

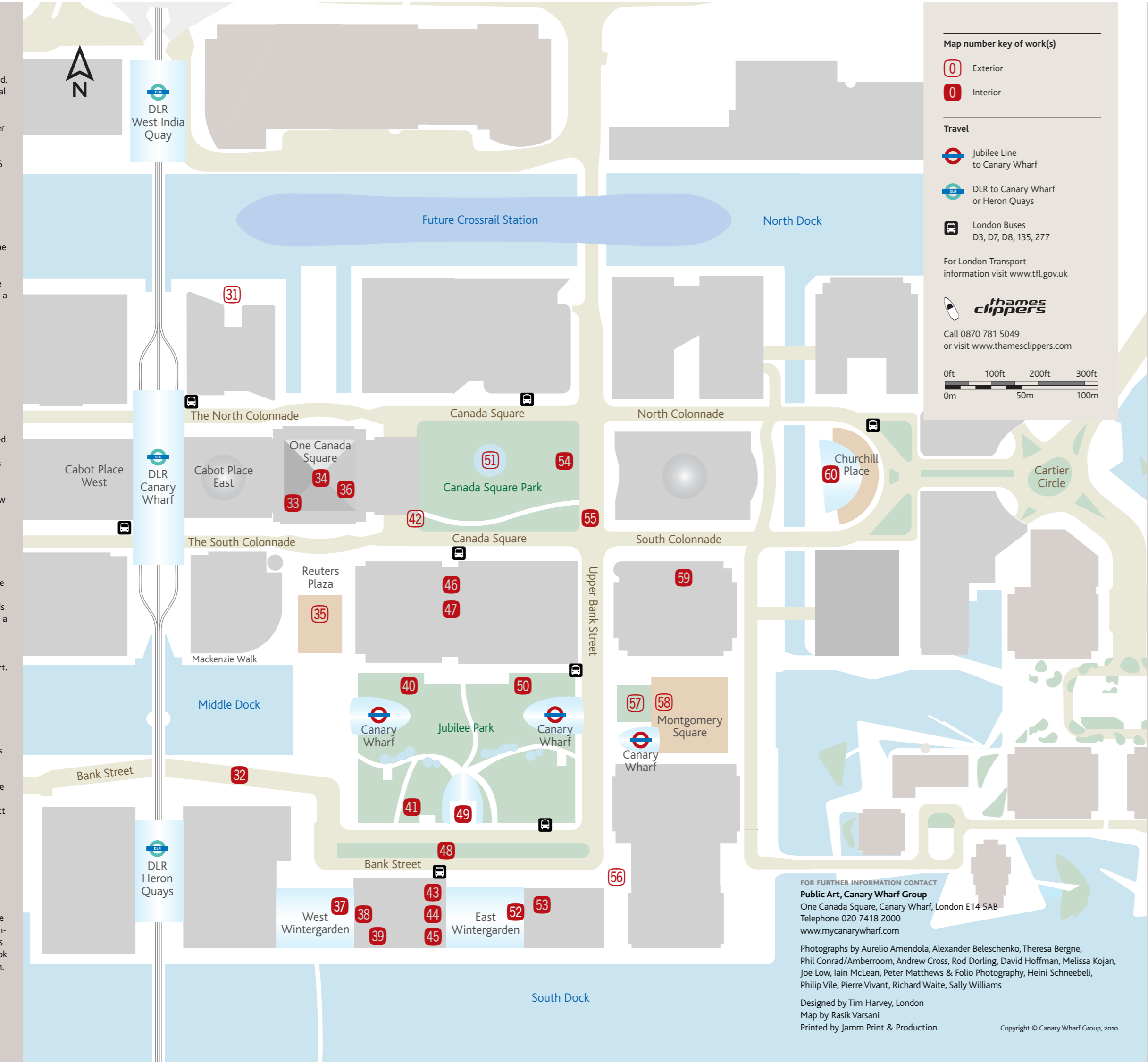
This map is designed to enable you to find and identify all the art projects at Canary Wharf.

The works are numbered sequentially as to their location on the estate from west to east, indicating whether they are sited inside or outside.

