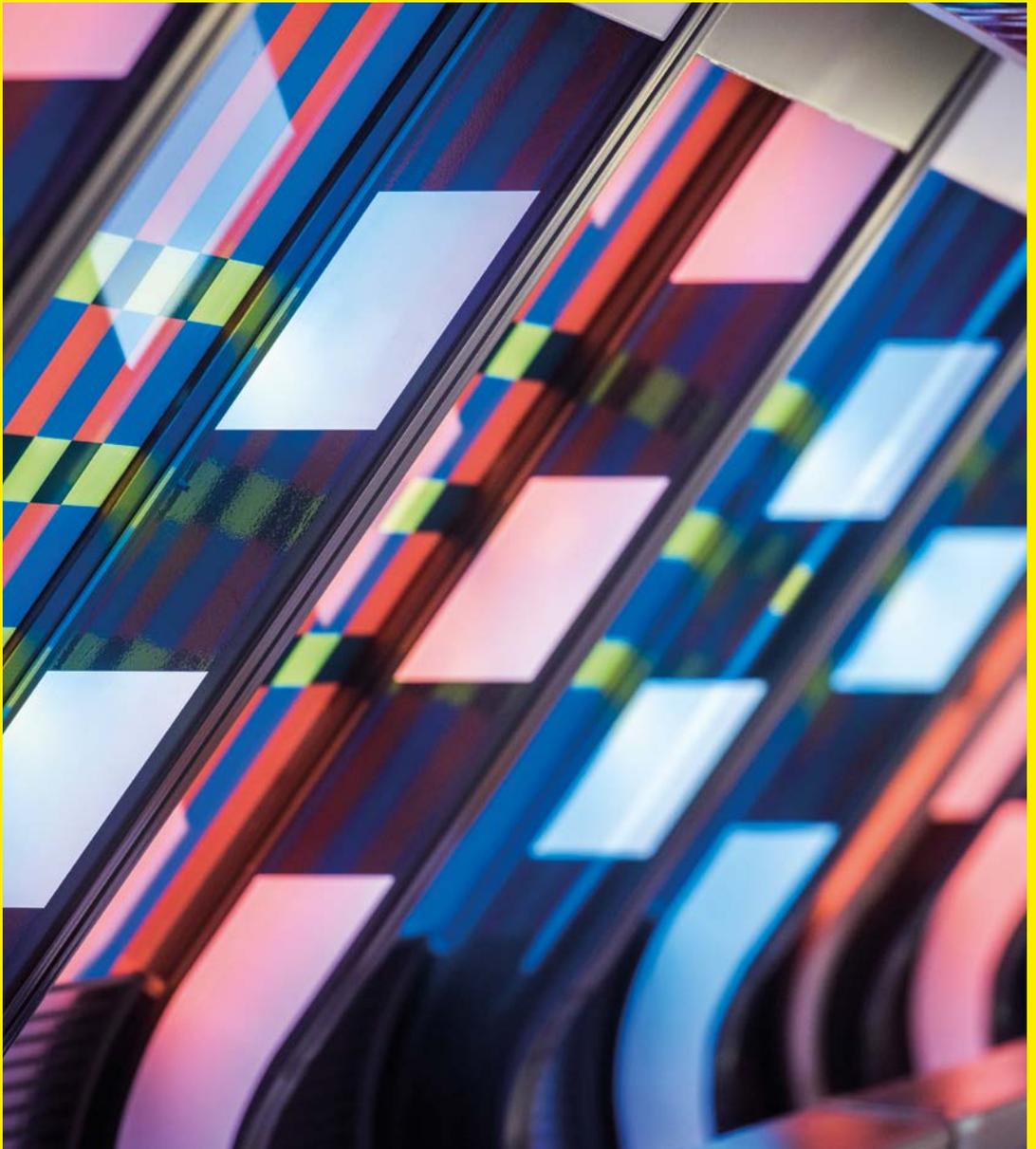


ART

Discover over 100 permanent artworks throughout the extraordinary environment of Canary Wharf

CANARYWHARF.COM



This brochure 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 when they are sited inside.

A

Zone

Westferry Circus

1. CONSTANCE DE JONG • Speaking of the River
2. RON ARAD • Windwand
3. APHRA SHEMZA • Ocean Rise
4. TINE BECH • Shine Your Colours
5. JAY BATTLE • Vanishing Point
6. GIUSSEPPE LUND • Gate • Sculptural Railings
7. DO KÖNIG VASSILAKIS • Sasso Cosmico
8. HUGH CHAPMAN • Growth Form 2012
9. ANDREW BURTON • Chimney
10. ROBERT WORLEY • Avatar
11. HELAINE BLUMENFELD OBE • Meridiana
12. HELAINE BLUMENFELD OBE • Mysteries
14. HELAINE BLUMENFELD • Taking Risks
15. IGOR MITORAJ • Centurione I
16. PAUL & PUTE • Time & Tide
17. WENDY RAMSHAW • Columbus Screen
18. TATIANA ORLOFF • Planters
19. LEO STEVENSON • The Hibbert Gate
20. KATY HACKNEY • Willoughby Gates
21. GILES PENNY • Man with Arms Open

B

Zone

Cabot

1. JAMES HORROBIN & SOM • Cabot Square Railings
2. GERALD LAING • Relief Portrait of Michael von Clemm
3. BOB ALLEN • It Takes Two
4. HELAINE BLUMENFELD OBE • Illusion
5. JEFF BELL • Cast Glass Panels
6. HENRY MOORE • Draped Seated Woman
7. OTTOTTO • The Clew
8. LYNN CHADWICK • Couple on Seat
9. PHILIP JACKSON & SOM • Bronze Bowls
10. GILES PENNY • Two Men on a Bench
11. BRUCE MCLEAN • Sculptural Railings
12. KONSTANTIN GRČIĆ • Pier
13. WALES & WALES • Benches
14. JON BUCK • Returning to Embrace
15. EMMA BIGGS • Pattern for Democracy
16. MARTIN RICHMAN • Float
17. JULIUS POPP • bit.fall 'London Games'

C

Zone

Canada Square & Crossrail Place

1. SERGIO FERMARIELLO • Guerrieri (Warriors)
2. WILLIAM TURNBULL • Blade of Venus
3. KEITH MILOW • Twentieth Century Thames
4. LAWSON OYEKAN • Trail with Light (LIP) Series
- 5 – 12. A GROUP OF SMALL SCULPTURES
13. CAMILLE WALALA • Captivated By Colour
14. MICHAEL LYONS • Unity of Opposites: Vortex
15. PETER NEWMAN • Skystation
16. MARTIN RICHMAN • We Could Meet
17. ALEXANDER TAYLOR • Tube
18. FERNANDO BRIZIO • Untitled
19. MICHAEL LYONS • Shepherd of the Sun
20. MICHAL ROVNER • Transitions
21. MARTINO GAMPER • Infinity Bench
22. JULIAN WILD • Origin (Vertical)
23. ALEXANDER BELESCHENKO • Art Glass Wall
24. ALEXANDER BELESCHENKO • Art Glass Wall
25. ANTONI MALINOWSKI • Untitled
26. TERENCE WOODGATE • Seating
27. LBO LICHTBANK • Lightbenches 'Classic'
- 28-30. VICTOR SEAWARD • Spicy Fruit, Twin Fruits, Bobby Fruit
31. ANNA NG • Real Feel 90
32. PETER RANDALL PAGE • Between Theory and Practice (A bridge between Euclid and Rorschach)
33. BILL CULBERT • Coup de Foudre II

D

Zone

Jubilee & Bank Street

1. GILLIE & MARC • Tandem Lovers
2. KONSTANTIN GRČIĆ • Six Public Clocks
3. SINTA TANTRA • A Beautiful Sunset Mistaken for a Dawn
4. NATHANIEL RACKOWE • Stack 2021
5. YINKA ILORI • Be The Best You Can Be
6. CHARLES HADCOCK • Helisphere
7. CATHERINE YASS • Descent: HQ3
8. EMMA BIGGS • Sartor Resartus
9. RICHARD HUDSON • Tear
10. CHARLES HADCOCK • Torsion II
11. IGOR MITORAJ • Testa Addormentata
12. MAUREEN ANNE HOLLEY • The Spirit of East London
13. EMMA BIGGS • Wharf Walk
14. YVONNE DOMENGE • Coquino Coral
15. HELAINE BLUMENFELD OBE • Fortuna
16. HELAINE BLUMENFELD • VENUS
17. HELAINE BLUMENFELD • ASCENT
18. SOPHIE SMALLHORN • Colour West
19. SOPHIE SMALLHORN • Colour East

E

Zone

Montgomery & Wood Wharf

1. NIGEL HALL RA • Kiss
2. DANNY LANE • Parting of the Waves
3. SURESH DUTT • Drawing Cube (Blue)
4. EILIS O'CONNELL • Sacrificial Anode
5. NIGEL ROSS • Cross Way
6. IGOR MITORAJ • Centauro
7. RACHAEL CHAMPION • Temporary Retention Site for Atmospheric Particles
8. JULIAN WILD • ScribbleForm
9. KEITH RAND • Original Form
10. RICHARD HUDSON • The Knot
- 11 – 12. OLIVER BARRETT • Turning Point, Opening Lines
- 13 – 14. SEAN HENRY • Standing Figure (Man) & Standing Figure (Woman)
- 15 – 16. EILIS O'CONNELL • Under and Over II, Under and Over IV
17. ALEXANDRE DA CUNHA • Kiss in The City
18. SOPHIE RYDER • Minotaur and Hare on Bench
19. HELAINE BLUMENFELD • Metamorphosis

100+ PIECES AND COUNTING

In 1999 Canary Wharf hosted 'The Shape of the Century, 100 Years of Sculpture in Britain', curated by Annette Ratuszniak. Following the exhibition, a number of the sculptures were purchased and so began the permanent art collection set out in this map. Since then the collection has continued to grow and is now UK's largest free to visit Public Art collection.



