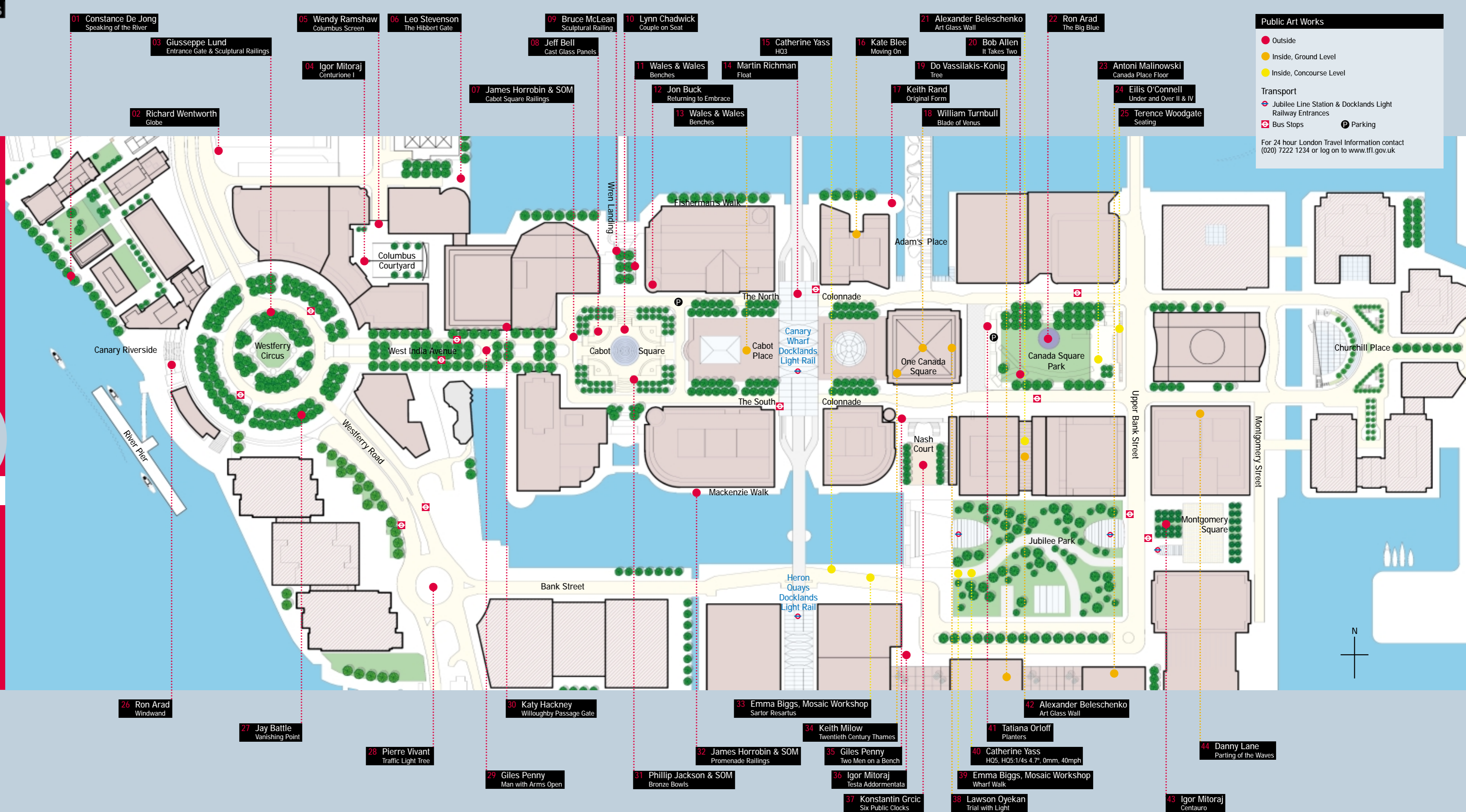


Art Map

Public Art at Canary Wharf



Public Art at Canary Wharf

This map is designed to enable you to find and identify all the art projects at Canary Wharf; these include both stand alone sculpture and integrated artist-architectural works, all executed by some of the most inspired designers, craftsmen and artists of today.

Canary Wharf is under the management and control of one company, the Canary Wharf Group, which is responsible for the initial master planning and development of Canary Wharf, the construction of the buildings and public spaces, and their continuing management and maintenance.