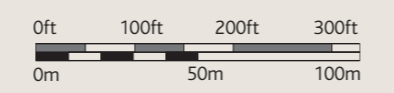
These include stand-alone pieces and integrated artist-architectural works, all executed by some of the most inspired artists, designers and craftsmen of today.

# Art Map

PUBLIC ART AT CANARY WHARF



- Map number key of work(s)
- 0 Exterior
  - 0 Interior
- Travel
- Jubilee Line to Canary Wharf
  - DLR to Canary Wharf or Heron Quays
  - London Buses D3, D7, D8, 135, 277
- For London Transport information visit [www.tfl.gov.uk](http://www.tfl.gov.uk)
- Call 0870 781 5049 or visit [www.thamesclippers.com](http://www.thamesclippers.com)



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Designed by Tim Harvey, London  
Map by Rasik Varsani  
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**31 KEITH RAND | Original Form | 1999 | Douglas fir**  
EXTERIOR North Dockside, rear of 25 North Colonnade  
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 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.

**32 EMMA BIGGS | Sartor Resartus | 2003 | stone and glass mosaic**  
INTERIOR Heron Walk link to Jubilee Place, lower level  
Emma Biggs' Mosaic Workshop has established itself as one of Britain's leading studio workshops, creating walls, floors and small-scale artworks using the ancient method of mosaic. *Sartor Resartus* lines part of the walls on the route from the DLR at Heron Quays to Jubilee Place and 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. Further mosaics by Biggs are found in the retail malls.

**33 KEITH MILOW | Twentieth Century Themes | 1998 | oxidised iron**  
INTERIOR One Canada Square lobby, ground level  
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 was born in England, later living and working in New York and northern Europe.

**34 WILLIAM TURNBULL | Blade of Venus | 1985 | bronze**  
INTERIOR One Canada Square lobby, ground level  
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.

**35 KONSTANTIN GRIC | Six Public Clocks | 1999 | steel, glass**  
EXTERIOR Reuters Plaza  
A design competition was set up inviting proposals for this area and *Six Public Clocks* by Konstantin Gric 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 Gric is better known for his furniture and product design, which is both modernist and elegant. Based in Munich but working internationally, Konstantin Gric has won numerous prestigious awards, including Honorary Royal Designer for Industry awarded by the RSA in 2009.

**36 LAWSON OYEKAN | Trial with Light | 2000 | terracotta**  
INTERIOR One Canada Square lobby, ground level  
Four works from Lawson Oyekean's series *Trial with Light* are on display in the lobby of One Canada Square. These rough-hewn terracotta vessels have been described by Oyekean as reflecting emotional experiences in their surfaces. They look as if they have been exploded and put back together again. Oyekean was born in South London and raised in Nigeria, and has also lived and worked in Denmark.

**37 MAUREEN ANNE HOLLEY | The Spirit of East London | 2007 | photographic lightbox**  
INTERIOR West Wintergarden, ground level  
Maureen Anne Holley has always been fascinated by London: its architecture, urban landscape and people. *The Spirit of East London* was purchased by Canary Wharf 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.

**38 DO VASSILAKIS-KÖNIG | Tree | 2003 | bronze**  
INTERIOR 40 Bank Street lobby, ground level  
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 Salvador Dali, Max Ernst and Arman has served to infuse her work with a surrealist edge, beautifully expressed in this bronze tree.

**39 RACHAEL WOODMAN | Vertical 40 | 2004 | glass**  
INTERIOR 40 Bank Street lobby, ground level  
Rachael Woodman's tall elegant glass pieces were created especially for 40 Bank Street and they mirror the far-reaching skyscrapers that surround the building. Her work shows a concern for simplicity of line and purity of form, whilst the subtle colours celebrate the inner beauty of glass. Woodman has worked in the medium for many years, and her glasswork is found in a number of public collections, including the V&A Museum and the Contemporary Arts Society.