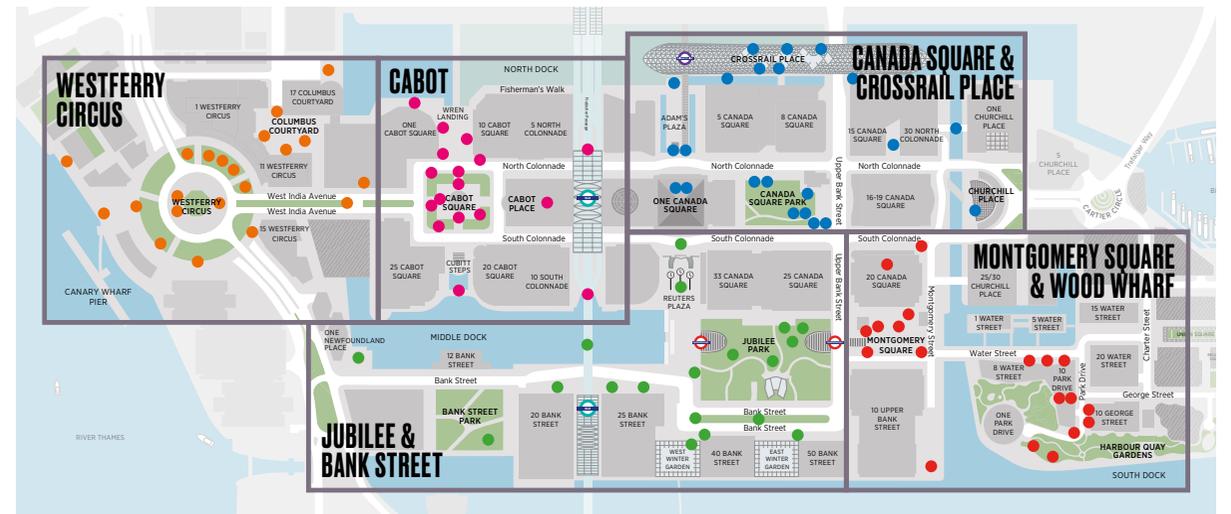
In the first phase of the development of Canary Wharf, a number of works were commissioned to enhance and amplify the surroundings. This is why you will also find listings for railings, lampposts and benches uniquely designed for us.

From the start, art has always been at the heart of Canary Wharf. Purchasing, commissioning or lending works has been as important to us as building a 50 storey tower. The sculptures offer an alternative view to the hard lines of buildings, offering a sense of calm or excitement, relaxation or reflection.

Over the years we have enjoyed challenging ourselves and our artists, such as commissioning Wendy Ramshaw, a jeweller by trade, to design a set of gates in Willoughby Passage and inviting Camille Walala to transform Adam's Plaza Bridge into an immersive, colourful tunnel.

You will also discover works purchased from Winter Lights, our award-winning light festival that we organise each January. With our permanent works, our ever-changing temporary exhibitions and our Arts + Events programme of over 100 annual events, we are sure you will find something to inspire you. It's all here at Canary Wharf.

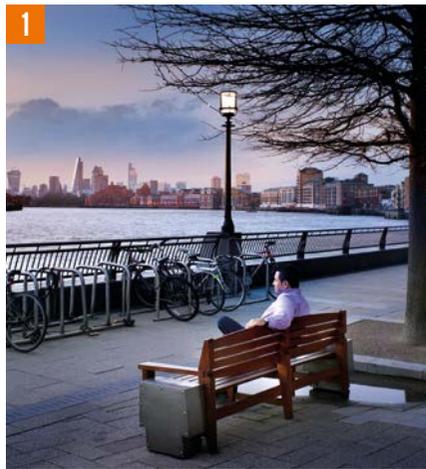
Keith Watson, Public Art Curator



ZONE A

WESTFERRY CIRCUS

Starting at Riverside with views across the city, Zone A includes several pieces that have been influenced by Canary Wharf's sustainability initiatives. As the largest sustainable developer in the UK, we have actively commissioned a number of works over the past few years that have responded to this theme.



A1 Speaking of the River

CONSTANCE DE JONG, 2000
Two Audio benches
CANARY RIVERSIDE

Speaking of the River was sponsored by Canary Wharf Group but was part of a wider project commissioned by Public Art Thames in London with the river Hudson in New York. De Jong created a gentle, evocative soundscape 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.



A2 Windwand

RON ARAD, 2000
Carbon fibre
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.

A3 Ocean Rise

APHRA SHEMZA, 2021
Wood, reclaimed plastic
CANARY RIVERSIDE

Ocean Rise is a mixed reality sculpture that highlights the rise in sea levels due to global warming. The sculpture is made from recycled materials that emulate a wave creating a connection between the city and the ocean. *Ocean Rise* is accompanied by a bespoke soundscape accessed via a QR code.

A4 Shine Your Colours

TINE BECH, 2021
Glass
CANARY RIVERSIDE

Shine your Colours is a multifaceted artwork that allows visitors to see themselves and the world through different colours. The installation consists of 6 transparent coloured glass panels. The brilliance and tactility of the materials are combined to create social spaces for wellbeing, where people can meet, relax and reflect.

A5 Vanishing Point

JAY BATTLE, 1999
Derbyshire stone, steel
CANARY RIVERSIDE

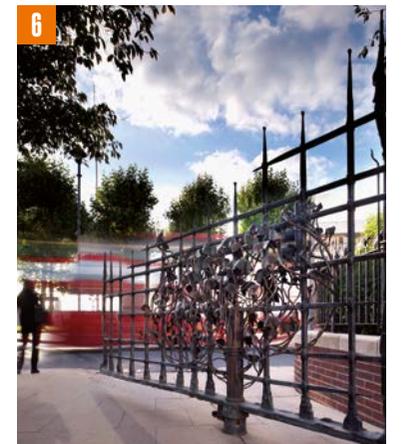
Vanishing Point looks a little like the shell of a mythical sea creature that has perhaps been washed up from the Thames. The stone has been polished to reveal the natural, lined core. Having trained as a stone mason in Canada, Battle came to England to study stone carving and in 1997 became Head Carver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



A6 Gate

GIUSEPPE LUND, 1992
Steel, bronze
CANARY RIVERSIDE

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.





A7 Sasso Cosmico

DO KÖNIG VASSILAKIS, 2007
Bronze, steel
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.

A8 Growth Form 2012

HUGH CHAPMAN, 2012
Bronze
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.



A9 Chimney

ANDREW BURTON, 2008
Recycled fired bricks, steel
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 brickmaking 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.

A10 Avatar

ROBERT WORLEY, 2009
Aluminium
WESTFERRY CIRCUS

Robert Worley ARBS was the winner of the First@108 Public Art Award in 2009, an 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.



A11 Meridiana

HELAIINE BLUMENFELD OBE, 2016
Marble
WESTFERRY CIRCUS

Meridiana came from an exploration of the ephemeral, beauty of passing time. *Meridiana* means sundial in Italian and although it is not intended as an accurate predictor of time, Helaine wanted to encourage viewers to observe how *Meridiana's* shadow changes with the hour and season. The sculpture reaches upwards, inviting us to take time out to reflect and strive towards our aspirations. It calls to the viewer to ponder the moment, the passing of time, and our ability to choose how to use it in the pursuit of our own ambitions.

A12 Mysteries

HELAIINE BLUMENFELD OBE, 2011
Marble
WESTFERRY CIRCUS

Helaine is a passionate believer in the importance of art in public spaces and the difference it can make to people's lives. She began by working on one side, which showed two figures in tension. Then she turned it around and looked at the other side, the figures had transformed into an angel soaring. There lies the mystery. This sculpture is about the positive power of beauty, of hope and of creation. Helaine would like to see this sculpture take its place as part of a restoration of the Human Spirit.