At the core of our business lies a commitment to build the highest quality environment for the people who work in and visit this area. We have a strong belief in the role that artists and designers can play to help create a more humane and pleasurable built environment.

This commitment is demonstrated by the large number of art projects which have been either commissioned, purchased or facilitated by Canary Wharf Group, which we list below. In 2002, the Art Programme at Canary Wharf was recognised by an Art and Work Award 'for an Outstanding Contribution to Art in the Working Environment'.

20 Bob Allen, It Takes Two 2002, bronze



Bob Allen takes his inspiration from nature. He carves pieces in wood using traditional tools such as adze, bolster and chisels. Working in the open air, his aim is to reveal the hidden quality in the wood he uses. *It Takes Two* is a bronze cast of an original carving in English Yew from the fallen bough of an ancient tree listed in the Domesday Book. When he started the work, Allen did not know what he would create. The female form emerged first which he then complemented with a male form – they are locked together in a dance, entwined and inseparable.

22 Ron Arad, The Big Blue 2000, glass fibre 26 Windwand 2000, carbon fibre



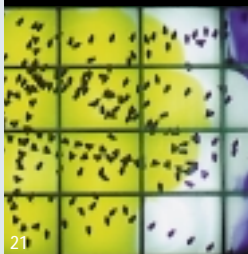
As tall as the surrounding buildings, the needle thin, 50 metre high *Windwand*, made of vivid red carbon fibre, was designed to flex gently in the wind, subverting one's expectations of what tall objects in this area should do. *Big Blue* functions both as a remarkable visual event within Canada Square Park and as illumination for the shopping mall below. A huge, asymmetric glass fibre object, it rests on a ring of structural glazing that makes it appear as if it were floating above the ground. Ron Arad is one of Britain's most inventive designers, whose work crosses boundaries.

27 Jay Battle, Vanishing Point 1999, steel & Derbyshire stone



Vanishing Point looks a little like a mythical sea creature's shell that has, perhaps, been washed up from the Thames below. Jay Battle has polished the stone to reveal the natural, lined core. *Vanishing Point* came to Canary Wharf as part of the Millennium exhibition *Shape of the Century*. Having trained as a stone mason in Canada, Jay Battle came to England to study stone carving. In 1997 he became Head Carver at Salisbury Cathedral where he contributes to its constant restoration works at the same time as running his own studio.

21 Alexander Beleschenko, Art Glass Wall 2002 42 Art Glass Wall 2002



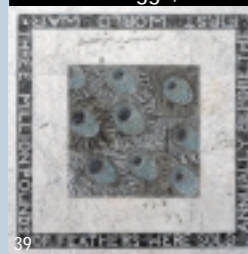
Alexander Beleschenko specialises in architectural glass, using a variety of techniques to produce a wide range of beautiful and dramatic projects. The concourse level glass walls employ a new technique using poured resin infill combined with enamel glass to create a flurry of swirling shapes which sweep one through this underground entrance to the Citigroup Tower. On the ground floor, 'walls of light' create a corridor made of antique mouth-blown glass bonded to industrial toughened glass infilled with white swirls of resin.

08 Jeff Bell, Cast Glass Panels 1992, cast lead crystal



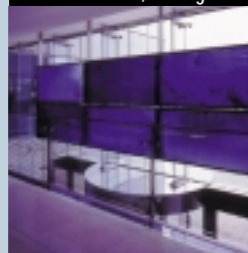
Jeff Bell has constructed the cladding for four ventilation shafts situated in Cabot Square which service the car park below, turning the functional and everyday into a spectacle of light and colour. His work is known for its unpredictability and, just as his chosen material can throw up the unexpected, so he enjoys pushing the boundaries of the application of glass. Bell has cast the most unlikely of structures including a privately owned glass bath tub and a two storey, cast crystal, spiral staircase.

