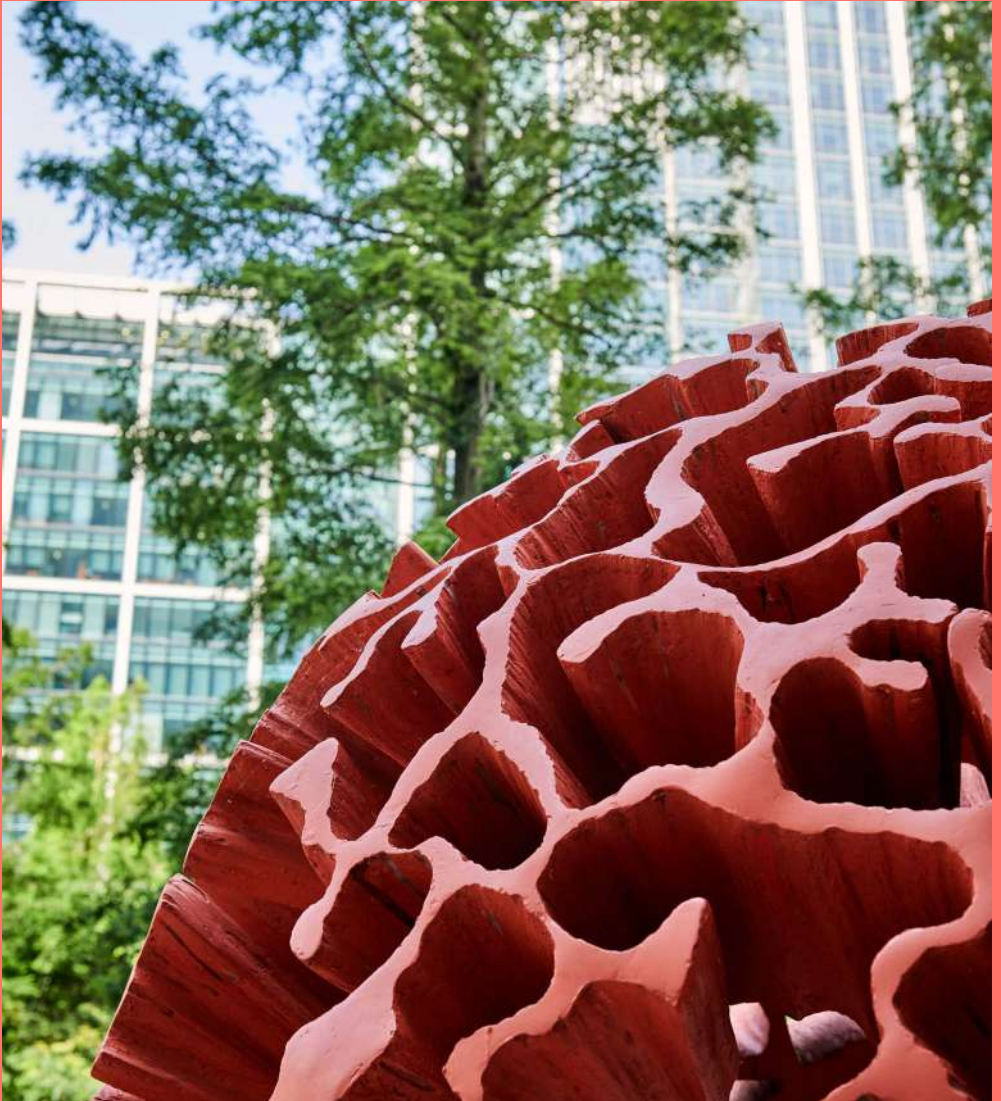


# ART

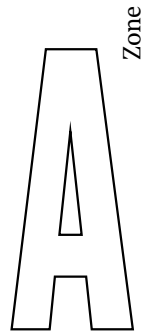
*Discover over 100 permanent artworks throughout the extraordinary environment of Canary Wharf*

**CANARYWHARF.COM**



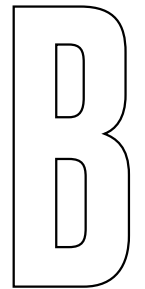
**This brochure identifies the works of art purchased, commissioned or on loan to Canary Wharf Group (CWG), including standalone sculptures, integrated architectural works, murals and light art installations.**

**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.**



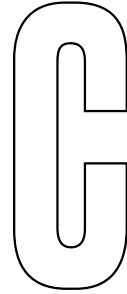
**Westferry**

1. RON ARAD • Windwand
2. APHRA SHEMZA • Ocean Rise
3. TINE BECH • Shine Your Colours
4. JAY BATTLE • Vanishing Point
5. GIUSSEPPE LUND • Gate & Sculptural Railings
6. DO KÖNIG VASSILAKIS • Sasso Cosmico
7. HUGH CHAPMAN • Growth Form 2012
8. ANDREW BURTON • Chimney
9. ROBERT WORLEY • Avatar
10. IGOR MITORAJ • Centurione I
11. PAUL & PUTE • Time & Tide
12. WENDY RAMSHAW • Columbus Screen
13. GILES PENNY • Man with Arms Open



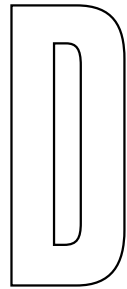
**Cabot**

1. GERALD LAING • Relief Portrait of Michael von Clemm
2. BOB ALLEN • It Takes Two
3. HELAINE BLUMENFELD OBE • Illusion
4. JEFF BELL • Cast Glass Panels
5. HENRY MOORE • Draped Seated Woman
6. OTTOTTO • The Clew
7. EMMA LOUISE MOORE • Miss
8. GILES PENNY • Two Men on a Bench
9. BRUCE MCLEAN • Sculptural Railings
10. HENRY GIBBS • GET REAL
11. KONSTANTIN GRČIC • Pier
12. JON BUCK • Returning to Embrace
13. EMMA BIGGS • Pattern for Democracy
14. MARTIN RICHMAN • Float
15. JULIUS POPP • bit.fall 'London Games'