A13 Spirit of Life

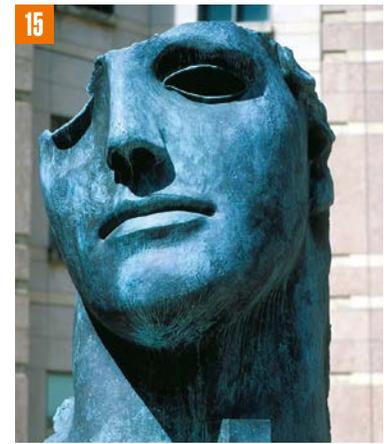
HELAIINE BLUMENFELD OBE, 2007
Marble
WESTFERRY CIRCUS

In *Spirit of Life* Helaine wanted to create a sculpture that would connect spirit and optimism that would encourage us to be more open to the possibility of renewal. The sculpture is about reaching upward. Some people see it as an angel, others as a tree of life. But for her it is about the positive power of beauty, of hope and of creation. No longer are monumental sculptures commemorative or religious: they exist only to give identity to a space, to create a place of meaning within a community.

A14 Taking Risks

HELAIINE BLUMENFELD OBE, 2019
Marble
WESTFERRY CIRCUS

Taking Risks reflects the continuing importance of risk as an essential part of Helaine's creative process. Every aspect of creativity involves and requires risk. The ability to contradict her own forms is at the basis of every breakthrough Helaine has made as an artist. She feels she must always challenge her own aesthetic to go beyond the boundaries of what she has already created. There is no growth without change. In that sense each new work is a potential danger: a risk professionally as well as psychologically. Helaine never knows what to expect, she always begins without a starting point.



A15 Centurione I

IGOR MITORAJ, 1987
Bronze
COLUMBUS COURTYARD

Igor Mitoraj 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.

A16 Time & Tide

PAUL & PUTE, 2017
Steel, recycled materials
COLUMBUS COURTYARD

Time and Tide, with its hourglass design and colours inspired by nature, aims to remind us of the urgency of halting the pollution of our oceans with plastic. It highlights the limited time we have to repair this problem before the damage to our planet is irreversible and focuses on portraying this message through the use of biodegradable alternatives to plastic materials.

ZONE A



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A17 Columbus Screen

WENDY RAMSHAW, 2000
Steel, Perspex
COLUMBUS COURTYARD

When Canary Wharf commissioned jewellery designer Wendy Ramshaw, the Columbus theme led her to a design based on the navigational charts used by the 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.

A18 Planters

TATIANA ORLOFF, 2001-02
Bronze
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.

A19 The Hibbert Gate

LEO STEVENSON, 2000
Bronze, stone
ADJACENT TO NORTH DOCK, WEST

This replica of the main gate was commissioned to commemorate the original entrance to the West India Docks, which was built in 1803, and demolished in 1930. Atop of the gate sits the Hibbert ship, a West Indian ship which went to sea between 1785 and 1813. Named after George Hibbert, the chairman of the docks, the ship travelled extensively to the West Indies, bringing back sugar, rum, cotton, coffee and tropical hardwoods. Hibbert was linked with the slave trade and indeed owned a number of slaves in the West Indies. This reprehensible trade was banned in the UK in 1791 and the Main Gate, or 'Hibbert Gate' as it was sometimes known, was meant to be a memorial to the docks and history of the area.



19

A20 Willoughby Gates

KATY HACKNEY, 1999
Stainless Steel
WEST INDIA AVENUE

The design brief for these gates required them to be an 'open invitation to enter' rather than a barrier to keep people out. Scottish-born jeweller Katy Hackney took inspiration from the mysteries of the sea and the sky to create an image that looks like the planets have collided, as well as making reference to the water that flows around the Estate. Other public commissions include commemorative plaques and medals for the London bombings in 2005.

A21 Man with Arms Open

GILES PENNY, 1995
Bronze
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.



21

ZONE B

CABOT

Zone B not only takes in the iconic Cabot Square fountain but will also take you indoors to Cabot Place Mall. Ready for a pitstop? This is the perfect opportunity to grab a refreshment from one of our many cafés and bars.



1



2



B1 Cabot Square Railings

JAMES HORROBIN & SOM, 1992
Steel
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.

B2 Relief Portrait of Michael von Clemm

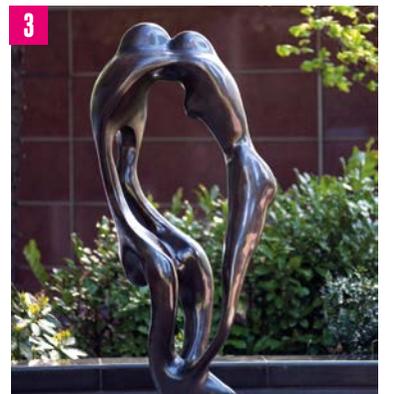
GERALD LAING, 1998
Bronze
CABOT SQUARE

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.

B3 It Takes Two

BOB ALLEN, 2002
Bronze
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.



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B4 Illusion

HELAIINE BLUMENFELD OBE, 2018
Bronze
CABOT SQUARE

With *Illusion*, Helaine wanted individual forms which would give the impression of extending beyond themselves. By recognising the importance of our own subconscious we can begin to have more meaningful relationships with each other and the world around us - relationships which are not static, they can be seen symbolically to change, as the parts of the sculpture are moved within the context of the whole. Helaine hopes that viewers will explore this idea by not only viewing, but by interacting directly with *Illusion*. The sculpture invites visitors to touch it, step into it and walk within and between its separate parts.

B5 Cast Glass Panels

JEFF BELL, 1992
Cast lead crystal
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.

B6 Draped Seated Woman

HENRY MOORE, 1957 - 58
Bronze
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.

B7 The Clew

OTTOTTO, 2020
LED lighting, steel
CUBITT BRIDGE

Commissioned for the Canary Wharf Winter Lights festival 2020. *The Clew*, 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.

Best viewed after dusk.

B8 Couple on Seat

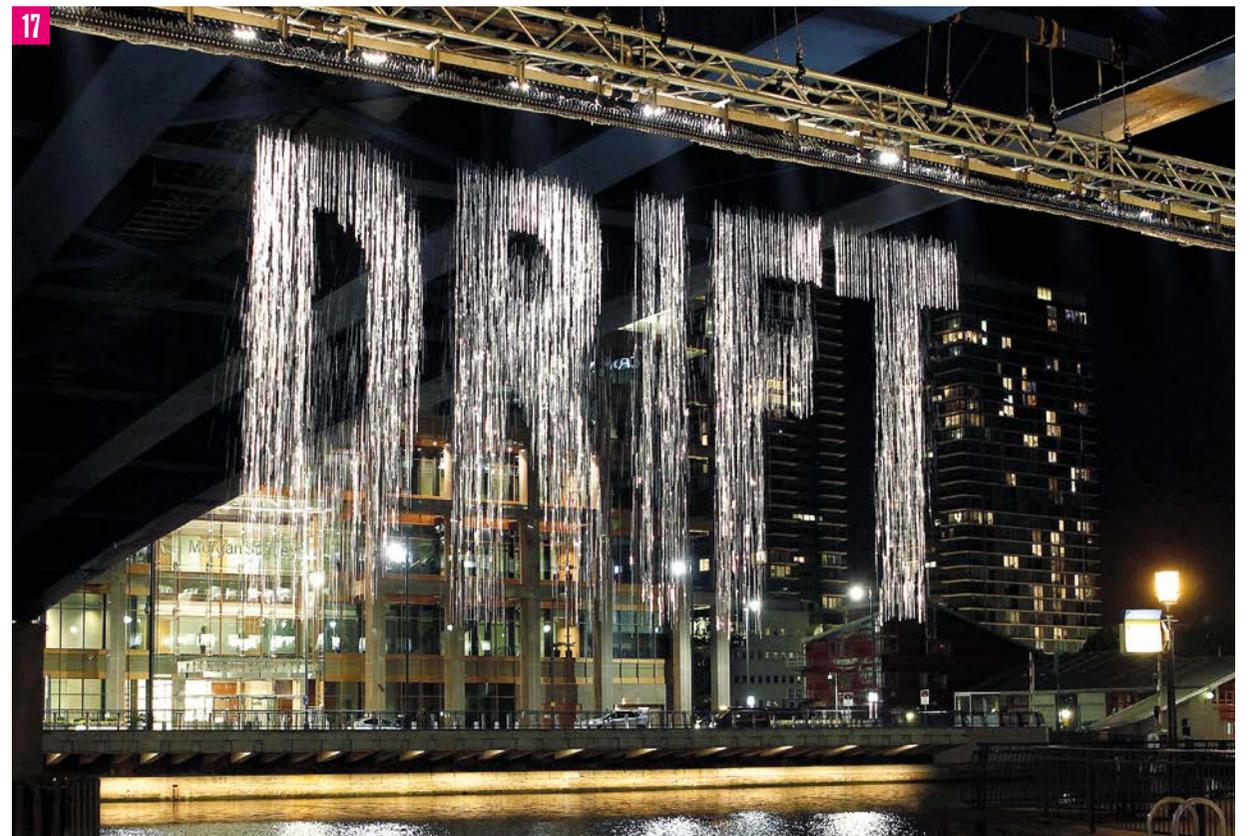
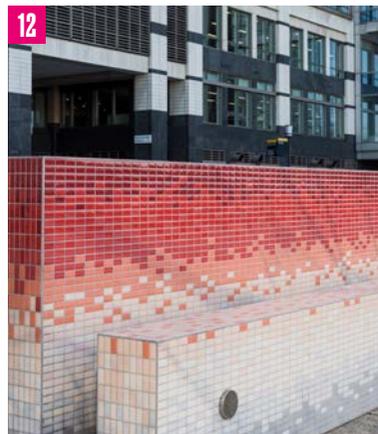
LYNN CHADWICK, 2007
Bronze
CABOT SQUARE