39 Emma Biggs, Mosaic Workshop, Wharf Walk 33 Sartor Resartus 2003, stone & glass



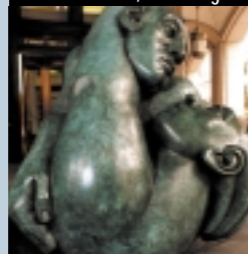
Mosaic Workshop have established themselves as one of Britain's leading studio workshops creating walls, floors and small scale artworks using the ancient method of mosaic. *Wharf Walk* takes one through the new shopping mall, Jubilee Place, following a trail of jewel-like mosaics displaying some of the wares which passed through the original dockyards of Canary Wharf in earlier times. *Sartor Resartus* lines part of the walls on the route from the DLR to Jubilee Place and depicts a playful collage of the different forms of dress of the office workers of Canary Wharf.

16 Kate Blee, Moving On 1999, enamel on glass



Kate Blee is best known for her vibrant textile designs. At Canary Wharf she has turned her hand to glass for the first time. *Moving On* explores the process of light and tone with almost painterly effect. This glass screen is made up of a series of six panels each painted with a different shade of strong blue enamel from swimming-pool to cerulean. Further examples of Blee's work can be found at the Craft Council and the Victoria & Albert Museum, and her commissions include work for Portcullis House.

12 Jon Buck, Returning to Embrace 1999, bronze



Jon Buck's arresting large scale bronze seems to represent a couple locked together, gazing lovingly into each others' eyes. Closer examination reveals a strange fusion of their forms, with their bodies so far intertwined as to have become a single organism. This piece came to Canary Wharf as part of the exhibition *Shape of the Century*. Even whilst studying at Manchester Art School Buck worked against the mainstream and pursued his own interests, his work came to centre itself on the making process. His figures do not only represent men and women, but also 'Man and Nature'.

10 Lynn Chadwick, Couple on Seat 1984, bronze



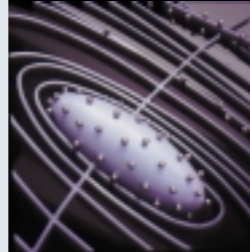
Courtesy of the Lyppiatt Studios and Pangolin Editions. *Couple on Seat* is one of Lynn Chadwick's later works. Chadwick produced many pieces with figures in various positions, following in the tradition of sculptor Henry Moore. *Couple on Seat* is also reminiscent of his earlier works, in which he combined polished faceted surfaces with rougher areas, supported on thin spindly legs. Chadwick began his career as an architectural draughtsman, but after the Second World War took up sculpture. He created a permanent exhibition of his work at his home at Lyppiatt Park.

37 Konstantin Grcic, Six Public Clocks 1999, steel & glass



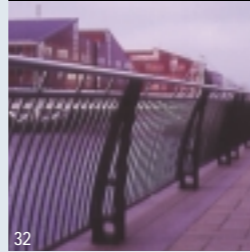
A design competition was set up for proposals for Nash Court and *Six Public Clocks* by Konstantin Grcic was the winning design. This playful installation is based on the iconic Swiss railway clock; however, each face only has one numeral and they are all set to the same time. German designer Grcic is better known for his furniture and product design, which is both modernist and elegant.

30 Katy Hackney, Willoughby Passage Gate 1999, stainless steel



Katy Hackney, a jewellery designer by trade, was invited to design these gates to a brief that demanded an 'open invitation to enter' rather than barriers to keep out. Katy takes her inspiration from the mysteries of the sea and the sky to create an image which looks like the planets have collided, though there is obvious reference to the water which flows around the site. The jewellery of Katy Hackney is well known among gallery owners and fashionistas from New York to London. She also runs her own East End shop *Shell* where she sells personally selected design objects.

32 James Horrobin & SOM, Promenade Railings 07 Cabot Square Railings 1992, steel



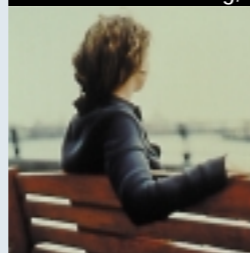
A master craftsman in architectural and domestic forged ironwork, James Horrobin worked together with architects Skidmore, Owings & Merrill to design two sets of railings at Canary Wharf. The perimeter railings of Cabot Square are reminiscent of the cogs on a steam engine, and make a subtle addition to the ambience of this popular square. The entire length of railings along the central perimeter of the docks were designed with a gentle sweeping bow echoing sails on a sailing boat.