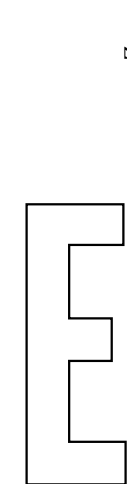
**Canada Square & Crossrail Place**

1. SERGIO FERMARIELLO • Guerrieri (Warriors)
2. KEITH MILOW • Twentieth Century Thames
3. LAWSON OYEKAN • Trail with Light (LIP) Series
- 4-12. VARIOUS ARTISTS • Small Sculptures
13. CAMILLE WALALA • Captivated By Colour
14. MICHAEL LYONS • Unity of Opposites: Vortex
15. ADAM NATHANIEL FURMAN • Click Your Heels Together Three Times
16. PETER NEWMAN • Skystation
17. LOTHAR GÖTZ • Electro-Rainbow
18. TOM&LIEN DEKYVERE • Elantica 'The Boulder'
19. MARTIN RICHMAN • We Could Meet
20. ALEXANDER TAYLOR • Tube
21. FERNANDO BRIZIO • Pé de Porco (Pig Foot)
22. MICHAEL LYONS • Shepherd of the Sun
23. MICHAL ROVNER • Transitions
24. MARTINO GAMPER • Infinity Bench
25. JULIAN WILD • Origin (Vertical)
- 26-28. VICTOR SEAWARD • Spicy Fruit, Twin Fruits, Bobble Fruit
29. ANNA NG • Real Feel 90
30. BILL CULBERT • Coup de Foudre II
31. NIGEL HALL RA • Kiss
32. PETER RANDALL-PAGE • Between Theory and Practice (A bridge between Euclid and Rorschach)



**Jubilee & Bank Street**

1. GILLIE AND MARC • Tandem Lovers
2. KONSTANTIN GRČIC • Six Public Clocks
3. SINTA TANTRA • A Beautiful Sunset Mistaken for a Dawn
4. NATHANIEL RACKOWE • Stack
5. CHARLES HADCOCK • Helisphere
6. CATHERINE YASS • Descent: HQ3
7. EMMA BIGGS • Sartor Resartus
8. RICHARD HUDSON • Tear
9. CHARLES HADCOCK • Torsion II
10. IGOR MITORAJ • Testa Addormentata
11. MAUREEN ANNE HOLLEY • The Spirit of East London
12. EMMA BIGGS • Wharf Walk
13. HELAINE BLUMENFELD OBE • Fortuna
14. LBO LICHTBANK • Lightbenches 'Classic'
15. SOPHIE SMALLHORN • Colour West
16. SOPHIE SMALLHORN • Colour East



**Montgomery & Wood Wharf**

1. SURESH DUTT • Drawing Cube (Blue)
2. EILIS O'CONNELL • Sacrificial Anode
3. NIGEL ROSS • Arbor
4. IGOR MITORAJ • Centauro
5. JULIAN WILD • ScribbleForm
6. YVONNE DOMENGE • Coquino Coral
7. KATRINA ADAMS • Coming Together
8. KEITH RAND • Original Form
9. LYDIA HAMBLET • Together, Basking on the South Quay
- 10-11. OLIVER BARRETT • Turning Point and Opening Lines
12. MERETE RASMUSSEN • Perpetual Red
13. ALEXANDRE DE CUNHA • Pouff VII
14. RICHARD HUDSON • The Knot
- 15-16. SEAN HENRY • Standing Figure (Man) & Standing Figure (Woman)
17. SIMON LININGTON • A Bend in the Thames
18. SOPHIE RYDER • Minotaur and Hare on Bench
19. HELAINE BLUMENFELD OBE • Metamorphosis

# 100+ PIECES AND COUNTING

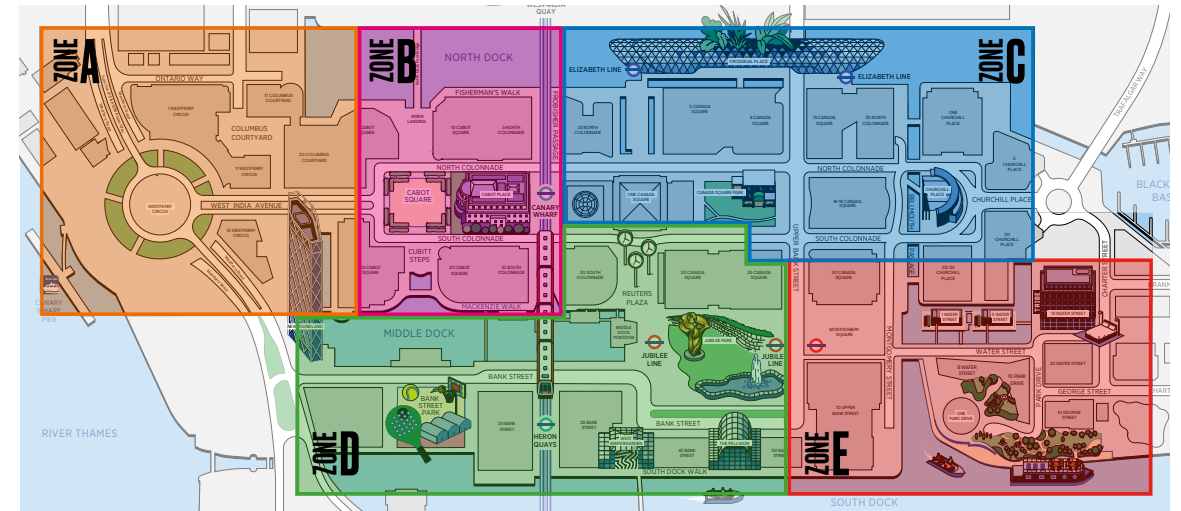
*What would life be without art? We don't intend to find out.*

*We believe art is for everyone, that is why we have built up our collection in the open, completely free, no tickets or time slots necessary. So, whether you are looking to spend hours with our artworks, enjoy taking selfies with them, or simply just admire them in passing, any encounter with art can brighten your spirits.*



Public art embeds pieces into our everyday routines, familiarising our spaces, making them beautiful and enjoyable places to live and work. Canary Wharf, with its grid layout and imposing structures, is softened by these curved and colourful forms, offering a sense of calm or excitement, of relaxation or reflection.

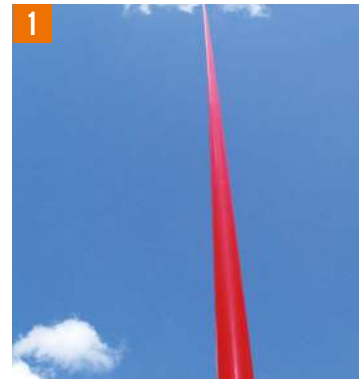
From its very inception, art has been central in building the extraordinary environment of Canary Wharf. In 1999, Canary Wharf hosted 'The Shape of the Century, 100 Years of Sculpture in Britain'. Following the exhibition, a number of sculptures were purchased, and so began the permanent art collection laid out in this brochure. Since then, the collection has continued to grow and it is now the UK's largest, free-to-visit, outdoor, public art collection. With over 100 pieces, Canary Wharf is punctuated with beautiful forms that stimulate, inspire, or simply give pause for thought.





# ZONE A WESTFERRY

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 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. On windy days, the tip of the needle can dip down as far as 20m! Ron Arad came to London 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.

## A2 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.

## A3 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.

## A4 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, Jay 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.

## A5 Gate & Sculptural Railings

GIUSEPPE LUND, 1992  
Steel, bronze  
CANARY RIVERSIDE

Inspired by the cycle of the seasons, Giuseppe 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.