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.

B9 Bronze Bowls

PHILIP JACKSON & SOM, 1992
Bronze
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.



10

B10 Two Men on a Bench

GILES PENNY, 1995
Bronze
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.

B11 Sculptural Railings

BRUCE MCLEAN, 1992
Steel
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.

13

B12 PIER

KONSTANTIN GRICIC, 2012
Painted & polished stainless steel
FISHERMAN'S WALK, WREN LANDING

An intentionally simple bench, *Pier* is designed to showcase the splendour of the mosaic. Collaborating with leading producer of glass mosaics, Bisazza, Grcic shows-off the small pieces of red, cream and grey glass configured in a gradient pattern.

B13 Benches

WALES & WALES, 1992
Beech
WREN LANDING & THROUGHOUT
CANARY WHARF

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.

B14 Returning to Embrace

JON BUCK, 1999
Bronze
10 NORTH COLONNADE

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.

B15 Pattern for Democracy

EMMA BIGGS, 2008
Mosaic
CABOT PLACE MALL,
GROUND LEVEL

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.

This artwork is located indoors.

B16 Float

MARTIN RICHMAN, 2002
Light, glass, steel
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. See more of Richman's light work in Zone C (C16).

B17 bit.fall 'London Games'

JULIUS POPP, 2012
Valves, pump, computer
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.

CANADA SQUARE & CROSSRAIL PLACE

One Canada Square Lobby is not only home to several permanent works, but our regular temporary exhibitions too. The other side of Adam's Plaza Bridge, you'll find Crossrail Place home to the Elizabeth Line and the stunning Crossrail Place Roof Garden which sits almost exactly on the Meridian line, this is reflected in the planting which represents the different hemispheres.



C1 Guerrieri (Warriors)

SERGIO FERMARIELLO, 2013
Aluminium laser cut-out, painted
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 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.

This artwork is located indoors.

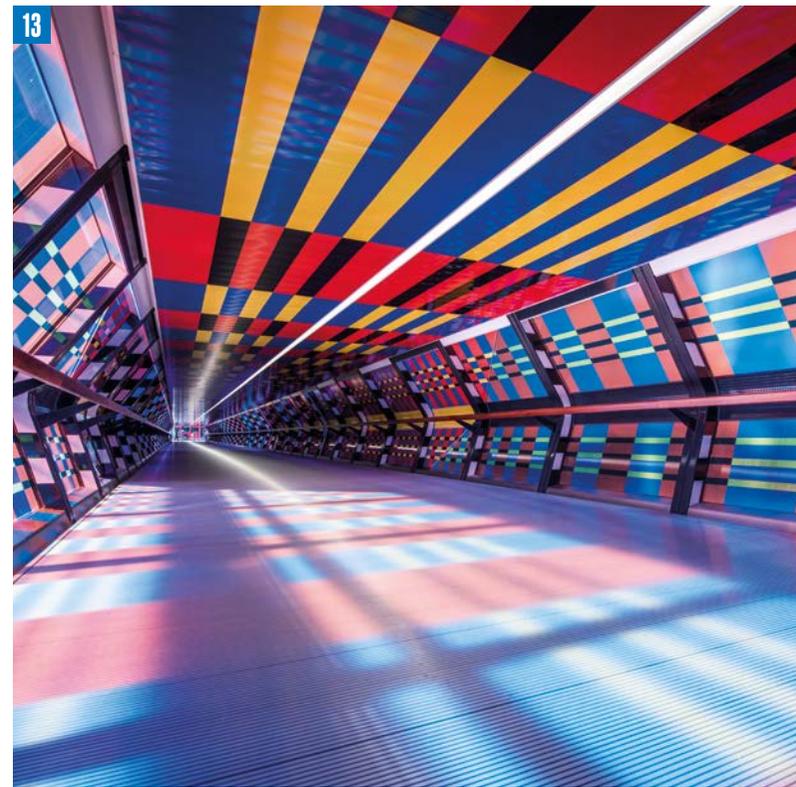


C2 Blade of Venus

WILLIAM TURNBULL, 1985
Bronze
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. Blade of Venus is situated in the centre of the Lobby, behind the security barriers, but it can be viewed from the public areas.

This artwork is located indoors.



C3 Twentieth Century Thames

KEITH MILOW, 1998
MDF, Paint
ONE CANADA SQUARE LOBBY

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.

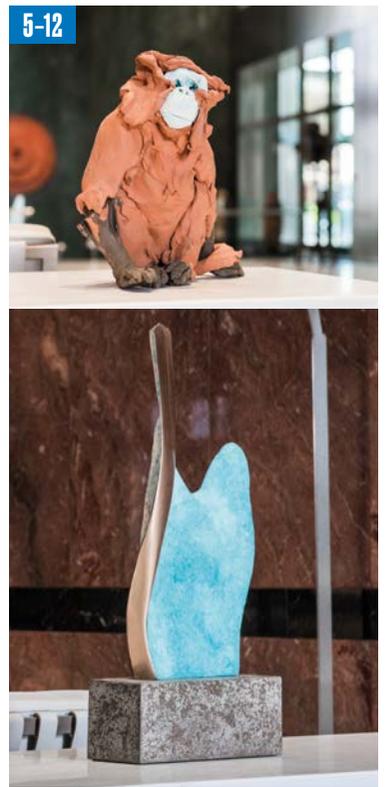
This artwork is located indoors.

C4 Trail with Light (LIP) Series

LAWSON OYEKAN, 1998
Terracotta
ONE CANADA SQUARE LOBBY

Four works from Oyekan's series *Trail with Light* are on permanent display in One Canada Square, 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. Oyekan 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.

This artwork is located indoors.



C5-C12

A COLLECTION OF SMALL SCULPTURES
ONE CANADA SQUARE LOBBY

Fertile Architecture

Amy Stephens, 2019, Stainless Steel, wood, fabric

Southern Shade IV

Nigel Hall, 2016, Nylon

Snub Nose Monkey II

Stephanie Quayle, 2015–2020, terracotta, body stain, chocolate black clay.

Increase Outside

Matthew Chambers, 2020, Stoneware.

'Dokunus' Sense of Touch

Betül Katigöz, 2012, Black Brick Clay with White Engobe Handmade, Pinched Vessel.

Diversion

Philip Hearsey, 2020, Solid bronze /Jesmonite composite base

Shayno II [B]

Philip Hearsey, 2020, Bronze / Composite

C13 Captivated By Colour

CAMILLE WALALA, 2020

Vinyl

ADAM'S PLAZA BRIDGE

Created for the first London Mural Festival in September 2020, local artist, Camille Walala 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.



C14 Unity of Opposites: Vortex

MICHAEL LYONS, 2001
Vortex
NORTH COLONNADE
Unity of Opposites: Vortex is one of a number of works inspired by Michael Lyons' visits to China, whose culture he developed a deep affinity for. 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.

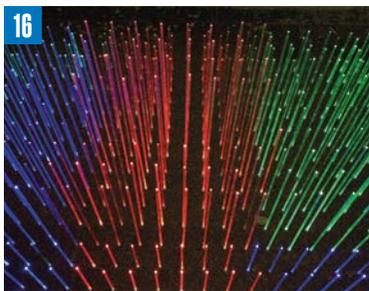
C15 Skystation

PETER NEWMAN, 2019
Steel
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 form of *Skystation* draws from Le Corbusier's iconic LC4 chaise longue, using contours intended to fit the reclining human figure.

