space. The inside of the sculpture holds an excess of texture. Unlike the rigidity of a grid, her work explores uniqueness or individuality which is why no two lines are the same, no texture is consistent. There is no prescribed 'order'.

OLIVIA BAX
Scoop, 2021
Stainless steel tank,
stainless steel rebar,
chicken wire, sharp sand,
cement, fibres, gloss paint
285 x 170 x 115 cm
112 1/4 x 67 x 45 1/4 in.
Unique





SIMON LININGTON

A Bend in the Thames is the second site-specific sculpture from the Souvenir series that is presented outside.

The Souvenir series is an ongoing sculptural series that displays broken-down materials in acrylic or glass vitrines. The materials for this sculpture have been collected from the Canary Wharf and Thames river area, and are arranged by size, type, and colour.



SIMON LININGTON

A Bend in the Thames, 2021
Brick, concrete, plaster, sand, sawdust,
and stones in an acrylic vitrine
200 x 20 x 20 cm
79 x 8 x 8 in.
Unique

JODIE CAREY

Jodie Carey creates *Cord* through a technique she refers to as earthcasting: the artist buries a length of thick rope in the ground, using the space left once it has been excavated as a rudimentary mould, into which she pours bronze. When the liquid metal is poured into the raw earth, the soil cracks instantly as the bronze meets the earth's moisture. Once it has been dug up, the sculpture memorialises the path of the metal as it spurted through the soil in vein-like tributaries. *Cord* conceptually follows Carey's site-specific commission for her acclaimed 2018 exhibition at Foundling Museum, in which she produced a floor-to-ceiling bronze sculpture using the same technique. This body of work is inspired by the Foundling Museum's unique story of maternal love, loss and separation – the title *Cord* referencing the unbreakable bond between mother and child. Carey's recent practice reconsiders what constitutes a monument, asking how material can convey the true idiosyncratic experience of memory. Despite being materially strong, *Cord* has a brittle, fragile appearance. It seeks to make visible the fragility of relationships that are so fundamental to human existence, questioning whether such bonds can ever be broken.



Jodie Carey
Cord, 2019
Earthcast bronze
300 x 18 x 14 cm
118 1/8 x 7 1/8 x 5 1/2 in.
Unique

CEDRIC CHRISTIE

Kiss in the City, a new site-specific work by renowned sculptor Cedric Christie, brings together several of the themes and characteristics for which he has become known; re-purposing utilitarian, industrial or construction materials such as scaffold bar, simple minimalist forms, art historical context, and Christie's own charm and wit with which all of his work is imbued.

In Christie's own verse he describes this new work:

"In one of the greatest sculpture trails in the world. The Avenue Of Heroes are 3 pieces by the same artist, that artist is Constantin Brancusi.

The trail runs of the river Jiu in Romania he has... *the Table of Silence...* *the Gate of the Kiss* and the *Endless Column*. My Kiss looks to the idea of the gentle moment of the meeting of two surfaces, and all that they can encompass. Using shape and colour."

CEDRIC CHRISTIE
Kiss in the City, 2021
Steel RSJ, tube, square
section, channel
150 x 180 x 40 cm
59 x 71 x 17 3/4 in.
Unique



ALEXANDRE DA CUNHA

Alexandre da Cunha has referred to his practice as 'pointing' as opposed to 'making'. By 'pointing' at existing objects in plain sight, da Cunha highlights new and unexpected meanings within the objects he chooses. This approach allows him to disentangle preconceptions and instinctive responses inherent to particular objects, restoring them with alternative modes of viewing and understanding. Given their renewed possibility, da Cunha's sculptures inspire lush potential, illuminating everyday encounters with these ordinary materials.