## A6 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. Do König Vassilakis' work is strongly influenced by the mythology and culture of ancient Greece and Rome.





## A7 Growth Form 2012

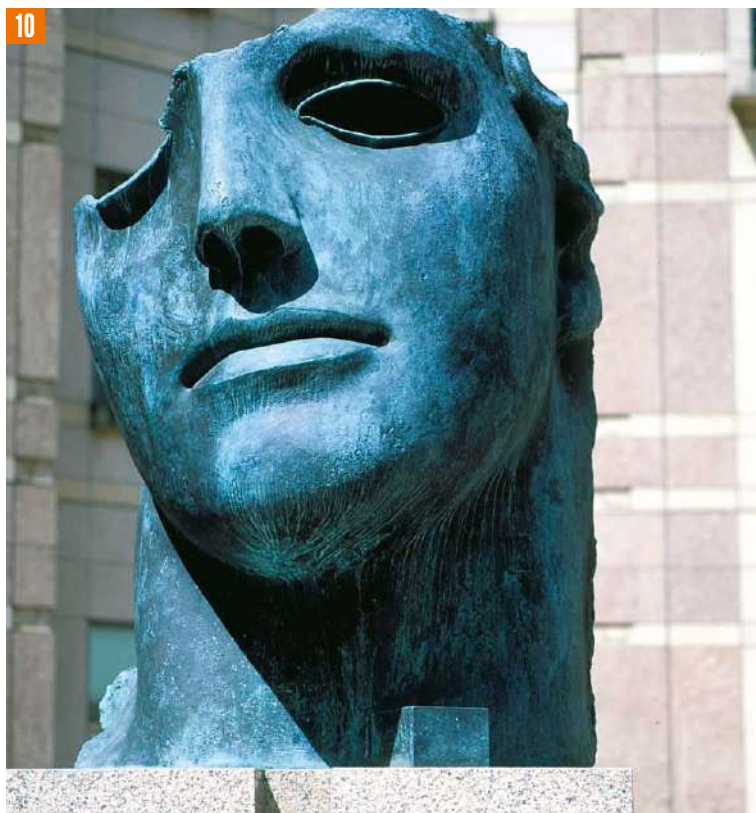
HUGH CHAPMAN, 2012  
Bronze  
WESTFERRY CIRCUS

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 on ceramics. *Growth Form 2012*, with its organic form, and sense of renewed growth and hope, expresses what his experiences have taught him: the importance of life and light, contrast and reflection.

## A8 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. Close in form, *Chimney* is also a tribute to India's tallest brick minaret of the Qutub Minar near Delhi.



## A9 Avatar

ROBERT WORLEY, 2009  
Aluminium  
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 CWG, 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.



## A10 Centurione I

IGOR MITORAJ, 1987  
Bronze  
COLUMBUS COURTYARD

Igor Mitoraj (1944–2014) was born in East Germany to Polish/French parents and studied classical painting in Krakow before moving to Paris in 1968, and later travelling 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.



## A11 Time & Tide

PAUL & PUTE, 2017  
Steel, recycled materials  
COLUMBUS COURTYARD

*Time and Tide*, with its hour-glass 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. Paul & Pute have opted for biodegradable alternatives to plastic to reiterate this message.

## A12 Columbus Screen

WENDY RAMSHAW, 2000  
Steel, Perspex  
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 in 2010.

## A13 Man with Arms Open

GILES PENNY, 1995  
Bronze  
WEST INDIA AVENUE

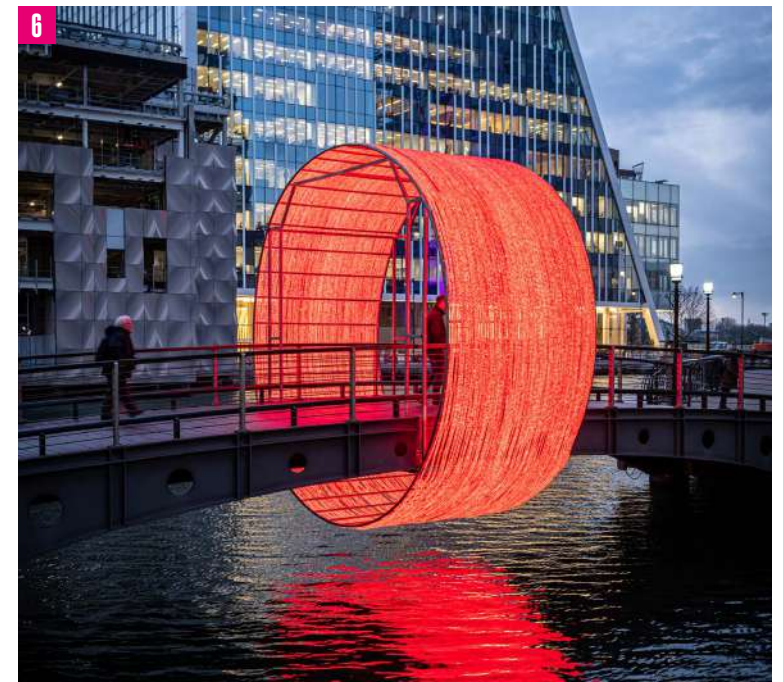
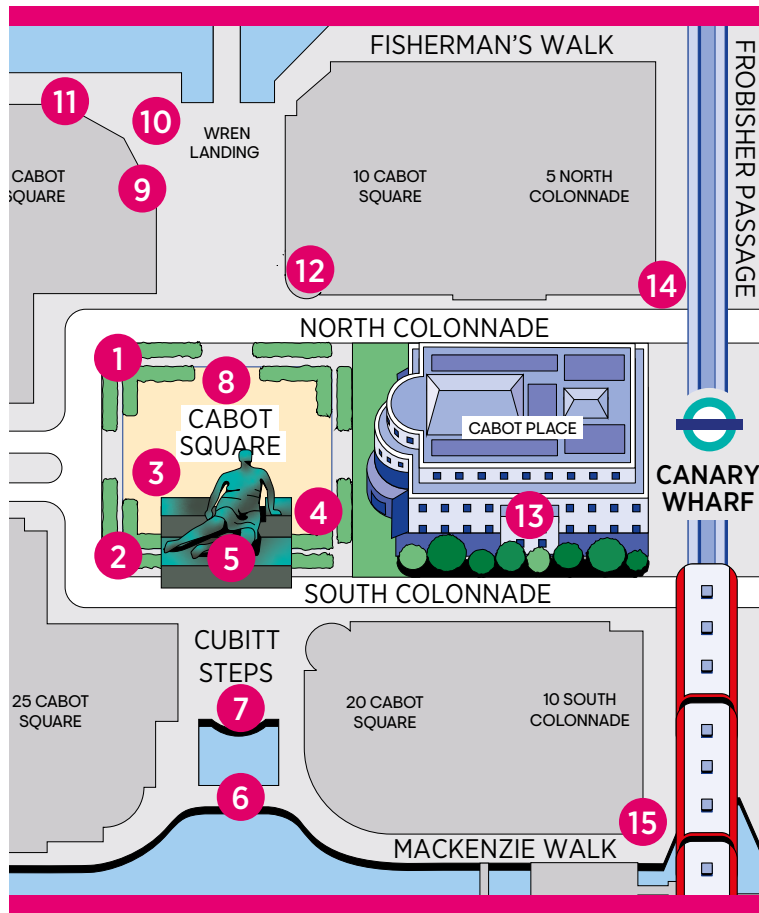
Giles Penny's *Man with Arms Open* is a roughly hewn bronze figure with his head thrown back and arms outstretched. Penny came to the attention of CWG when this work, together with another of his bronzes, *Two Men on a Bench*, were shown as part of the Millennium exhibition, *The Shape of the Century*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