31 Phillip Jackson & SOM, Bronze Bowls 1992



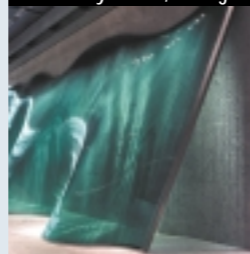
Phillip Jackson is best known for his figurative bronze sculptures and has most recently been commissioned to create a sculpture of the Queen riding on horseback to celebrate her Golden Jubilee. For Canary Wharf he worked together with masterplan architects Skidmore, Owings & Merrill to design the unique planters based around the entrance steps into Cabot Square.

01 Constance De Jong, Speaking of the River 2000, audio bench



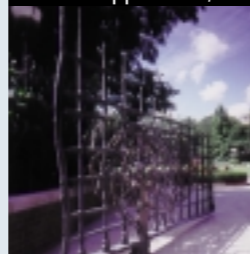
Speaking of The River is part of a wider project commissioned by Public Art Development Trust, linking the Thames with the Hudson River in New York. De Jong has created a gentle and evocative sound-scape using recorded interviews and stories, which relate the human experience of both these locations told by people for whom the river is a daily presence. Constance De Jong lives and works in New York. Her work in writing, performance, video and audio has been presented internationally.

44 Danny Lane, Parting of the Waves 2003, glass & steel



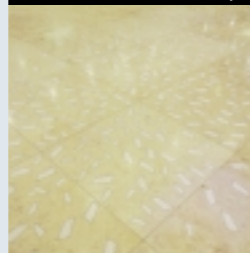
Danny Lane is perhaps best known for his monumental sculptures made of horizontally stacked glass. His work ranges from the design and production of glass furniture combined with wrought iron, to large scale architectural commissions which incorporate both engraving and stacking techniques. At Canary Wharf he explored for the first time the potential of stacking in the vertical and has created two undulating glass walls which transform entering this building into an experience likened to the 'parting of the seas'.

03 Giuseppe Lund, Entrance Gate and Sculptural Railings 1992, steel & bronze



Inspired by the cycle of the seasons, Giuseppe Lund's Gate marks the entrance to Westferry Circus. It is a remarkable work, incorporating delicate Mucha-esque flowers flowing from a single stem set against a chunky grid. Lund has been working with metal for 25 years, he has encouraged the creative use of metal in the UK and helped to organise an exhibition of forged ironwork at the Victoria & Albert Museum. He has also advised the Crafts Council on its ironwork education programme.

23 Antoni Malinowski, Canada Place Floor 2000, limestone, marble, quartz



Antoni Malinowski has created a floor flecked with colour and light which evokes dreams of river currents and nature as well as the landscape of Canary Wharf itself. The inlaid drawing consists of two elements – the white flecks of Lasa marble reflecting the areas where natural daylight enters into the subterranean mall, and the long carefree lines of blue and green quartz which trace the visitor's passage through the underground mall. Antoni Malinowski is primarily a painter. His recent large scale commissions include the Royal Court Theatre, and The New Luxor Theatre in Rotterdam.

09 Bruce McLean, Sculptural Railing 1992, steel



Bruce McLean's work at Canary Wharf is the sculptural railing alongside Fisherman's Wharf. 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 lives and works in London, and his prolific output includes a street redevelopment scheme in Glasgow. He teaches at The Slade School of Fine Art, London.

34 Keith Milow, Twentieth Century Thames 1998, oxidised iron



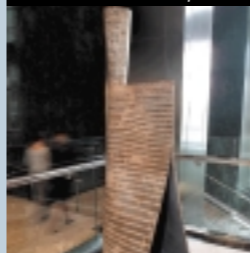
Keith Milow's series of works for Canary Wharf's signature building are millennial in their conception. If you look closely at the four rusty discs, hundreds of embossed names are revealed. Some are immediately recognisable, others more obscure, but all are artists, composers, writers and architects who have made their mark in the last 100 years. A prolific sculptor, painter and installation artist, Milow was born in England and now lives and works in New York.

36 Igor Mitoraj, Testa Adormentata 1983 04 Centurione I 1987 43 Centauro 1994, bronze



Igor Mitoraj's works combine the surreal with the antiquity of ancient Greece and Rome. His beautifully crafted sculptures are both thoughtful and monumental. At Canary Wharf we are delighted to have three of his works representing some of the themes that most occupy him: the head as an incomplete noble mask represented in *Centurione I*, the bandaged face of *Testa Adormentata*, and the great mythological beast of the centaur, shown partially incomplete but ready for battle in *Centauro*. Mitoraj divides his time between his studios in Paris and Pietrasanta.