C16 We Could Meet

MARTIN RICHMAN, 2015
Acrylic, fibre optics, electronics
CROSSRAIL PLACE, QUAYSIDE
Martin Richman is interested in how art can improve the quality of life in cities, 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.

Best viewed after dusk.



C17 Tube

Alexander Taylor, 2012
Painted & polished stainless steel
CROSSRAIL PLACE ROOF GARDEN
Taylor's *Tube* bench takes inspiration from the form of felled logs. He has used a mirror polishing technique to achieve the reflective surface and show off the full potential of his materials. The cross sections of the bench are punctuated with a striking red, lending it a modern and unique twist. *Tube* was purchased along with *Pier*, *Pe de Porco*, and *Infinity Bench* as a collection, and were originally designed for the 2012 London Design Festival.

C18 Pé de Porco (pig foot)

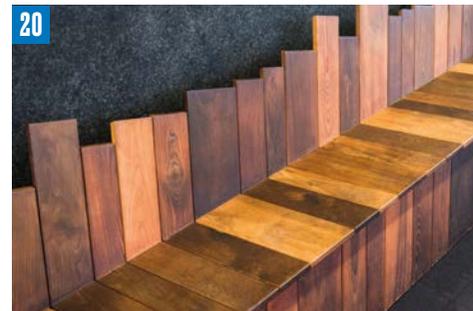
FERNANDO BRIZIO, 2012
Cork
CROSSRAIL PLACE ROOF GARDEN
Pe de Porco or "pig foot" by Portuguese designer Fernando Brizio celebrates its material - cork oak. The wood comes from forests known for the black pigs that live within them, eating the cork oak acorns.

C19 Shepherd of the Sun

Michael Lyons, 1994
Steel, painted
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.

C20 Infinity Bench

MARTINO GAMPER, 2012
Wood
INSIDE CROSSRAIL PLACE
BY EVERYMAN CINEMA LOBBY
Martino Gamper designed the *Infinity Bench* from thermally modified American red oak, soft maple, ash, yellow birch and tulipwood supplied by the American Hardwood Export Council. The colour is stunning, reminiscent of rusted metal. The bench's length can be modified to accommodate up to 10 people.
This artwork is located indoors.



C21 Transitions

Michal Rovner, 2019
LED screen, video
INSIDE CROSSRAIL PLACE BY
EVERYMAN CINEMA LOBBY
Michal Rovner's *Transitions*, is a 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 London and captures the lively character of the new Canary Wharf Elizabeth line station.
This artwork is located indoors.

C22 Origin (Vertical)

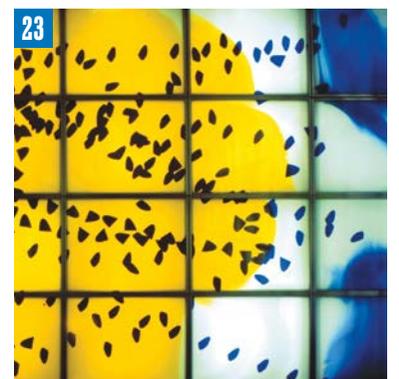
JULIAN WILD, 2017
Painted steel, polished stainless steel
CROSSRAIL PLACE ROOF GARDEN
Julian Wild uses a range of materials from polished and painted stainless steel to glass and ceramic. Recent work includes a series of sculptures that act as man-made versions of natural structures. Wild also looks 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.

C23 Art Glass Wall

ALEXANDER BELESCHENKO, 2002
Antique mouth blown glass
25-33 Canada Square
Not publicly accessible without permission from Citi, but can be seen from just outside the entrance. 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.
This artwork is located indoors.

C24 Art Glass Wall

ALEXANDER BELESCHENKO, 2002
Glass, lighting
CANADA PLACE MALL
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.
This artwork is located indoors.





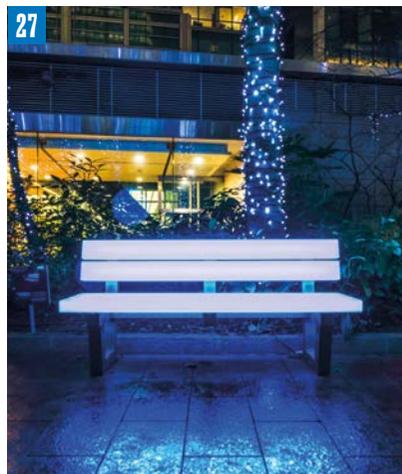
25



28-30



26



27



31



32

C25 Untitled

ANTONI MALINOWSKI, 2000
Acrylic on canvas
CANADA PLACE MALL, LOWER LEVEL
IN-BETWEEN SAMSUNG AND HOBBS

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.

This artwork is located indoors.

C26 Seating

TERENCE WOODGATE, 2016
Bead-blasted aluminium
THROUGHOUT CANADA PLACE MALL

Terence Woodgate designed the public seating in Canada Place 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.

This artwork is located indoors.

C27 Lightbenches

LBO LICHTBANK, 2011
Translucent acrylic glass
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.

C28-D30 Spicy Fruit, Twin Fruits, Bobby Fruit

VICTOR SEAWARD, 2021
Enamel on 3D printed PETG
SOUTH COLONNADE, ATTACHED
TO LAMPPOSTS

Taking the form of imagined phantasmagorical fruits, these three 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.

C31 Real Feel 90

ANNA NG, 2016
Anodised aluminium, galvanised steel,
4x steel ball bearings, reinforced
concrete, lacquered wood
NORTH COLONNADE

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.

C32 Between Theory and Practice (A bridge between Euclid and Rorschach)

PETER RANDALL PAGE, 2019
Vinyl

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.

This artwork is located indoors.

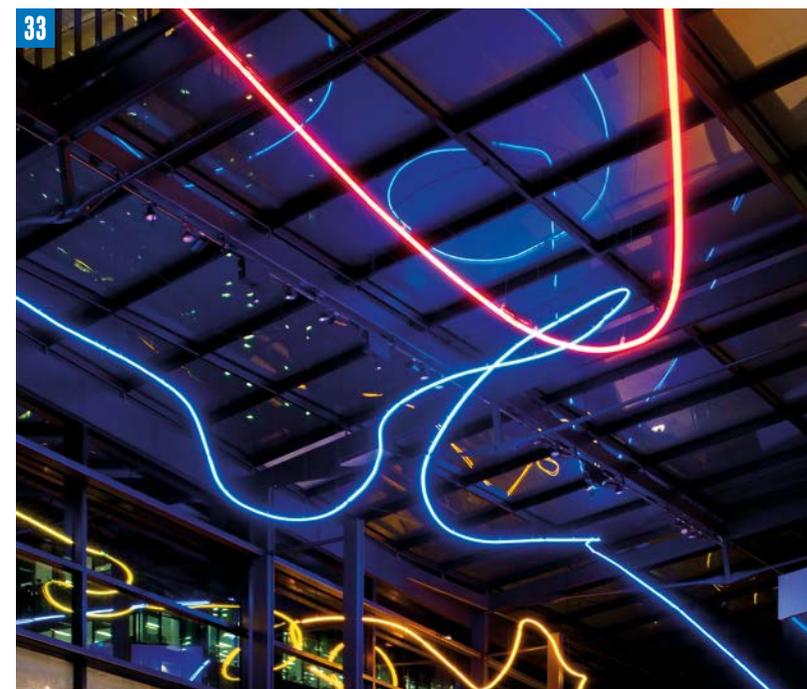
C33 Coup de Foudre II

BILL CULBERT, 2009
Neon

CHURCHILL PLACE MALL, ATRIUM

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.

This artwork is located indoors.



33

ZONE D

JUBILEE & BANK STREET

Zone D will allow you to enjoy a moment of calm in Jubilee Park, its raised water channels and wonderful greenery make for a truly tranquil environment. Fun fact: Jubilee Park is technically a roof garden as it sits atop Jubilee underground station!



D1 Tandem Lovers

GILLIE & MARC, 2020
Bronze
REUTERS PLAZA

Tandem Lovers takes you on an adventure with Gillie and Marc's iconic characters, Rabbitwoman and Dogman. They love to go biking so they can travel while being environmentally conscious at the same time. Tandem is their favourite as they have to work as one, which is how they work best. This amazing sculpture has been installed in major cities across the world to show love and acceptance and is part of the 'Travel Everywhere With Love' project.

D2 Six Public Clocks

KONSTANTIN GRICIC, 1983
Steel, glass
REUTERS PLAZA

Six Public Clocks by Konstantin Grcic was the winning design in a competition 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.



D3 A Beautiful Sunset Mistaken for a Dawn

SINTA TANTRA, 2012
Paint
DLR BRIDGE OVER MIDDLE DOCK

Sinta Tantra's inspiration for her painting scheme 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. LED projectors under the bridge wash soft light from each end, the colours slowly changing from early to late evening.