# 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.



## B1 Relief Portrait of Michael von Clemm

GERALD LAING, 1998  
Bronze  
CABOT SQUARE

A bronze relief portrait by Gerald Laing 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 focussed on sculpture; first abstract then figurative subjects, and undertook a number of high-profile commissions.

## B2 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.

## B3 Illusion

HELAINE BLUMENFELD OBE, 2018  
Bronze  
CABOT SQUARE

With *Illusion*, Helaine Blumenfeld 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, that can be seen symbolically to change as the parts of the sculpture are moved within the context of the whole. Blumenfeld 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.

## B4 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 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.

## B5 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 CWG on behalf of London Borough of Tower Hamlets.

## B6 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.

*The Clew is timed to come on at dusk*





**B7 Miss**

EMMA LOUISE MOORE, 2021  
Carrara marble  
CUBITT STEPS

Emma Louise Moore's piece, carved from Carrara marble, becomes translucent when penetrated by the sun, making the passing of time tangible.

Situated on the dock edge, nestled between water and towering buildings, sunlight bounces endlessly between reflective surfaces. The surrounding buildings create passing shadows and moments of inactivity, allowing the illumination of the work to be ephemeral, its activation by the sun a momentary phenomenon.

**B8 Two Men on a Bench**

GILES PENNY, 1995  
Bronze  
CABOT SQUARE

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 CWG.



**B9 Sculptural Railings**

BRUCE MCLEAN, 1992  
Steel  
FISHERMAN'S WALK, WREN LANDING  
This 40-metre long charcoal steel rail is heavily worked with shapes, faces, circles and squares, true to his style. Bruce 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.

**B10 GET REAL**

HENRY GIBBS, 2024  
Acrylic and solar reflective paint  
FISHERMAN'S WALK, WREN LANDING  
*GET REAL* by Henry Gibbs, comprises a mural trisected to depict moments of queer friendships, intimacies and conceptions of the self. The work alludes to queer narratives, often self-navigated, with less of an emphasis on 'coming out' or more stereotypical facets associated with queer identity, but to an insistence of accessing Real drives, Real connections, Real self and Real love. The mural is configured so that the images become clearer the further away you position yourself - a reparative gesture of taking a step back to exercise how we see.

**B11 PIER**

KONSTANTIN GRICIC, 2012  
Glass mosaic  
FISHERMAN'S WALK  
An intentionally simple bench, *Pier* is designed to showcase the splendour of the mosaic. Collaborating with leading producer of glass mosaics, Bisazza, Konstantin Grcic shows-off the small pieces of red, cream and grey glass configured in a gradient pattern.

**B12 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.



**B13 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*

**B14 Float**

MARTIN RICHMAN, 2002  
Light, glass, steel  
NORTH COLONNADE, UNDER DLR BRIDGE  
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 public commissions as well as permanent public commissions and temporary projects.  
*Float is timed to come on at dusk*

**B15 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 October - March*





# ZONE C

## CANADA SQUARE & CROSSRAIL PLACE

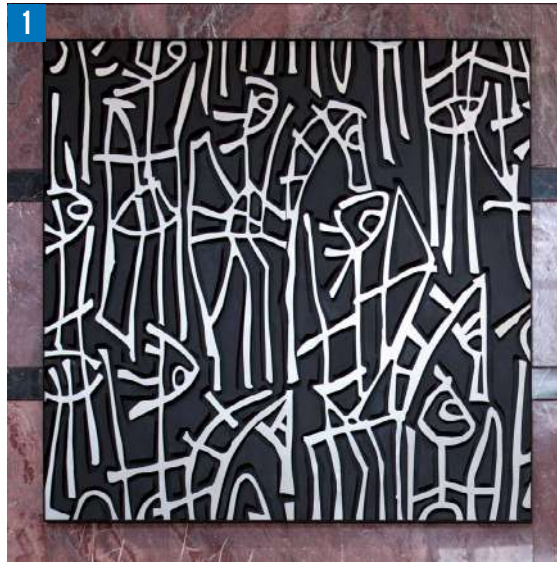
One Canada Square lobby is also home to several permanent works. The other side of Adams Plaza Bridge, you'll find Crossrail Place home to the Elizabeth Line and the stunning Crossrail Place Roof Garden which sits almost exactly on the Meridian line, this is reflected in the planting which represents 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 Twentieth Century Themes

KEITH MILOW, 1998  
MDF, Paint  
ONE CANADA SQUARE LOBBY

*Twentieth Century Themes*, 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*



### C3 Trail with Light (LIP) Series

LAWSON OYEKAN, 1998  
Terracotta  
ONE CANADA SQUARE LOBBY

Four works from Lawson Oyekan's series *Trail with Light* are on permanent display in One Canada Square, rough-hewn terracotta vessels that have been described by Oyekan's 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*