ALEXANDRE DA CUNHA
Public Sculpture (Pouff VII), 2018
Concrete
172 x 172 x 49 cm
68 x 68 x 20 in.
Unique



MARTIN BOYCE

Glasgow-based Martin Boyce reworks and references the textures and forms of the built urban environment. Using the iconography of the everyday alongside the formal and conceptual histories of modern architecture and design, his sculptures and immersive environments form poetic landscapes. In an extended act of homage, deconstruction, and re-imagining, Boyce has most notably referenced Jan and Joël Martel's concrete trees of 1925. From these structures, Boyce developed a typography and a consistent lexicon of shapes which feed into his sculptural practice.

Alongside his large-scale and site-specific installations, Boyce's output encompasses the reimagining of more modest utilitarian objects. Boyce's vents and screens, telephone booths, fireplaces, and lanterns are incorporated into a wider oeuvre imbued with the language of contemporary urbanism, punctuated with moments of unexpected tenderness and beauty.

MARTIN BOYCE
Warm Dry Stone and Palm Leaves, 2010
Painted stainless steel
197 x 370 x 190 cm
77 1/2 x 145 3/4 x 74 5/8 in.
Unique

BENJAMIN COHEN

plastic monastic draws parallels between archaic architectural forms and contemporary materiality. A damaged plastic toilet plunger handle exists alongside an archival image of a 16th Century figure carved into stone; a 'cartoon-pink' silicone fragment lies within an edifice reminiscent of lead-framed stained glass. This work plays with high and low culture, attempting to obscure notions of value, sentimentality and historical virtue.



BENJAMIN COHEN
plastic monastic, 2021
Stainless steel, bio-resin, plastic,
silicone, plywood, UV glazed
archival image, steel bolts
130.5 x 76.5 x 15.5 cm
51 1/2 x 30 1/8 x 6 1/8 in.
Unique





MARCO MIEHLING

Marco Miehlung says of his practice: “In ever-changing surroundings, everything comes and goes surreptitiously. While the transitions of change and seasons are smooth and blurry, inevitable, these transitions slip through our senses and remain unseen. The work *Temptations* captures these changes. The surrounding forces of nature – sun, wind, and rain –, are channelled through the installation, leaving marks and traces on the centerpiece out of copper. Over time, the work becomes an archive of its natural surroundings. The work – a reminder to see, hear, and perceive – invites us to slow down and accept, that everything is change.”

MARCO MIEHLING
Temptations, 2021
Copper, stainless steel,
mild steel, eye bolts,
shackles, cable wire
213 x 182.5 x 12.5 cm
84 x 72 x 5 in.
Unique



NATHANIEL RACKOWE

Nathaniel Rackowe's often large-scale urban referenced structures and light sculptures are designed to recreate the experience of navigating the city around us. His works are abstracted impressions of today's metropolitan experience evoked through the vicissitudes of light as it fluctuates throughout the city. Influenced by Modernism, Rackowe uses the mass-manufactured derivative products of that era - glass, corrugated plastics, concrete, scaffolding, breeze blocks, and strip lights - to recreate the collective experience and visual sensations of urban contemporary life.

Using light, Rackowe structures space by emulating the way it delineates buildings, city blocks, and streets. In this way, Rackowe departs from the aesthetics of the use of light of American minimalists such as Flavin and Judd. By decoding these experiences his works capture the chromatic sensations of desolate streets at dawn, the atmosphere as daylight fades into night, and the shadows created by obtrusive cranes, scaffolding, and skeletal buildings. The resulting sculptures - striking geometric shapes and dramatic shafts of light - combine vivid beauty with the grimness of industrialisation, perhaps offering a true representation of the disparities of contemporary life.

NATHANIEL RACKOWE
Stack, 2021
Concrete, universal beams,
paint, neon flex, electronics
500 x 100 x 100 cm
197 x 39 1/2 x 39 1/2 in.
Unique





ON THE OTHER HAND ON THE OTHER HAND

Curated by Brooke Benington
26 August – 12 November 2021
Throughout Canary Wharf

Canary Wharf Exhibition Programme

Public Art
Canary Wharf Group
One Canada Square
London
E14 5AB
Tel: 07580 993 193

Find out more:
PublicArt@Canarywharf.com

Photography by Sean Pollock