



Synthesis: Widening the Scope of the Programme

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Canary Wharf Group's commitment to the arts is enduring and has been recognised as a force for good within the wider community, winning prizes for the collection and programmes, with an Art & Work Award in 2002 and, most recently, we received the 'Christie's Award for the Best Corporate Art Collections and Programmes' at the International Art & Work Awards in 2010. It is significant that this Award, made on the basis of the past three years' activities, recognised the ongoing augmentation of our exhibitions programme as much as the permanent commissions that were realised. In order to attract and engage with artists of calibre it is undeniably important that Canary Wharf's visual art programme establishes a position among peers in the art world as well as the business community. We hope that this publication, in celebrating the past ten years of exhibitions, will demonstrate the significant achievement in presenting the work of some exceptional artists in this new context to an audience beyond the gallery.

The practice of collaboration with other galleries and visual arts organisations that began in the first exhibitions on the Canary Wharf estate in the 1990s has continued periodically through the *Sculpture in the Workplace* programme. Some shows have been undertaken in collaboration with commercial galleries, including Osborne Samuel Gallery (Sean Henry, Lynn Chadwick), that benefited all parties, bringing artist and gallery to the attention of a different type of audience and bringing Canary Wharf's programme to the notice of the gallery sector. A similar collaboration was undertaken with Pangolin Editions for an early sculpture exhibition in Jubilee Park, and most recently our *Winter Lights* installation in 2010/11 was a joint project with the curatorial team of Illuminate Productions as part of its *Drift10* programme of temporary art commissions using light and water that attracted international artists. But above all it is the collaborations with artists that provide the most stimulation as we work together to address the unusual space that is the Lobby of One Canada Square or the well-used public arena that is Jubilee Park.

In recent years we have continued to explore ways of widening the scope of the exhibition programme to appeal to our wide and disparate audience. The information leaflets accompanying each exhibition have grown from in-house sheets to well-illustrated booklets with a considered essay, all of which are reproduced here. Each show is now accompanied by a lunch-time 'Conversation with the Artist' which provides an insight into the working process through a dialogue between artist and curator. Designed to cater for office workers in their lunch break, external visitors and other artists and art students also regularly attend. Our approach is to create an informal



Maurice Cockrill *Pathology* 2005 (detail)
Spectral River An installation by Maurice Cockrill RA 2006



Suzanne Moxhay, *left to right*: Sirocco 2007· Beautiful City – Recreation For All 2007· Mesa 2007



Sinta Tantra *Play to Win Part 2* 2007