### C4-C12 A collection of small sculptures

VARIOUS ARTISTS  
ONE CANADA SQUARE LOBBY

**Snub Nose Monkey II**  
Stephanie Quayle, 2015-2020, terracotta, body stain, chocolate black clay

**Increase Outside**  
Matthew Chambers, 2020, stoneware

**'Dokonus' 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

**Red Dish**  
Nicholas Rena, 1999, painted and polished ceramic

**Man with Arms Open Maquette**  
Giles Penny, 1991, bronze

**Blue Elliptical Vase**  
Nicholas Rena, 2003, painted and polished ceramic

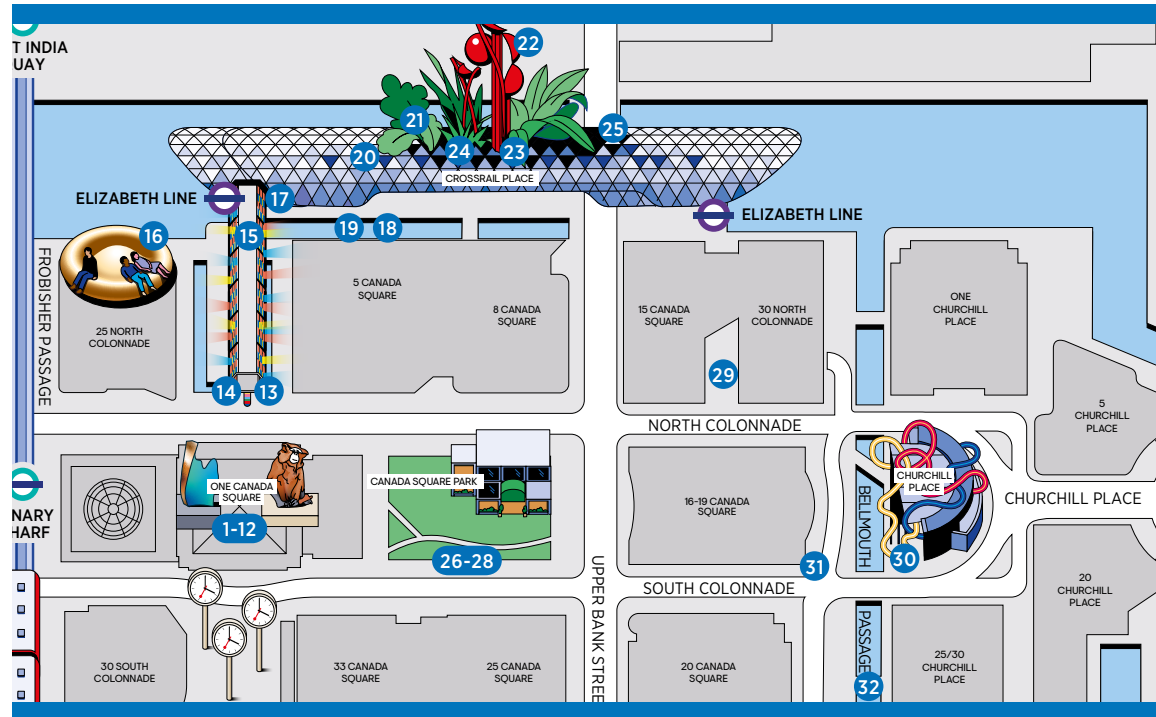
**Breaker**  
Patricia Volk, 2020, painted fired earthstone

*These artworks are located indoors*

### C13 Captivated By Colour

CAMILLE WALALA, 2020  
Vinyl

ADAMS 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.





## C14 Unity of Opposites: Vortex

MICHAEL LYONS, 2001  
Copper patinated and waxed  
NORTH COLONNADE

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

## C15 Click Your Heels Together Three Times

ADAM NATHANIEL FURMAN, 2023  
Vinyl  
ADAMS PLAZA

Installed for Pride month 2023, and now a permanent piece, Adam Nathaniel Furman's work makes reference to Judy Garland's ruby slippers in the Wizard of Oz. The infamous ruby slippers ground Dorothy's journey of self-discovery in reality by returning her home. Furman Nathaniel's work acts similarly by embedding queer coded artworks within the public realm, transporting them from their imagination, into our reality. The contrast of the black and white Kansas bursting into the technicolour dreamworld of Oz is mirrored in the layering of Nathaniel Furman's rainbow gradient over the existing grey-toned structure, transforming it with a celebratory sheath of colourful, dramatic drag.



## C16 Skystation

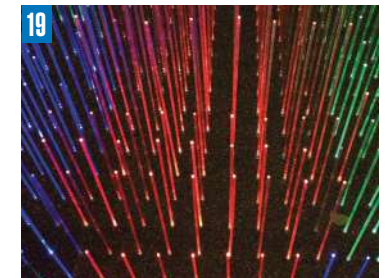
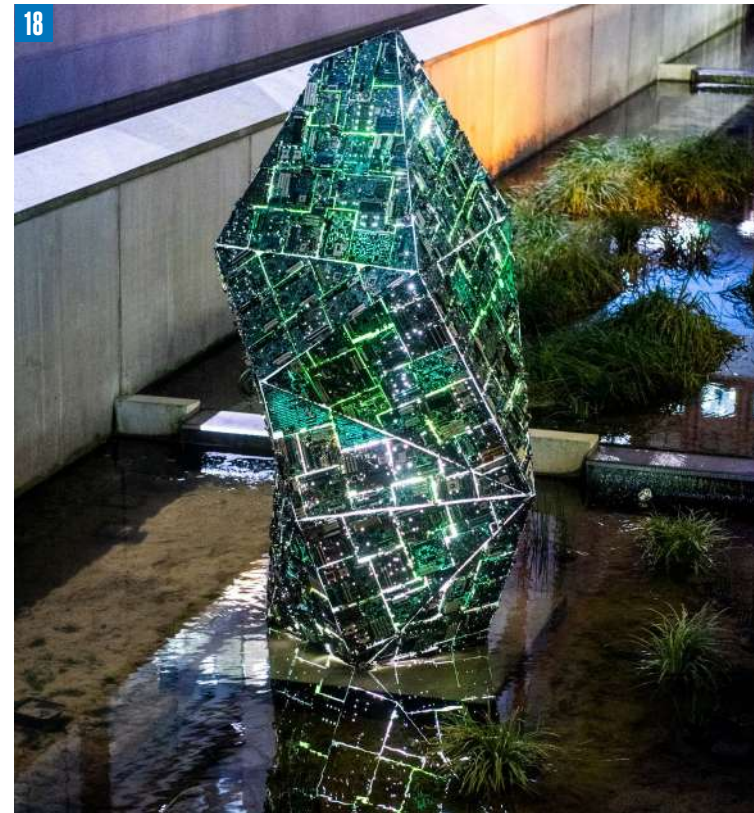
PETER NEWMAN, 2019  
Steel  
ADAMS PLAZA

*Skystation* is intended as a beautiful piece of 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.

## C17 Electro-Rainbow

LOTHAR GÖTZ, 2022  
Vinyl  
CROSSRAIL PLACE, QUAYSIDE

*Electro-Rainbow* is an installation by artist Lothar Götz initially commissioned for Pride month 2022 to celebrate LGBTQ+ culture. The artwork is a site-specific piece which responds to the giant glass panels that make up the walls' surface. The installation takes inspiration from the Progress Pride Rainbow Flag, incorporating and adapting the stripes into a shifting rainbow of coloured triangles within the square panels. The artist also sees the work akin to the floor of a disco or club, with the patterns and colours dancing across the surface like rays of light on a dancefloor.