D4 Stack

NATHANIEL RACKOWE, 2021
Concrete, universal beams, paint, neon flex
BANK STREET, NEAR NEWFOUNDLAND PLACE

Rackowe uses the mass-manufactured derivative products - glass, corrugated plastics, concrete, scaffolding, breeze blocks, and strip lights - to recreate the collective experience and visual sensations of urban contemporary life. By decoding these experiences his works capture the sensations of desolate streets at dawn, the atmosphere as daylight fades into night, and the shadows created by obtrusive cranes and scaffolding.



D5 Be The Best You Can Be

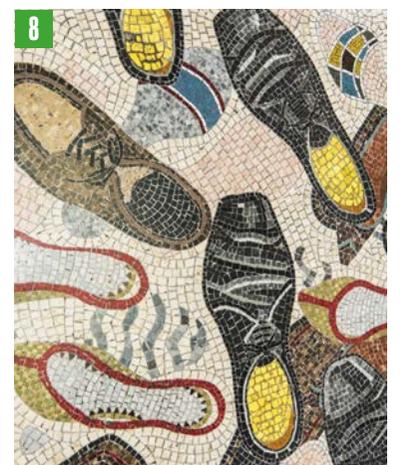
YINKA ILORI, 2021
Traction2, Paint
BANK STREET PARK

Originally conceived to compliment his 3x3 basketball court, Yinka Ilori has fused his British and Nigerian heritage to transform the walls of the park into a celebration of colour. The message is to 'be the best you can be' demonstrating how even seemingly simple things have the potential to be extravagant and exciting. The much-loved basketball court will be returning to Canary Wharf in the future, so watch this space!

D6 Helisphere

CHARLES HADCOCK, 2021
Cast iron
BANK STREET

In *Helisphere*, Charles Haddock 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.



D7 Descent: HQ3

CATHERINE YASS, 2002
Photographic lightbox
HERON WALK 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.

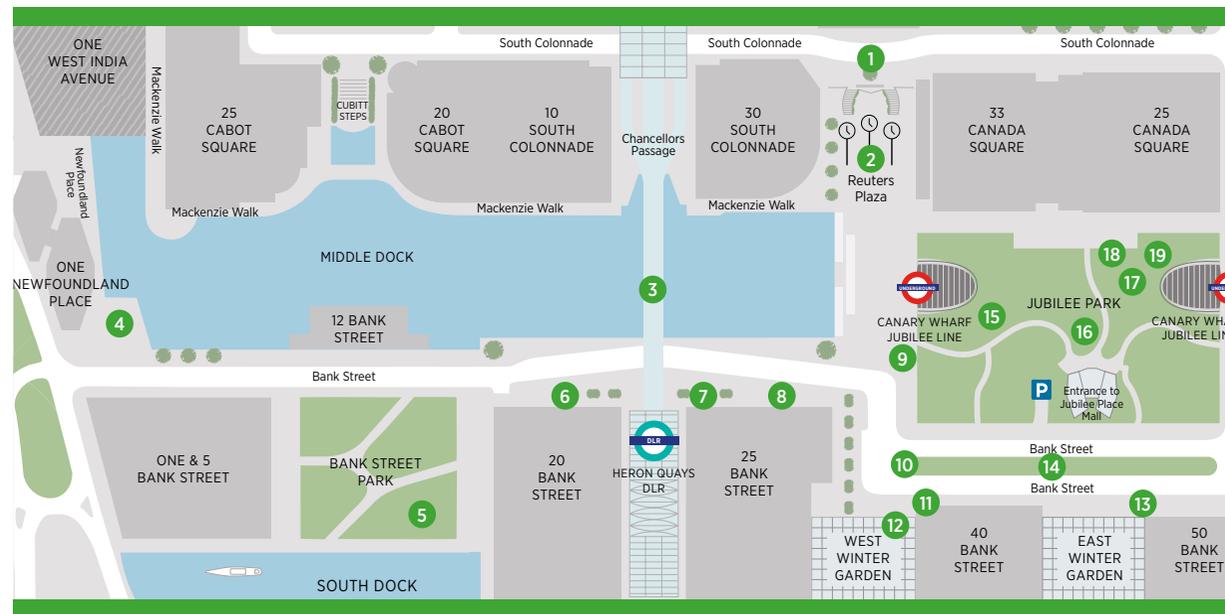
This artwork is located indoors.

D8 Sartor Resartus

EMMA BIGGS, 2003
Stone and glass mosaic
HERON WALK TO JUBILEE PLACE, LOWER LEVEL

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 Place.

This artwork is located indoors.





15



9



10

D11 Testa Addormentata

IGOR MITORAJ, 1983
Bronze
BANK STREET, OUTSIDE WEST WINTERGARDEN

The bandaged face of *Testa Addormentata* ('Head Asleep') is one of three sculptures by Igor Mitoraj 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.

D12 The Spirit of East London

MAUREEN ANNE HOLLEY, 2007
Photographic lightbox
WEST WINTERGARDEN

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.

This artwork is located indoors.



11



12



14



13

D13 Wharf Walk

EMMA BIGGS, 2003 and 2013
Stone and glass mosaic
JUBILEE PLACE MALL, LOWER LEVEL

Emma Biggs' *Wharf Walk* takes us through the Jubilee Place shopping mall, following a trail of floor mosaics depicting some of the trades that passed through the original dockyards that flourished here in earlier times.

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.

This artwork is located indoors.

D14 Coquino Coral

YVONNE DOMENGE, 2015
Polymer with onyx powder,
stainless steel base
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.

D15 Fortuna

HELAIN BLUMENFELD OBE, 2016
Bronze
JUBILEE PARK

It was a great challenge to create a monumental public sculpture like *Fortuna*. Helaine wanted it to really connect with the large number of people who visit Jubilee Park everyday. She wanted *Fortuna* to say something about the human condition: turbulence, commitment, fragility, hope, inner strength, joy dependency, continuity and, above all, beauty. Helaine was delighted to see that people quickly identified the space by the sculpture – using it as a location for meeting up or for sharing picnics.

D9 Tear

RICHARD HUDSON, 2017
Mirrored steel
JUBILEE PLAZA, BY STATION ENTRANCE

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'.

D10 Torsion II

CHARLES HADCOCK, 2009–11
Cast iron
BANK STREET

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.



16

D16 Venus

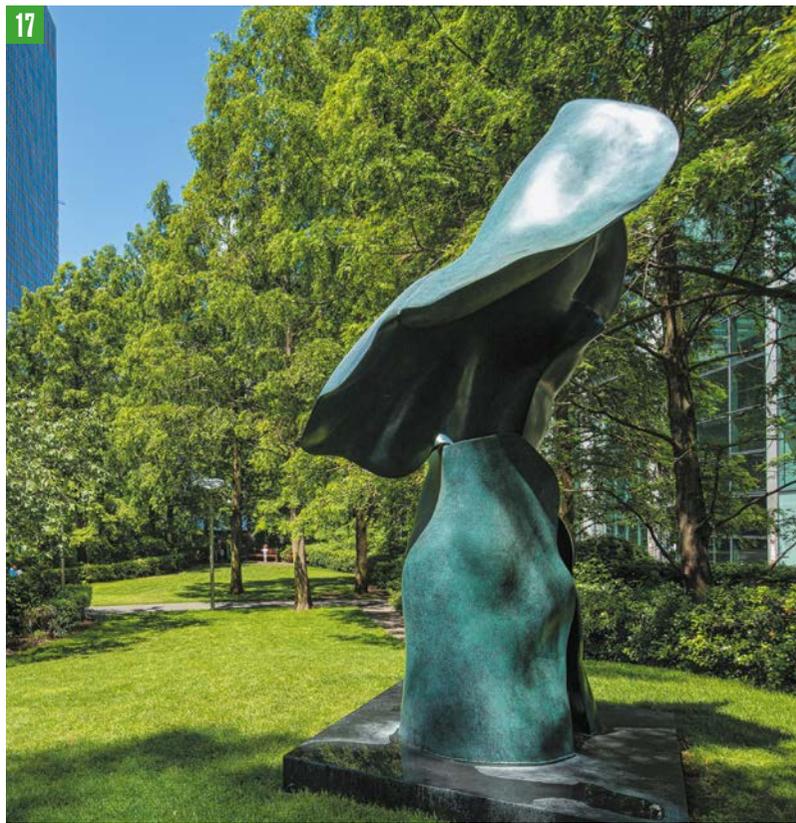
HELAINE BLUMENFELD OBE, 1993
Bronze
JUBILEE PARK

Venus is an expression of a theme Helaine has been exploring throughout her career: Two Sides of a Woman. Essentially, it is a recognition of two different aspects of the female psyche, the side that is self-involved and self-sustaining and the side that depends upon outside influences. Every way you look at Venus you see another aspect of the figure's character. From one side the woman is self-involved, feminine and maternal; as you go around the sculpture, just as the head thrusts back, you see an assertive warrior in power.