**40 SOPHIE SMALLHORN | Colour Bands | 2004 | vinyl**  
INTERIOR Jubilee Line Station, north-west escalators to retail mall, lower level  
Geometry and flat saturated colour are the focal points of Sophie Smallhorn's practice. Her palette of coloured vinyls is deceptively simple: proportion and composition are manipulated to create playful and pleasing juxtapositions. Smallhorn trained in furniture design, and moved into sculpture after graduating. She has since undertaken a range of international exhibitions and commissions, including an installation in the lobby of One Canada Square in 2004.

**41 CATHERINE YASS | Descent: HQ5 | Descent: HQ5 ¼s, 4.7", 0mm, 40mph | 2002 | photographic lightboxes**  
INTERIOR Jubilee Place / Jubilee Line escalators, lower level  
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 then under construction. Yass's nomination for the Turner Prize in 2002 related to this body of work. A third lightbox is located in Heron Link.

**42 BOB ALLEN | It Takes Two | 2002 | bronze**  
EXTERIOR Canada Square Park  
*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. Bob Allen takes his inspiration from nature, often carving in wood using traditional tools and working in the open air. His aim is to reveal the hidden quality in the wood he uses, and in this case when he started work it was the female form that emerged first, later complemented with a male form. They are locked together in a dance, entwined and inseparable.

**43 JENNIE MONCUR | Redberries | Blueberries | 1990 | paint on linen**  
INTERIOR 40 Bank Street lobby, ground level  
Jennie Moncur works mainly in textiles to create sumptuous and robust woven designs. As unexecuted designs for tapestries, her *Redberries* and *Blueberries* paintings echo the same bold shapes and bright colours as her weavings, abstracting and juxtaposing traditional and decorative references. Moncur has carried out a number of large-scale commissions in different media, most notably for the Home Office Boardroom and the linoleum floor at the Institute of Contemporary Arts, London.

**44 DO VASSILAKIS-KÖNIG | Angelo I | 2000 | bronze, steel, glass, gilded ceramic**  
INTERIOR 40 Bank Street lobby, ground level  
*Angelo I* was the second work by Do Vassilakis-König to be purchased for Canary Wharf. Like *Tree*, this sculpture interests the lobby of 40 Bank Street and reflects the artist's interest in Greek mythology and culture, as well as in Surrealism. Both pieces were cast in Italy where the artist lives. A third sculpture by the artist is found in Westferry Circus Gardens.

**45 ALISON CROWTHER | Kidney I | Kidney II | 2008 | green oak**  
INTERIOR 40 Bank Street lobby, ground level  
Alison Crowther is both a sculptor and a furniture maker; her preferred medium is green oak, which she always tries to source from sustainable woodland. *Kidney I* is carved in direct relation to the medullary rays of the wood, the carving following them from 'top' to 'bottom' of the form. *Kidney II* is carved in direct relation to the annual rings on the wood, the rippling surface and carving marks following their concentric 'rings' around the form. These are gentle forms, as soft and apparently malleable as kidney would be.

**46 ALEXANDER BELESCHENKO | Art Glass Wall | 2002 | antique mouth-blown glass**  
INTERIOR Citigroup, ground level  
Alexander Beleschenko specialises in architectural glass, using a variety of techniques to produce a wide range of beautiful and dramatic effects. His two glass walls commissioned for Canary Wharf demonstrate different aspects of his work. Here on the ground floor of the Citigroup tower 'walls of light' create a corridor made of antique mouth-blown glass bonded to industrial toughened glass infilled with white swirls of resin. This work is not accessible to the public without permission from Citigroup.

**47 ALEXANDER BELESCHENKO | Art Glass Wall | 2002 | glass, lighting**  
INTERIOR Citigroup entrance, Canada Place retail mall, lower level  
Alexander Beleschenko's second glass wall commissioned by Canary Wharf is on the concourse level entrance to the Citigroup tower. Here the artist employs a new technique using poured resin infill combined with enamel glass to create a flurry of swirling shapes. Beleschenko has undertaken numerous public commissions, including works for the Welsh Assembly Building in Cardiff, the Met Office in Exeter and a glass and steel bridge for Millennium Place in Coventry.