## C18 Elantica 'The Boulder'

TOM&LIEN DEKYVERE, 2023  
Circuit boards and e-waste  
CROSSRAIL PLACE, QUAYSIDE

*Elantica 'The Boulder'* uses discarded circuit boards to fuse nature and artifice. By mimicking a natural rock formation with electronic materials, the boulder seeks to demonstrate our world's tendency to create a digital version of reality. The repurposing of e-waste as the art medium for this geometric form indicates a desired pursuit of harmony between nature and technology. This piece was first showcased in our Winter Lights festival in January 2023 and now forms part of our Public Art collection.

*Best viewed after dusk*

## C19 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*



## C20 Tube

ALEXANDER TAYLOR, 2016  
Painted & polished stainless steel  
CROSSRAIL PLACE ROOF GARDEN  
Alexander 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*, *Pé de Porco*, and *Infinity Bench* and as a collection and were originally designed for the 2012 London Design Festival.

## C21 Pé de Porco (pig foot)

FERNANDO BRIZIO, 2012  
Cork  
CROSSRAIL PLACE ROOF GARDEN  
*Pé 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.



## C22 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.



## C23 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*



## C24 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*



## C25 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.





**C26-28 Spicy Fruit, Twin Fruits, Bobble 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.

**C29 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.

**C30 Coup de Foudre II**

BILL CULBERT, 2009  
Neon  
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.

*This artwork is located indoors*

**C31 Kiss**

NIGEL HALL RA, 2000  
Painted steel  
SOUTH COLONNADE

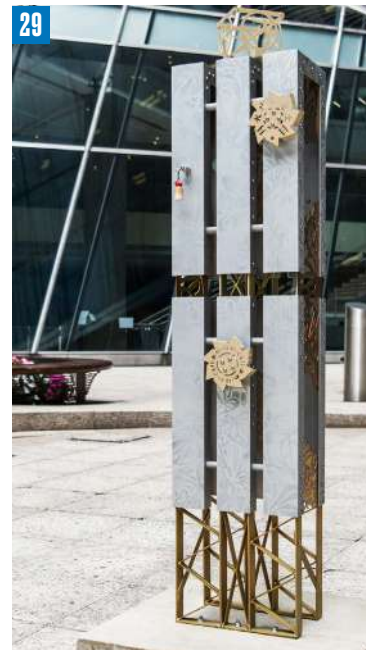
A cone and a wedge, positioned to balance naturally, but – held slightly apart at the base – a tension shimmers between them. Often informed by his intense interest in landscape, Nigel Hall’s sculptures explore spatial ambiguity in deceptively simple compositions, which often employ mathematical constructs in their resolution. *Kiss* was exhibited as part of Hall’s exhibition at Canary Wharf in autumn 2016, which focussed on his use of elliptical and orbital configurations.

**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 but can be viewed from the outside of the bridge*





# 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 AND MARC, 2020  
Bronze  
SOUTH COLONNADE

*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, 1999  
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

SINTIA TANTRA, 2012  
Paint  
DLR BRIDGE OVER MIDDLE DOCK

Sintia 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.

### D4 Stack

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

Nathaniel 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 Helisphere

CHARLES HADCOCK, 2021  
Cast iron  
BANK STREET

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.

### D6 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 CWG. Yass is noted for her films and intensely-coloured photographs that often combine the positive and the negative.

*This artwork is located indoors*

### D7 Sartor Resartus

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

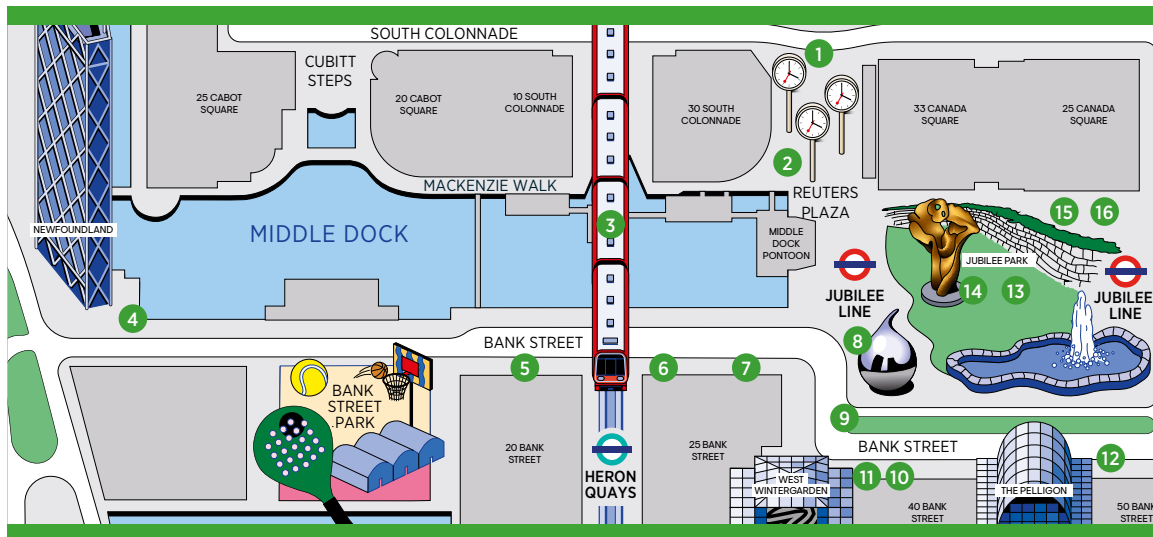
Emma Biggs' Mosaic Workshop is one of Britain's leading studio workshops, creating walls, floors and small-scale artworks using the ancient method of mosaic. *Sartor Resartus* depicts a playful collage of the different forms of dress of the office workers of Canary Wharf. Between the two wall panels, 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 Place Mall.

*This artwork is located indoors*

### D8 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.'







### D9 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.

### D10 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 (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.

### D11 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 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*

### D12 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 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.

*This artwork is located indoors*







**D13 Fortuna**

HELAIINE BLUMENFELD OBE, 2016  
Bronze  
JUBILEE PARK

It was a great challenge for Helaine Blumenfeld to create a monumental public sculpture like *Fortuna*. Blumenfeld wanted it to really connect with the large number of people who visit Jubilee Park every day. She wanted *Fortuna* to say something about the human condition: turbulence, commitment, fragility, hope, inner strength, joy dependency, continuity and, above all, beauty. Blumenfeld 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.

**D14 Lightbenches**

LBO LICHTBANK, 2011  
Translucent acrylic glass  
JUBILEE PARK

Created by German design duo Heidi and Bernd Spiecker, the 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.