D17 Ascent

HELAINE BLUMENFELD OBE, 2010
Bronze
JUBILEE PARK

Ascent is Helaine's most autobiographical work. In its union of two figures, we see a theme that she has often gone back to: by balancing intimacy with independence, we can create a unit of two people which has strength as well as tenderness. In the past, Helaine has explored this theme by tension, by forms which are breaking apart. Here, though, the emphasis is on harmony and support. Seen from one side, the female figure soars, but her ascent would not be possible without the strength of the figure that anchors her to the ground.



17

D18 Colour West

SOPHIE SMALLHORN, 2004
Stone and glass mosaic
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.

This work is located indoors.



18

D19 Colour East

SOPHIE SMALLHORN, 2004
Vinyl
JUBILEE LINE STATION, NORTH-EAST ESCALATORS TO MALL, LOWER LEVEL

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.

This artwork is located indoors.



19

MONTGOMERY & WOOD WHARF

Zone E allows you to explore Wood Wharf, the newest part of the Canary Wharf estate, which combines a peaceful waterside setting with welcoming green space alongside our first residential apartments. Be sure to visit the boardwalk, the perfect place to relax at the end of your art tour.



1

E1 Kiss

NIGEL HALL RA, 2000
Painted steel
SOUTH COLONNADE

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.



2

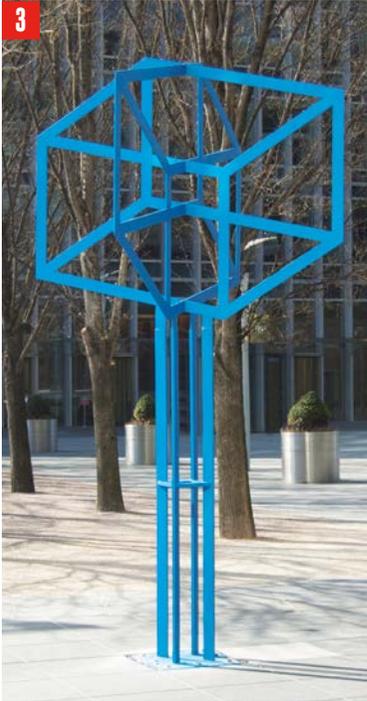
E2 Parting of the Waves

DANNY LANE, 2000
Glass, steel
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'.

This work is located indoors.





E3 Drawing Cube (Blue)

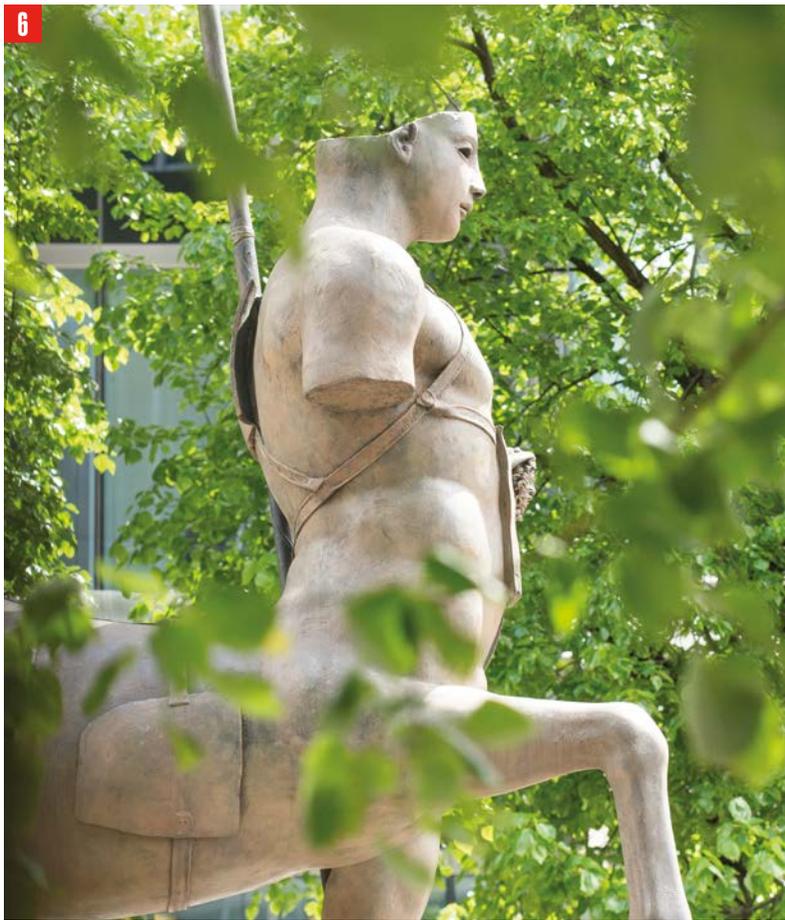
SURESH DUTT, 2010
Mild steel
MONTGOMERY SQUARE

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.

E4 Sacrificial Anode

EILIS O'CONNELL, 2007
Sacrificial Anode
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.



E5 Cross Way | Arbor

NIGEL ROSS, 2003, 2013
European larch • Oak
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.

E6 Centauro

IGOR MITORAJ, 2007
Bronze
MONTGOMERY SQUARE

Mitoraj's Centauro shows the great mythological beast partially incomplete but ready for battle. Despite often working on a monumental scale, Mitoraj's unique artistic vocabulary is articulated through allowing parts to convey the whole, as he put it, "I feel that a piece of arm or a leg speak far more strongly than a whole body."



E7 Temporary Retention Site for Atmospheric Particles

RACHAEL CHAMPION, 2021
Steel Drums, plants
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.

E8 ScribbleForm

JULIAN WILD, 2020
Painted Steel
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.



E9 Original Form

KEITH RAND, 1999
Douglas fir
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.

E10 The Knot

RICHARD HUDSON, 2017
Mirrored steel
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.



11-12



E11-12 Turning Point, and Opening Lines

OLIVER BARRETT, 2010
Turning Point, Opening Lines
WATER STREET

Barrett studied at Falmouth School of Art and was Henry Moore Fellow in 1990-92. Now based in Kent, he creates work for exhibition, private commissions and public projects. Since graduating 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.

13-14



E13-E14 Standing Figure (Man) 2019 & Standing Figure (Woman) 2020

SEAN HENRY, 2019, 2020
Painted bronze
PARK DRIVE

In their hyper-realism, these figures could be mistaken for real people. It is only when you move closer, and their slightly larger than life scale can be truly appreciated, that this illusion is shattered. Henry's figures occupy space in a unique way, firstly we can consider the Man and Woman's relationship to one another, and secondly, we consider our own bodies in relation to the figures and the space around us.

E15-E16 Under and Over II and Under and Over IV

EILIS O'CONNELL, 2000
Bronze
10 PARK DRIVE

By appointment only tel: 020 7001 3403 / 020 7001 3404. Originally produced in birchwood, resin and plaster these sculptures were realised in bronze for Canary Wharf. Each work creates a sense of enclosure or the impression of a garment recently vacated. The forms reflect the pliable nature of the original wooden sheets that O'Connell dampened and then bent into shape, clamping them into position to dry. Her attention to surface detail has been meticulously translated into the carefully worked patina of the bronze.

This artwork is located indoors.

15-16



17



E17 Pouff VII

ALEXANDRE DA CUNHA, 2021
Steel, concrete
WATER STREET

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.