**48 EMMA BIGGS | Wharf Walk | 2003 | stone and glass mosaic**  
INTERIOR Jubilee Place retail mall, lower level  
Emma Biggs' Mosaic Workshop has established itself as one of Britain's leading studio workshops, creating walls, floors and small-scale artworks using the ancient method of mosaic. *Wharf Walk* takes us through the Jubilee Place shopping mall, following a trail of jewel-like 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 related and evocative text, derived from Biggs' careful research for the commission.

**49 DANIEL CHADWICK | Galaxy III | 2006 | steel, fibreglass**  
INTERIOR Jubilee Place retail mall, lower level  
The parabolic fibreglass forms of *Galaxy III* are suspended from the ceiling in Jubilee Place in graceful equilibrium, moving almost imperceptibly with the natural air currents. Created in Dan Chadwick's Stroud workshop, the sculptures are typical of the commissions for which he has become known: otherworldly organic forms that contrast and complement the open and airy spaces of contemporary architecture. They were originally located in Churchill Place.

**50 SOPHIE SMALLHORN | Colour Bands | 2004 | vinyl**  
INTERIOR Jubilee Line Station, north-east escalators to retail mall, lower level  
Geometry and flat saturated colour are the focal points of Sophie Smallhorn's practice. Her palette of coloured vinyls is deceptively simple: proportion and composition are manipulated to create playful and pleasing juxtapositions. Smallhorn trained in furniture design, and moved into sculpture after graduating. She has since undertaken a range of international exhibitions and commissions, including an installation in the lobby of One Canada Square in 2004.

**51 RON ARAD | The Big Blue | 2000 | glass fibre**  
EXTERIOR Canada Square Park  
*The 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 to float above the ground. Ron Arad is one of Britain's most inventive designers, whose work crosses boundaries between art, design and architecture. He has created large-scale interiors such as the foyer of Tel Aviv Opera House, and has designed chandeliers for the Swarovski crystal company and a perfume bottle for fashion designer Kenzo.

**52 MICHAEL BRENNAND-WOOD | Flight Paths | 2005 | mosaic, wood, metal**  
INTERIOR East Wintergarden, ground level  
Textile artist Michael Brennan-Wood created *Flight Paths* in response to the colours, textures and architecture of the East Wintergarden. Four constructed relief panels hang in pairs either side of this glass-roofed space, each comprised of layers of tracks made up of tiny mosaic tiles in red, white, black and grey. Like drawings suspended in air, the works are diagrammatical interpretations of the wing tip vortexes alluded to in the title *Flight Paths*.

**53 EILIS O'CONNELL | Under and Over II | Under and Over IV | 2000 | bronze**  
INTERIOR 50 Bank Street lobby, ground level  
Originally produced in birchwood, resin and plaster these sculptures were realised in bronze for Canary Wharf. Each work creates a sense of an enclosure or the impression of a garment that appears to have been 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.

**54 TERENCE WOODGATE | Seating | 2000 | bead-blasted aluminium**  
INTERIOR Canada Place retail mall, lower level  
Terence Woodgate designed the public seating in the Canada Place retail mall to complement the original floor design by Antoni Malinowski, since replaced, which evoked a sense of water. Woodgate decided to create aluminium seating with invisible fixings that appear to float like rafts across the floor, and to reflect the light from above. Woodgate has produced public seating for many varied environments, such as the Heathrow Express Terminal and Stansted Airport.

**55 ANTONI MALINOWSKI | Untitled | Blue | 2000 | paint on canvas**  
INTERIOR Canada Place retail mall, lower level  
Antoni Malinowski's two paintings in brilliant blue are executed in his trademark pure pigment, resulting in a vivid and vibrant matt finish. They evoke dreams of river currents, shoals of fish, and the gentle play of light on water. They are found on the south side adjacent to escalators to Jubilee Park and on north side of the mall opposite lifts to the car park. In his work Malinowski has often collaborated with musicians and dancers, and also with architects on a number of his public commissions such as at the Royal Court Theatre, London.

**56 IGOR MITORAJ | Testa Addormentata | 1983 | bronze**  
EXTERIOR Corner of Bank Street/Upper Bank Street  
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 are three of his works, representing some of the themes that occupy him: here the bandaged face of *Testa Addormentata*. Mitoraj divides his time between his studios in Paris, France and Pietrasanta in Italy.