*Best viewed after dusk*



**D15 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.

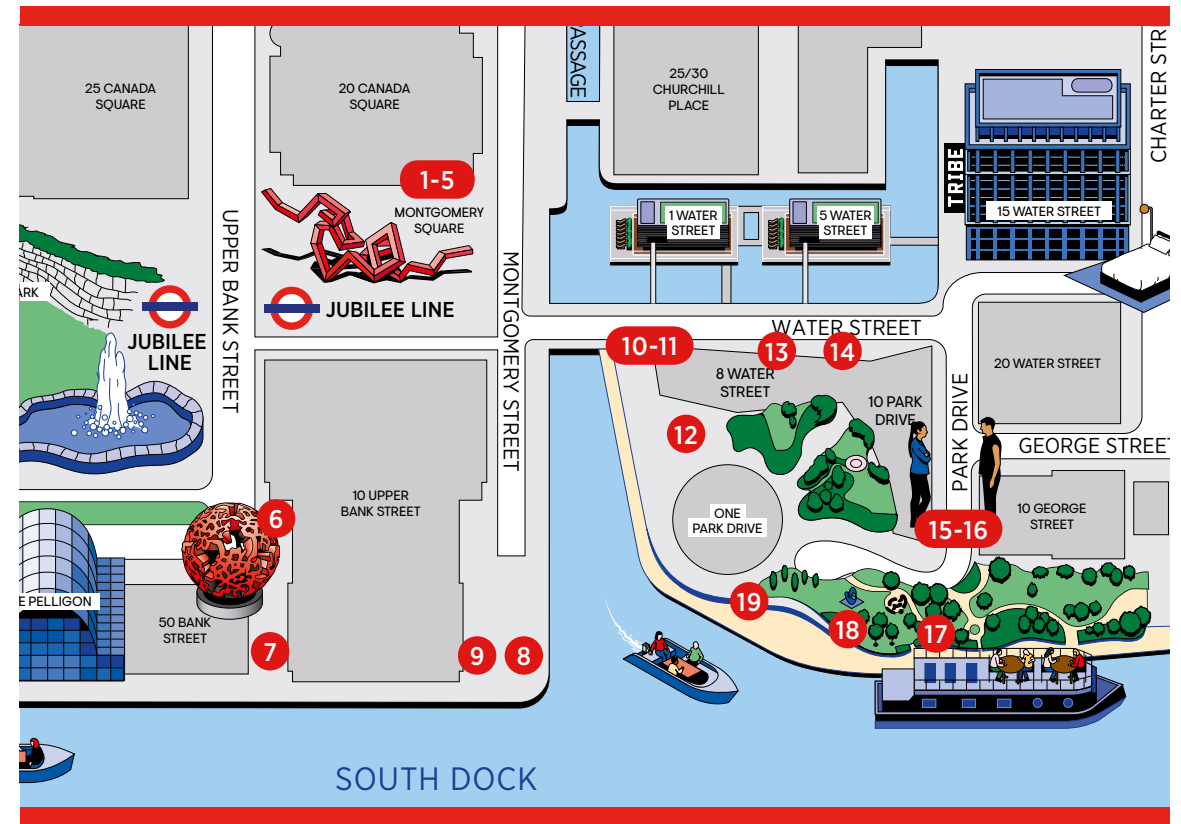
*This work is located indoors*

**D16 Colour East**

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

Sophie 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*



**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.*



**E1 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 CWG in its first two years. Part of the Award was the opportunity to display the finished sculpture at Canary Wharf, and *Drawing Cube (Blue)* added to Canary Wharf's permanent collection.



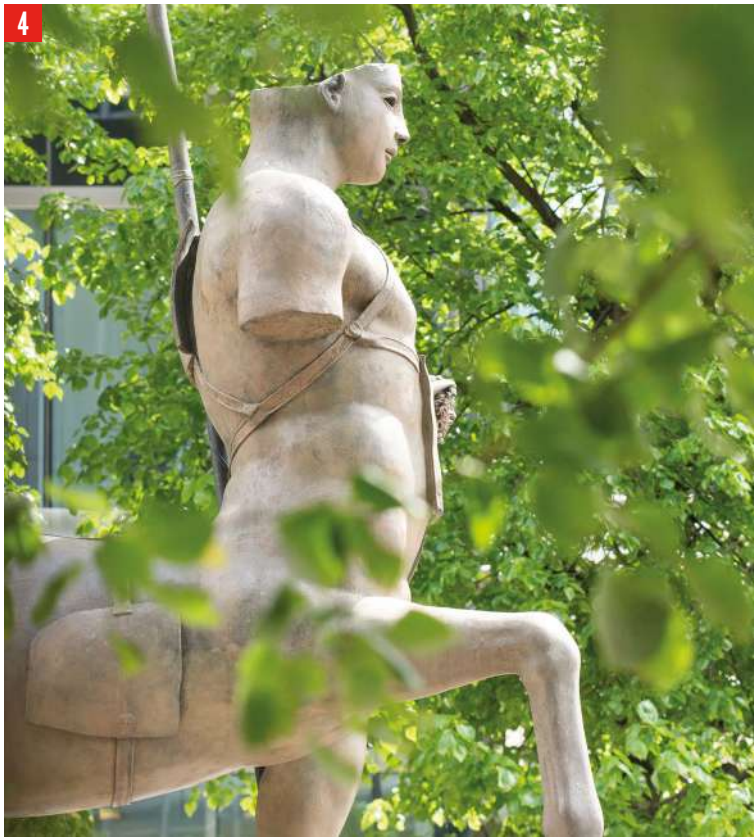


**E2 Sacrificial Anode**

EILIS O'CONNELL, 2007  
Cast bronze and stainless steel  
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.

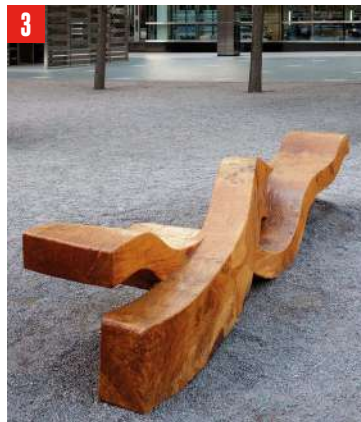
**E3 Arbor**

NIGEL ROSS, 2013  
Oak  
MONTGOMERY SQUARE  
*Arbor* was carved by hand from a single tree trunk. 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.



**E4 Centauro**

IGOR MITORAJ, 1984  
Bronze  
MONTGOMERY SQUARE  
Igor Mitoraj's *Centauro* shows the great mythological beast partially incomplete but ready for battle. A truly European artist, Mitoraj (d.2014) was born in East Germany of Polish/French parents and initially studied classical painting in Krakow before moving to Paris in 1968. Two other sculptures are located on the estate, in Columbus Courtyard and outside West Wintergarden.