E18 Minotaur and Hare on Bench

SOPHIE RYDER, conceived 1995
Bronze
PARK DRIVE

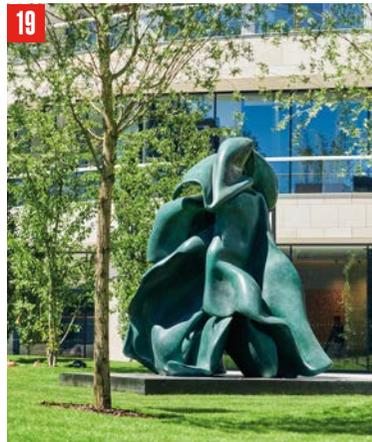
Sophie is well known for her sculptures of animals and mystical creatures, in particular, developing the concept of the Lady-Hare, a woman with the head of a Hare, inspired by the Hare's of the English countryside, as a counterpart to the masculine Minotaur of Greek Mythology. The Lady Hare's body is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

E19 Metamorphosis

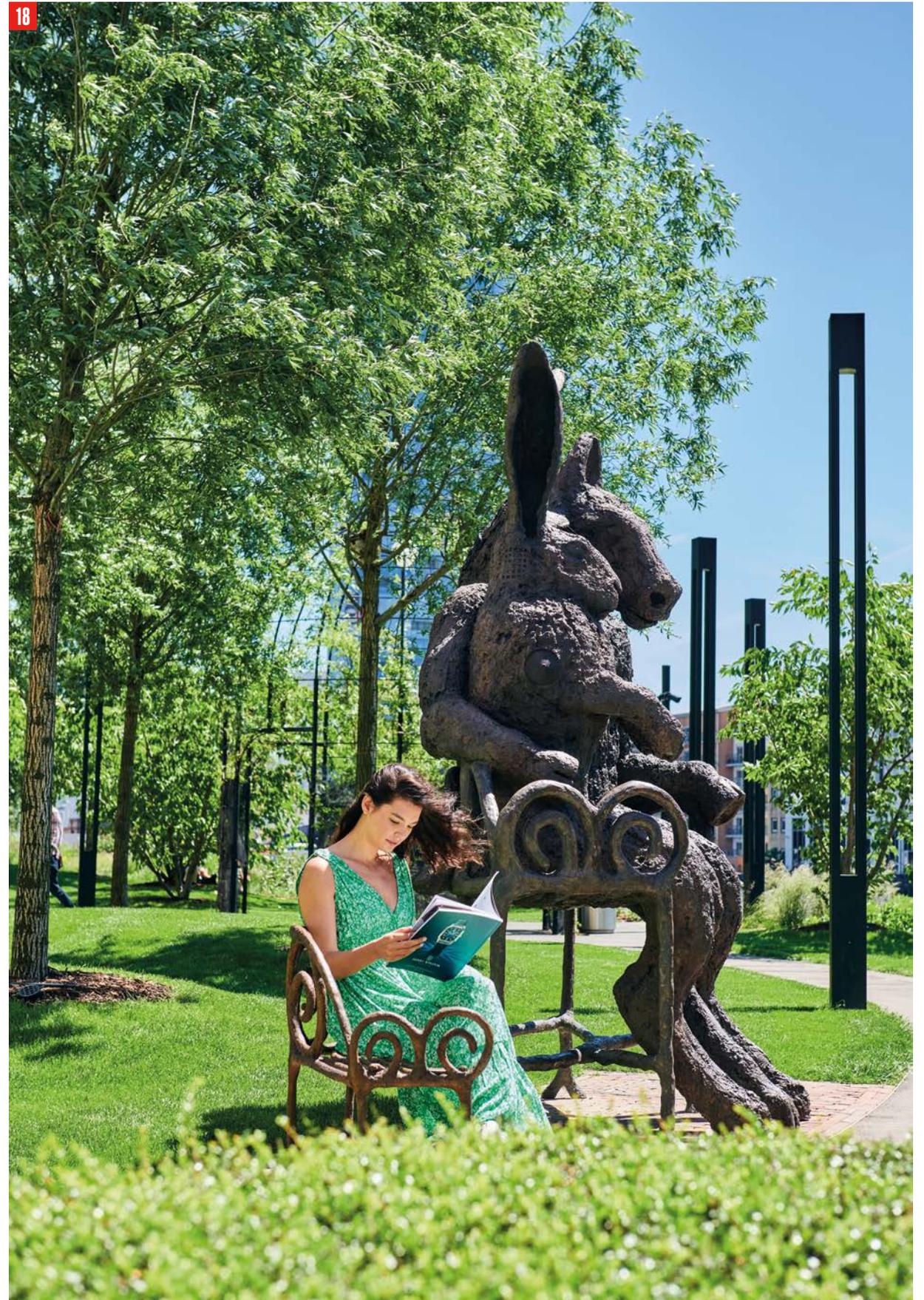
HELAIINE BLUMENFELD, 2019
Bronze
PARK DRIVE

With *Metamorphosis* Helaine created many elements contained in a single unit. They exist in a dynamic balance which seems on the verge of giving way to chaos if the parts should separate. The spaces between the forms suggest change and movement, and ultimately, the potential for growth and continuous evolution. *Metamorphosis* for Helaine is putting forward a message not only of comfort and hope, but the powerful idea that through unity and transformation we can rise up together.

19



18



SUSTAINABILITY IN ART

As the UK's largest sustainable developer, we endeavour to consider the environmental impact in everything we do. With zero waste to landfill since 2009, 100% of our electricity purchased from renewable resources since 2012, and our ambitious target to become net zero carbon by 2030, we are demonstrating a sincere commitment to sustainability.



ABOVE: Ocean Rise by Aphra Shemza.
Built using sustainable material



ABOVE: Temporary installation Sun Pavilion by Morag Myerscough, May – October 2021
Montgomery Square



LEFT: Neon Trees, Winter Lights Event 2019. Electricity used to light all the installations are from renewable sources. Canary Wharf Management Ltd are supplied with certified 100% renewable electricity from SmartestEnergy with the following mix: wind - 45.3%, solar PV - 34%, and hydro - 20.7%

LET'S TALK ABOUT...

Our art collection and exhibitions are part of what makes Canary Wharf such a unique and exciting place to be, and it is therefore only right that these pieces are in harmony with, and respect, the natural environment that they inhabit.

Historically, the basis of our collection has been bronze, marble and steel, and whilst these materials will continue to be used due to the durability of these mediums, we are reconsidering what it means to expand our collection in a more environmentally conscious way. In our conversations with creatives, we always seek to promote the use of recycled or sustainable materials and take into consideration the entire lifecycle of an artwork – from concept, to production, to transport, to install.

A few of our more recent acquisitions to the collection are very much based on these principles. *Time & Tide* by Paul & Pute (A16) takes the shape of an hourglass, serving as a reminder of the urgency of our sustainability project. Reinforcing this message, Paul & Pute opted for a biodegradable alternative to plastic for their medium.

The Clew by Ottotto (B7), originally commissioned for Winter Lights 2020, not only illuminates the Cubitt Steps bridge in an otherwise dark area but is also made from tubing used for underground cabling – a brilliant re-use of a standard building material, and a wonderful example of making the functional beautiful.

Another work, *Ocean Rise* by Aphra Shemza (A3) commissioned for Summer Lights 2021, has remained with us. Aphra's research is concerned with how plastics can be recycled into tiles, which can then be used for multiple uses, not just artistic, but interior design or even buildings. The title and the work itself reference climate change and the danger of rising sea levels.

For temporary works that cannot remain in our collection, the de-installation process has been carefully considered to ensure that we are not unnecessarily disposing of materials. For example, when the time came for our *Sun Pavilion* by Morag Myerscough – commissioned for the summer of 2021 – to be dismantled, it was thoughtfully repurposed: the plants found a permanent home in the Crossrail Place Roof Garden, and the structure was divided up and donated to a community playground and an NHS hospital.

These pieces demonstrate that sustainability in art does not mean placing limits on our artists. On the contrary, it creates opportunities for ground-breaking works in new and interesting mediums, conveying powerful and relevant messages. As we move forward with our programme, these issues are becoming formal components of the commissioning process. So, when you next visit, perhaps for our Summer or Winter Lights festivals, or our temporary exhibition programme, you will continue to see evidence of sustainable practices permeating our activities in even bigger ways.

DISCOVER MORE...

CORNUCOPIA PATRICIA VOLK

Mon 18 April – Fri 10 June
One Canada Square Lobby
Patricia Volk exhibits her joyful and uplifting sculptures.

COMING TOGETHER KATRINA RUSSELL

From Thur 19 May
Crossrail Place Level -1
Colourful and functional art installation.

GRAPHIC REWILDING BAKER & BOROWSKI

From Mon 30 May
Union Square, Wood Wharf
Larger than life floral designs, part of Baker & Borowski's ongoing Graphic Rewilding project.

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

THE ROBIN WHO WONDERED IF HE WAS A NIGHTINGALE JELLE MASTENBROEK

Mon 20 June – Sat 20 August
Throughout the Estate
Crossrail Place Roof Garden is filled with bird song through kinetic sound sculptures.

SUMMER LIGHTS VARIOUS ARTISTS

Tues 21 June – Sat 20 August
Throughout the Estate
An outdoor exhibition celebrating natural light.

SCALE MATTERS ANGELICA GLAJCAR

Mon 5 September – Fri 11 November
One Canada Square Lobby
Angela Glajar creates her hand-torn, site-specific paper sculptures.

PLAY VARIOUS ARTISTS

Mon 5 September – Fri 11 November
Throughout the Estate
To play; for pleasure, for curiosity, for community, for the pure delight in doing. An assortment of contemporary sculpture to awaken your playful side.

SIGN UP TO OUR NEWSLETTER



Scan here to keep up to date with the latest events, shop and restaurant openings, exhibitions and news from Canary Wharf.