**57 IGOR MITORAJ | Centauro | 1984 | bronze**  
EXTERIOR Montgomery Square  
Igor Mitoraj's *Centauro* shows the great mythological beast of the centaur, which is depicted partially incomplete but ready for battle. A truly European artist, Mitoraj was born in East Germany of Polish parents and initially studied classical painting in Cracow before moving to Paris in 1968. He began experimenting with sculpture following a visit to South America and then embarked on a series of trips to Greece to study classical sculpture.

**58 NIGEL ROSS | Cross Way | 2003 | European larch | Arbor | 2003 | elm**  
EXTERIOR Montgomery Square  
*Cross Way* and *Arbor* are two benches, each carved by hand from single tree trunks. Nigel Ross is a self-taught sculptor who developed his skills after working as a tree surgeon in London and as a forest contractor on the Isle of Arran in Scotland. By the mid-1990s he was working full-time as a sculptor and maker, usually using fallen trees and taking his inspiration from the rhythms and energy of nature. Some of his work has a functional element and his sculptural benches, bridges and sculptures are found in rural and urban settings.

**59 DANNY LANE | Parting of the Waves | 2003 | glass, steel**  
INTERIOR 20 Canada Square lobby, ground level  
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 that incorporate both engraving and stacking techniques. At Canary Wharf he explored for the first time the potential of stacking in the vertical and created two undulating glass walls, which transform entering this building into an experience likened to the 'parting of the seas'.

**60 BILL CULBERT | Coup de Foudre II | 2009 | neon**  
INTERIOR Churchill Place retail mall, lower level  
Bill Culbert is one of the world's leading light artists and has been 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 of continuous piece. It was fabricated by the Birmingham-based City Neon Sign Company, whose director Lasso Gregor has collaborated with Culbert and other artists on numerous inspirational artworks.

# Canary Wharf Group

Canary Wharf is under the management and control of one company, Canary Wharf Group, which has been responsible for the initial master planning and development of the estate, 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, designers and craftsmen can play in creating a more humane and pleasurable built environment. This commitment is demonstrated by the large number of art projects that have been either commissioned, purchased, loaned or facilitated by Canary Wharf Group since the 1990s, which are listed below. A number of works that were commissioned by others, such as London Docklands Development Corporation, are also included on the map.

In addition to the permanent works of art, a temporary programme of exhibitions, 'Sculpture in the Workplace' is presented in One Canada Square and in Jubilee Park. 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'.



Artists and map number key of work(s)

|                       |            |                     |           |
|-----------------------|------------|---------------------|-----------|
| Bob Allen             | 42         | Bruce McLean        | 20        |
| Ron Arad              | 2, 51      | Keith Milow         | 33        |
| Jay Battle            | 5          | Igor Mitoraj        | 9, 56, 57 |
| Alexander Beleschenko | 46, 47     | Jennie Moncur       | 43        |
| Jeff Bell             | 19         | Eilis O'Connell     | 53        |
| Emma Biggs            | 27, 32, 48 | Tatiana Orloff      | 11        |
| Kate Blew             | 30         | Lawson Oyekan       | 36        |
| Michael Brennan-Wood  | 52         | Giles Penny         | 14, 22    |
| Jon Buck              | 25         | Wendy Ramshaw       | 10        |
| Andrew Burton         | 7          | Keith Rand          | 31        |
| Daniel Chadwick       | 49         | Martin Richman      | 28        |
| Lynn Chadwick         | 21         | Nigel Ross          | 58        |
| Alison Crowther       | 45         | Sophie Smallhorn    | 40, 50    |
| Bill Culbert          | 60         | Leo Stevenson       | 13        |
| Constance de Jong     | 1          | Wendy Taylor        | 16        |
| Konstantin Grcic      | 35         | William Turnbull    | 34        |
| Katy Hackney          | 15         | Do Vassilakis-König | 4, 38, 44 |
| Maureen Anne Holley   | 37         | Pierre Vivant       | 12        |
| James Horrobin & SOM  | 17, 26     | Wales & Wales       | 24        |
| Philip Jackson & SOM  | 23         | Richard Wentworth   | 3         |
| Gerald Laing          | 18         | Terence Woodgate    | 54        |
| Danny Lane            | 59         | Rachael Woodman     | 39        |
| Giusseppe Lund        | 6          | Robert Worley       | 8         |
| Antoni Malinowski     | 55         | Catherine Yass      | 29, 41    |