24 Eilis O'Connell, Under and Over II, Under and Over IV 2000, bronze



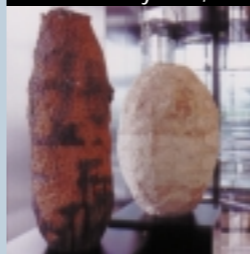
Originally produced in birchwood, resin and plaster these sculptures are now realised in bronze for Canary Wharf. Each work creates a sense of an enclosure or the impression of a garment which appears to have been recently vacated. The forms reflect the pliable nature of the original wooden sheets which O'Connell dampens and then bends into shape, clamping them into position to dry. Her chosen materials are diverse, their unique qualities being either exploited or disguised. Her attention to surface detail has been meticulously translated into the carefully worked patina of the bronze.

41 Tatiana Orloff, Planters 2001-02, bronze



Tatiana Orloff is best known as a sculptor and creator of portrait busts. Many of her models have graced the boardrooms of our more eminent City firms and her clients have included Edmund Safra and Michael Jacob. Training as a sculptor in the 1950s, Tatiana determined to learn more about the materials she wished to work in, and underwent formal training as a welder for the Shipbuilding Association in Newcastle. Since then she has used her remarkable skills as a modeller and potter. These planters are unique and were designed specifically for Canary Wharf.

38 Lawson Oyekan, Trial with Light 2000, terracotta



Four works from Lawson Oyekan's series *Trial with Light* are on display in the lobby of One Canada Square; these rough-hewn terracotta vessels have been described by Oyekan as reflecting emotional experiences in their surfaces. They look as if they have been exploded and put back together again. Oyekan was born in South London and raised in Nigeria. He currently lives and works in Denmark.

29 Giles Penny, Man with Arms Open 1995, bronze 35 Two Men on a Bench 1995, bronze



Giles Penny's *Man with Arms Open* is a rough hewn bronze figure with head thrown back and arms outstretched. Giles Penny came to the attention of the 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, *Shape of the Century*. *Two Men on a Bench*, also sited permanently at the Wharf, is a large bronze work in the classical figurative tradition, it has a contemplative air with an element of fun. Simplified surfaces and contours imbue a monumental presence and narrative sculptural language.

05 Wendy Ramshaw, Columbus Screen 2000, steel & perspex



The *Columbus Screen* at Canary Wharf is jewellery designer Wendy Ramshaw's largest work to date. 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. Ramshaw is best known for her jewellery, intricate brooches and rings, which can be seen at the Victoria & Albert Museum, but she has also tackled larger scale works, for example her ornamental gates for St. John's College Oxford or her glass doors at Southwark Cathedral.

17 Keith Rand, Original Form 1999, douglas fir



The sculpture of Keith Rand is inspired by the natural world. He realises his ideas through his poetic vision and technical rigour. *Original Form* was conceived and made specifically for this site at Canary Wharf as a part of the Millennium exhibition *Shape of the Century*. Rand studied sculpture at Winchester School of Art. In 1984 he moved to Scotland and established his reputation for innovative sculpture and sensitively informed landscape works. He returned in 1996 to the South-West of England where he runs his studio.

14 Martin Richman, Float 2002, light, glass & steel



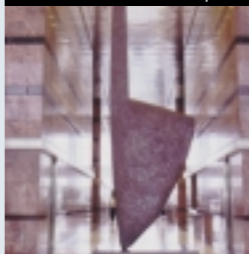
Martin Richman began his career as a lighting designer in the music industry and worked with artists such as Jimi Hendrix, Pink Floyd and Mike Oldfield. From 1985 he started his career as an artist exploring the medium of light. He has had a prodigious number of exhibitions and commissions, the most recent including the Ten Millennium Beacons for Bristol City Centre, and the Tyseley Energy from Waste Facility in Birmingham. His work for Canary Wharf transforms an otherwise unremarkable space into an uplifting and extraordinary visual experience.

06 Leo Stevenson, The Hibbert Gate 2000, bronze & stone



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

18 William Turnbull, Blade of Venus 1985, bronze



William Turnbull's *Blade of Venus* series of bronzes originate 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. William Turnbull's bronzes are distinguished by a rich contrast in surface, patina and detail which create a kind of skin. Turnbull studied at the Slade School of Fine Art. After the war he lived for a brief time in Paris before returning to London.