**E6 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.

**E7 Coming Together**

KATRINA ADAMS, 2022  
Mesh, wood and steel  
BANK STREET  
Katrina Adams is a printmaker and visual artist, her practice is deeply informed by the joyful clash of diversity, shapes, people and places in her surroundings. *Coming Together* is a colourful and functional art installation of sculptural benches inspired by 2D abstract prints based on the architecture of Canary Wharf. The benches aid in helping to nurture relationships and reconnect. The benches can be moved about and slotted together in new formations, acting as one large installation or a number of smaller ones. *Coming Together* aims to encourage play and wellbeing, helping to lift the mood.

**E8 Original Form**

KEITH RAND, 1999  
Douglas fir  
MONTGOMERY STREET ON  
THE CORNER OF SOUTH DOCK  
*Original Form* was made specifically for Canary Wharf as a part of the Millennium exhibition, *The Shape of the Century*. Keith 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.





**E9 Together, Basking on the South Quay**

LYDIA HAMBLET, 2023  
Acrylic and spray paints  
MONTGOMERY STREET ON THE CORNER OF SOUTH DOCK

*Together, Basking on the South Quay* is a 15-metre, hand painted mural by artist Lydia Hamblet. Inspired by the surrounding architecture and docks, the mural takes on the very British theme of weather, aiming to promote a universality, a shared encounter that may in turn prompt a personal memory or feeling. Hamblet's expressive, abstracted style generates an immense sense of movement playing out, in the artist's own words, "like a film reel" as the public walk along it.

**E10 - 11 Turning Point, and Opening Lines**

OLIVER BARRETT, 2010  
Bronze  
WATER STREET

Oliver 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.



15-16

**E12 Perpetual Red**

MERETE RASMUSSEN, 2015  
Bronze  
WATER STREET

Placed in the idyllic Harbour Quay Gardens, Merete Rasmussen has created an alluring red surface that twists and flows, shifting between curves and sharp edges, through the convex and concave. The elegant sculpture creates wonderful shapes through the form itself as well as its negative space.

**E13 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.



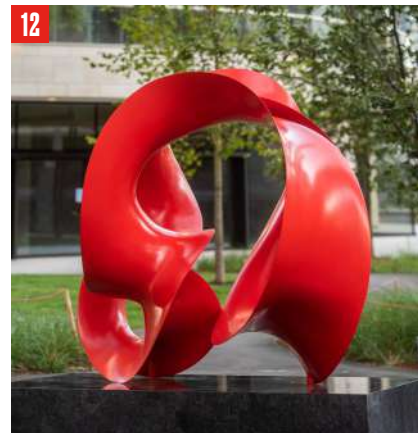
10-11



14



17



12

**E14 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.

**E15-E16 Standing Figure (Man) & Standing Figure (Woman)**

SEAN HENRY, 2019 and 2020  
Painted bronze  
PARK DRIVE

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.

**E17 A Bend in the Thames**

SIMON LININGTON, 2021  
Brick, concrete, plaster, sand, sawdust, and stones in an acrylic vitrine  
HARBOUR QUAY GARDENS

*A Bend in the Thames* is the second site-specific sculpture from Simon Linington's Souvenir series. 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.

**E18 Minotaur and Hare on Bench**

SOPHIE RYDER, 1995  
Bronze  
HARBOUR QUAY GARDENS

Sophie Ryder 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.

**E19 Metamorphosis**

HELAIINE BLUMENFELD OBE, 2019  
Bronze  
HARBOUR QUAY GARDENS

With *Metamorphosis* Helaine Blumenfeld 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 Blumenfeld 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



# SPOTLIGHTED ARTWORKS

Our favourites this season

## B2 It Takes Two

BOB ALLEN, 2002  
Bronze  
CABOT SQUARE

Abstracted human figures stretch up, pulling away, whilst simultaneously completely structurally reliant on one another. Bob Allen lends this seemingly ephemeral, and intimate gesture permanence by casting it in bronze. You'll find *It Takes Two* on the lower section of Cabot Square. A peaceful part of the Wharf which becomes dappled in sunlight.

## C16 Skystation

PETER NEWMAN, 2019  
Steel  
ADAMS PLAZA

As well as a beautiful piece of public sculpture, *Skystation* is also intended as seating. Taking inspiration from Le Corbusier's iconic LC4 chaise longue, *Skystation's* ergonomic design makes it the perfect spot to recline and soak up the sun.

## D3 A Beautiful Sunset Mistaken for a Dawn

SINTA TANTRA, 2012  
Paint  
DLR BRIDGE OVER MIDDLE DOCK

Sinta Tantra's design and colour palette was influenced by the sunrises and sunsets of Canary Wharf, characterised by raking passages of light, shadow, and sparkling reflections caused by the dramatic architecture. Here, she conveys the passing of time by collapsing both sunrise and sunset into one another. The DLR trains operating above further illustrate the theme of time moving on.



## E9 Together, Basking on the South Quay

LYDIA HAMBLET, 2023  
Acrylic and spray paints  
MONTGOMERY STREET ON THE CORNER OF SOUTH DOCK

Inspired by the surrounding architecture and docks, this 15-metre-mural takes on the very British theme of weather, aiming to promote a universality, a shared encounter that may in turn prompt a personal memory or feeling. The vibrant palette of bright, warm yellows and pinks, speckled with greens and blues provides a perfect backdrop for British summertime.

## E17 A Bend in the Thames

SIMON LININGTON, 2021  
Brick, concrete, plaster, sand, sawdust, and stones in an acrylic vitrine  
HARBOUR QUAY GARDENS

*A Bend in the Thames* is a site-specific work, with Simon Linington collecting the materials from the Canary Wharf and Thames River area. Linington has meticulously arranged his materials by size, type and colour, framing nature in an artistic and ordered way. The sculpture sits in the beautiful Harbour Quay Gardens with the Thames as a backdrop.

# HIDDEN GEMS

*From the very inception, art and design were key in carving out the iconic corner of London that is Canary Wharf. This is why, as you walk around, you will spot many pieces that do not appear on the art map but were nonetheless, commissioned by Canary Wharf, and designed by specialist artists & designers.*



## 1 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.

## 2 Bronze Bowls and Cabot Square Railings

PHILIP JACKSON & SOM  
Bronze  
CABOT SQUARE

James Horrobin worked with architects Skidmore, Owings & Merrill (SOM) to design two sets of railings for Canary Wharf. The perimeter Cabot Square Railings are reminiscent of the cogs on a steam engine and make a subtle addition to the ambiance of this popular square. He also designed the unique planters for the entrance steps in Cabot Square, as well as many of the lampposts throughout the Wharf.



## 3 Benches

WALES & WALES, 1992  
Beech  
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.

## 4 Seating

TERENCE WOODGATE, 2000  
Bead-blasted aluminium  
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.



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For further information contact  
**Public Art, Canary Wharf Group**  
One Canada Square, Canary Wharf,  
London E14 5AB  
Telephone 020 7418 2014  
public.art@canarywharf.com  
canarywharf.com  
@canarywharflondon  
🎵 canarywharflondon

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