- 1 CONSTANCE DE JONG | Speaking of the River | 2000 | audio benches**  
EXTERIOR Canary Riverside  
*Speaking of the River* was part of a wider project commissioned by Public Art Development Trust, which linked the river Thames in London with the river Hudson in New York. De Jong created a gentle, evocative sound-scape using recorded interviews and stories that relate the human experience of both these locations, told by people for whom the river is a daily presence. Two audio benches are located 100 metres apart on the riverside promenade. Constance De Jong lives and works in New York.
- 2 RON ARAD | Windwand | 2000 | carbon fibre**  
EXTERIOR 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. From 1997–2009 he was influential as course leader of the Design Products masters' degree at the Royal College of Art.
- 3 RICHARD WENTWORTH | Globe | 1995–98 | steel, glass**  
EXTERIOR Westferry Road  
Funded and commissioned by Public Art Commissions Agency, *Globe* reminds us of our proximity to the Meridian line. In the words of artist Richard Wentworth: "Geographical good fortune is the source of London's success, and in their previous form the West India Docks were central to it. 200 years later it is international time zones that dictate the ebb and flow of business life at Canary Wharf." Wentworth, who worked for Henry Moore, has exhibited widely and has taught at Goldsmith's College, London, Ruskin College, Oxford and the Royal College of Art.
- 4 DO VASSILAKIS-KÖNIG | Sasso Cosmico | 2007 | bronze, steel**  
EXTERIOR Westferry Circus Gardens  
*Sasso Cosmico*, which translated from the Italian means 'Cosmic Stone', has been installed in the peaceful gardens 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. Vassilakis-König's work is strongly influenced by the mythology and culture of ancient Greece and Rome. Two more of her sculptures are found in the lobby of 40 Bank Street.
- 5 JAY BATTLE | Vanishing Point | 1999 | Derbyshire stone, steel**  
EXTERIOR Westferry Circus  
*Vanishing Point* looks a little like a mythical sea creature's shell 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 at the same time as running his own studio. The time spent working on medieval forms nurtured his desire to create more contemporary, self-expressive work.
- 6 GIUSEPPE LUND | Gate | Sculptural Railings | 1992 | steel, bronze**  
EXTERIOR Westferry Circus Gardens  
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 the creative use of metal in the UK, organising exhibitions and advising bodies including the Crafts Council.

- 7 ANDREW BURTON | Chimney | 2008 | recycled fired bricks, steel**  
EXTERIOR Westferry Circus  
Andrew Burton has created a number of works using miniature clay bricks over recent years, collaborating with artisans and artists in India, Korea and the Netherlands, investigating brick-making as a vehicle for sculpture. He has an enduring interest in India, which he first visited in 1983. Close in form to chimneys of brick kilns the work over, *Chimney* is also a tribute to India's tallest brick minaret of the Qutub Minar near Delhi.
- 8 ROBERT WORLEY | Avatar | 2009 | aluminium**  
EXTERIOR Westferry Circus  
Robert Worley ARS was the winner of the First@108 Public Art Award in 2009, a new annual award by the Royal British Society of Sculptors to provide an opportunity for artists new to public art to create a large-scale sculpture commission. The Award was sponsored by Canary Wharf Group, who subsequently purchased Worley's sculpture *Avatar* for its permanent collection. *Avatar* portrays a hawk-like beast with a human form embedded in its back.
- 9 IGOR MITORAJ | Centurione | 1987 | bronze**  
EXTERIOR Columbus Courtyard  
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 there are three of his works, representing some of the themes that occupy him. Here *Centurione I* represents the head as an incomplete, noble mask, which appears to be the surviving part of an enormous whole. Mitoraj divides his time between his studios in Paris in France and Pietrasanta in Italy.
- 10 WENDY RAMSHAW | Columbus Screen | 2000 | steel, Perspex**  
EXTERIOR 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 great explorer, an apt 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 V&A Museum and other collections, but she has also tackled larger scale architectural works, for example ornamental gates for St John's College, Oxford and glass doors at Southwark Cathedral.
- 11 TATIANA ORLOFF | Planters | 2001–02 | bronze**  
EXTERIOR Columbus Courtyard  
Tatiana Orloff is perhaps best known for her portrait sculpture, which is to be found in many boardrooms and homes. During her career she has worked in a variety of materials and techniques, which include welding in mild steel. The mastering of each 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. They were originally located in Canada Square.
- 12 PIERRE VIVANT | Traffic Light Tree | 1995–98 | painted steel, lights**  
EXTERIOR Westferry Road Roundabout  
Funded and produced by Public Art Commissions Agency. On a roundabout just beyond the Canary Wharf estate there were three trees, two London plants, the first Pierre Vivant's eternal *Traffic Light Tree*, which replaced another London plant 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, Vivant has been commuting between his Oxford and Paris studios since 1973, producing work and exhibiting on both sides of the Channel.