19 Do Vassilakis-König, Tree proposal 2003, bronze



Having spent many years living in Greece, Do Vassilakis-König's work is strongly influenced by the mythology and the culture of ancient Greece and Rome. Her long-standing partnership with the Greek artist Takis and her close friendship with leading influential artists active during the sixties and seventies including Dali, Max Ernst and Arman has served to infuse her work with a surrealist edge beautifully expressed in this bronze tree.

28 Pierre Vivant, Traffic Light Tree 1995-98, painted steel & lights



Funded and produced by Public Art Commissions Agency. On a roundabout just beyond the Canary Wharf estate there are three trees, two are London planes, the third is Pierre Vivant's eternal *Traffic Light Tree*, replacing another London plane that was dying. The arbitrary cycle of light changes are not supposed to mimic the seasonal rhythm of nature, but the restlessness of Canary Wharf. Born in Paris in 1952, Pierre Vivant has been commuting between his Oxford and Paris studios since 1973, producing and exhibiting work on both sides of the Channel.

11 & 13 Wales & Wales, Benches 1992, beech



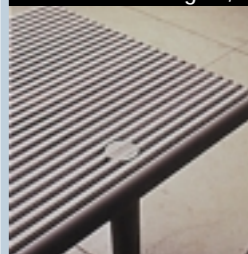
Husband and wife design team Wales & Wales have created most of the wooden benches which you will find both inside and outside the Canary Wharf Estate. The couple's work is influenced by architecture, demonstrated by the subtle sensitivity with which the benches relate to their surroundings. Wales & Wales originally trained as cabinetmakers, however, they soon became more interested in the design process and the scale of their production increased. Their furniture can be seen in chapels, boardrooms, restaurants and galleries world-wide.

02 Richard Wentworth, Globe 1995-98, steel & glass



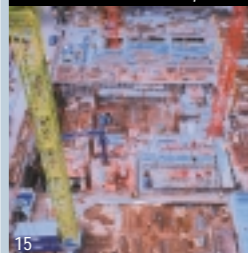
Funded and produced by Public Art Commissions Agency. Richard Wentworth's *Globe* reminds us of our proximity to the Meridian. He says: "Geographical good fortune is the source of London's success, and in their previous form the West India Docks were central to it. Two hundred years later it is international time zones which dictate the ebb and flow of business life at Canary Wharf." Richard Wentworth worked for Henry Moore, studied at the Royal College of Art and went on to teach at Goldsmith's College. He is currently the Ruskin Master of Drawings in Oxford.

25 Terence Woodgate, Seating 2000, bead blasted aluminium



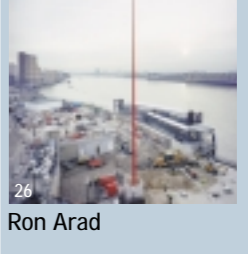
Terence Woodgate designed the public seating in the Canada Place retail mall to complement the Antoni Malinowski floor there. The floor evokes a sense of water and Woodgate decided to create aluminium seating with invisible fixings that appear to float like rafts across the floor, and reflect the light from above. Woodgate has produced public seating designed for many varied environments, such as the Heathrow Express Terminal and Stansted Airport.

15 Catherine Yass, HQ3 40 HQ5, HQ5: 1/4s 4.7", 0mm, 40mph. 2002, photographic lightboxes

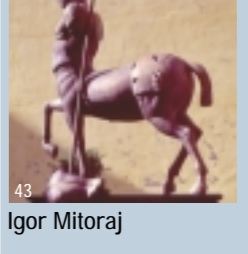


Catherine Yass was commissioned by Canary Wharf Group to make a series of large-scale lightboxes containing photographic images based on the construction site of the finished areas within which the lightboxes are now sited. The images were taken by Yass between November 2001 and January 2002 from one of the Canary Wharf towers which was also under construction. Yass was nominated for the Turner Prize in 2002, for this body of work.

26 Ron Arad 4 Alexander Beleschenko 07 James Horrobin & SOM



43 Igor Mitoraj 04 Igor Mitoraj 35 Giles Penny



This Artmap was produced by:
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