- 13 LEO STEVENSON | The Hibbert Gate | 2000 | bronze, stone**  
EXTERIOR Adjacent to North Dock, west  
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.
- 14 GILES PENNY | Man with Arms Open | 1995 | bronze**  
EXTERIOR West India Avenue  
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*. Both were then purchased and form part of the permanent collection of works of art on the estate.
- 15 KATY HACKNEY | Willoughby Passage Gate | 1999 | stainless steel**  
EXTERIOR Willoughby Passage, West India Avenue  
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. Hackney took her inspiration from the mysteries of the sea and the sky to create an image that looks like the planets have collided, although there is obvious reference to the water that flows around the site. Her jewellery is well known among gallery owners and fashionistas from New York to London. She also runs her own East End shop *Shelf* where she sells personally selected design objects.
- 16 WENDY TAYLOR | Spirit of Enterprise | 1987 | stainless steel**  
EXTERIOR South Dock  
Commissioned by London Docklands Development Corporation. The 26-foot sculpture was developed from a trophy that Wendy Taylor designed for the Docklands Business Club to launch the Docklands Enterprise Awards in May 1985. Although abstract in form, it reflects the winding course of the Thames through Docklands and the river's historic role in the growth of London's trade and enterprise. Wendy Taylor, who was awarded the CBE in 1988 for services to sculpture, has created over 80 sculptures for sitting in the public realm in cities across Britain and overseas.
- 17 JAMES HORROBIN & SOM | Cabot Square Railings | 1992 | steel**  
EXTERIOR 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 works from his Doverham Forge Studios in Somerset, encompassing architectural, ecclesiastic, domestic and sculptural pieces. His Churchill Memorial Screen was installed in St Paul's Cathedral in 2004.
- 18 GERALD LAING | Relief Portrait of Michael von Clemm | 1998 | bronze**  
EXTERIOR 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 focused on sculpture, first abstract and then figurative subjects, and undertook a number of high profile public commissions, including his bronze rugby players for Twickenham Stadium.

- 19 JEFF BELL | Cast Glass Panels | 1992 | cast lead crystal**  
EXTERIOR Cabot Square  
Jeff Bell's *Cast Glass Panels* form the cladding for four ventilation shafts in Cabot Square that service the car park below, turning the functional and everyday into a spectacle of light and colour. Bell's work is known for its unpredictability and he enjoys pushing the boundaries of the application of his chosen material, glass. He has cast the most unlikely of structures, including a glass bath tub and a 2-storey cast crystal spiral staircase.
- 20 BRUCE MCLEAN | Sculptural Railings | 1992 | steel**  
EXTERIOR Fisherman's Walk, Wren Landing  
Bruce McLean's work 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's sculpting the traditional structure of the railing, substituting the straight line with wit and vigour. McLean's profile output includes the Argyle Street Redevelopment in Glasgow and Queen Mary College School of Medicine & Dentistry in Whitechapel, the latter in collaboration with architect Will Alsop with whom McLean has worked on numerous schemes.
- 21 LYNN CHADWICK | Couple on Seat | 1984 | bronze**  
EXTERIOR Cabot Square  
Courtesy of the Lypiatt Studios and Pangolin Editions. *Couple on Seat* is one of Lynn Chadwick's later works. He produced many pieces with figures in various positions, following in the tradition of sculptor Henry Moore. This work 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 World War II he took up sculpture, creating a permanent exhibition of his work at his home at Lypiatt Park.
- 22 GILES PENNY | Two Men on a Bench | 1995 | bronze**  
EXTERIOR Cubitt Steps  
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. Giles Penny came to the attention of the Canary Wharf Group when this work, together with another of his bronzes, *Man with Arms Open*, was shown as part of the Millennium exhibition, *Shape of the Century*. Both are now permanently located here.
- 23 PHILIP JACKSON & SOM | Bronze Bowls | 1992 | bronze**  
EXTERIOR Cabot Square  
Philip Jackson is best known for his figurative bronze sculptures and was 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 (SOM), to design the unique planters that are based around the entrance steps into Cabot Square, and also on Wren Landing. His bronze memorial sculpture of HM Queen Elizabeth the Queen Mother was unveiled on The Mall in 2009.
- 24 WALES & WALES | Benches | 1992 | beech**  
EXTERIOR Wren Landing and throughout estate  
Husband and wife design team Wales & Wales have created most of the wooden benches that 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 cabinet makers, but they soon became more interested in the design process and the scale of their production increased. Their furniture can be seen in chapels, board rooms, restaurants and galleries world-wide.

- 25 JON BUCK | Returning to Embrace | 1999 | bronze**  
EXTERIOR 10 Cabot Square forecourt  
Jon Buck's bronze seems to represent a couple locked together, gazing into each other's eyes. Closer examination reveals a strange fusion of their forms, with their bodies so far intertwined as to have become a single organism. Whilst studying at Manchester Art School, Buck worked against the mainstream and pursued his own interests, his work centring on the making process. His figures not only represent men and women but also Man and Nature.
- 26 JAMES HORROBIN & SOM | Promenade Railings | 1992 | steel**  
EXTERIOR Mackenzie Walk and dockside perimeter  
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 entire length of the *Promenade Railings* along the central perimeter of the docks were designed with a gentle sweeping bow, echoing sails on a sailing boat. Horrobin has created a wide diversity of works, encompassing architectural, ecclesiastic, domestic and sculptural pieces. His Churchill Memorial Screen was installed in St Paul's Cathedral in 2004.
- 27 EMMA BIGGS | Pattern for Democracy | 2008 | mosaic**  
EXTERIOR Cabot Place West retail mall, ground level  
Emma Biggs was commissioned to create a new floor mosaic for the refurbished retail space in Cabot Place West. The result, *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, analogous of the way that we as individuals can harness our own variety to create a benign society. A second smaller roundel is found at the entrance of the mall from Cabot Square.
- 28 MARTIN RICHMAN | Float | 2002 | light, glass, steel**  
EXTERIOR The North Colonnade  
Martin Richman began as a lighting designer in the music industry, working 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, since when he has had numerous exhibitions and commissions, including *Ten Millennium Beacons* for Bristol City Centre, and the Tiseley Energy from Waste Facility, Birmingham. His work for Canary Wharf transforms an otherwise unremarkable space into an uplifting and extraordinary visual experience after dusk falls.
- 29 CATHERINE YASS | Descend: HQ3 | 2002 | photographic lightbox**  
EXTERIOR Heron Walk link to Jubilee Place, lower level  
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 then under construction. Yass's nomination for the Turner Prize in 2002 related to this body of work. Two additional lightboxes are found in Jubilee Place retail mall.
- 30 KATE BLEE | Moving On | 1999 | enamel on glass**  
EXTERIOR 25 North Colonnade atrium, ground level  
Kate Blee is well known for her vibrant textile designs, but at Canary Wharf she 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. Blee has undertaken many commissions and her work can be found at the V&A Museum, Portcullis House and the Crafts Council.