

## Our Approach

Derwent London takes great pleasure in working with contemporary artists on nearly all of its projects. We select artists appropriate for the building and architect in question, and commission original works.

Our architects often join us in visiting studios and galleries before we finally award commissions. It is seen as all being part of the same process, namely, to make places of individual character.

Of course we can make a case for increased productivity, better workplace satisfaction and greater engagement with one's clients — such is the power of art to stimulate. But primarily we work with artists because we love it, we like the idea of a collection that is shared with all our tenants, and we respect and enjoy the way artists bring a different and valuable view of the world.

Our growing collection takes many forms. We have relationships with leading galleries which champion new talent, such as the Lisson, Hales and Rocket galleries. The work ranges from small to large scale and always provides a valuable extra dimension to the environments we make.

The upshot is sometimes surprising and always personal. The public areas of our buildings become the galleries and the generators of artists' ideas.

For instance, at the Angel Building — Derwent's largest project to date — a work in the entrance is by American installation artist Teresita Fernández while Ian McChesney has provided the tallest piece of public seating in the world in sculpture form, its fluid-seeming carbon-fibre form rising through several floors.

Elsewhere we have worked with dozens of artists from Julian Opie (freestanding figures painted on glass at Portobello Dock) to Jason Martin, who works gel paints on shiny metals or Perspex, and can be found at the Johnson Building in Hatton Garden. Some artists, such as Hugo Dalton and Andrew Bick have worked with us on several projects.

These works generate a triple response: from Derwent London as commissioning "collector", from the artist reacting to the building and its context, and finally from those who work in, visit, and appreciate our buildings and the art associated with them.

Simon Silver

## Reinventing the Modern

I have an ongoing obsession not only with the idea of architecture having an influence on visual art, but also with the perceptual process of negotiating space, any space, that is common to both practices. For my own work as an artist, attention, both to materials used and the process of looking, is the main goal. A large piece of art in an entrance lobby generally signifies glamour, style and the sense of a being a trophy for a building. To step beyond this — to a consideration of how a work might sustain attention for people who are employed in that building, at all levels from the cleaners to the chief executives — is a challenge. The common link for artist and architect in facing this challenge is also at one with the way I believe Modernism has to be continually reconsidered and reinvented as a model for working space.

My own architectural interests have led me to admire buildings by pioneer architects, such as Adalberto Libera's Villa Malaparte in Capri. It was made at a time when the realisation of an ideal took the building to a point beyond that at which materials and contemporary technology could cope with making the form and mastering the environment. Architecture can now solve many of the technical problems that were in excess of the architect's ambitions in the late 1930s; the reinvention of Modernism in contemporary art is less clear-cut. For the artist the technical ability to realise a project is much less dependent on environmental and material contingency and more on theoretical positioning and argument.

In a day to day working environment the situation is one in which many people will see the same artwork on a daily basis and at the same time not see, in any conscious sense, the detail of the building in which they are working. The unspoken connection between art and architecture therefore has a secondary purpose of underlining artistic vision for both practices. It is the capacity for certain kinds of art work to evolve slowly in the viewer's imagination, not to reveal everything of their form and content instantly, that is the model I aim to bring to commissioned work in such a busy building. My pieces are thus made to function less like a showstopper in a grandstand location and more like an imaginary room for hesitation.

Andrew Bick

## Constructive Conversations

The joy of working to commission is that, if given the opportunity, it results in the unexpected. The most recent work I made for Derwent London was for a building on Hyde Park Corner. Simon Silver called when I was making a series of drawings of dancers in rehearsal for a stage set at Sadler's Wells. Rather than stop drawing I held the phone in my left hand and the pencil my right. While Simon described the site and its possibilities I continued drawing the dancers' movements in an automatic way as my mind focused on our conversation. Once the call ended I turned the page over and continued in a more focused manner.

Only later, having visited the site, did I realise this 'automatic' drawing was to become the basis of the final work: Hyde Park Roundabout as a ballet with drivers as the dancers: each aware of their entry and exit. I see them improvising within the framework of a road system, just like an artist creating an artwork within architectural confines of a space.

My first commission for Derwent was in the atrium of the new building at Portobello Dock on the Grand Union Canal, and this too plays on the location of the building. On site I made a series of drawings of the waving tendrils of underwater canal plants. The lines of the work are long and curve unhindered across the broad white expanses of the atrium walls: a conversation with the polygonal modernism of architects Stiff + Trevillion. The choice of materials and the scale of the work emerged in discussions with Derwent. We used an aluminium paint so the work shimmers in one place and then disappears in others. At Portobello Dock I learnt that it is more rewarding to make a bold statement quietly.

With Derwent's consistent support, I have been able to challenge my artistic concerns and my work has developed as a result.

Hugo Dalton

## A throne of giants

When I was contacted by Simon Silver about the Angel Building commission it had been two years since our first meeting. He remembered my sculptural wind shelters in Blackpool and felt that a similar approach might be appropriate for this project. Simon’s brief was concise — it was to be a piece of seating but with a fluid sculptural nature that could challenge the volume of the atrium. Derwent London has a reputation for commissioning exceptional buildings and the Angel Building was to be one of their most important. The atrium was to be an impressive space designed by architects AHMM, rigorously detailed and beautifully crafted. I felt this needed a light touch. Instinct quickly suggested the atrium be inhabited by a fine strand-like form leaning gently in the space, cutting a fine line through it and drawing the eye upwards. Experiments using treacle — poured over the back of a spoon — inspired the overall shape, giving the piece an effortless, naturally conceived form.

Like a modern day palazzo, everything about the Angel Building exudes quality, craftsmanship and attention to detail. My piece was to be at the epicentre of this so there was no room for error — it had to be flawless from the moment of installation. My commitment to this piece was unprecedented and, to some of those involved in making it, often seemed extreme, but I’ve learnt that the extraordinary can only be achieved by working in a way that is in itself extraordinary.

The piece, “Out of the Strong...” was shortlisted for the Marsh Award for Excellence in Public Sculpture while the Angel Building was shortlisted for the Stirling Prize 2011 and won many other awards. Key to this success were not only the architects and the artists but also an enlightened and engaged client. Experience has taught me that great projects can only be realised if the client understands and is fully engaged in the process. In “Out of the Strong...” I was provided with the time and space to dream a little, to engage with a great team and to realise the extraordinary. I hope this will happen again sometime soon.

Ian McChesney

Improvisations  
Hugo Dalton  
Bronze and wax  
2010

4 Grosvenor Place

#### Hugo Dalton

Best known for his wall paintings, an age old genre that he is constantly reinventing, Hugo Dalton has more recently worked on a number of sculptures in metal, wood and textile. The starting point for all his works is drawing from life, after which he extracts elements from his sketches and fuses them together to create new and dynamic abstracts.





**Spiralis**  
Hugo Dalton  
Aluminium  
paint on wall  
2005

Portobello Dock



**147 Maximum**  
Hugo Dalton  
Acrylic paint  
on wall  
2009

Gordon House



Swirly Laminar  
Mobile  
Daniel Chadwick  
Birch plywood  
and acrylic  
2010

4 Grosvenor Place

#### Daniel Chadwick

Known for his mobiles, kinetic and pneumatic works, sculptor Daniel Chadwick's work utilises new materials and cutting edge technology. Chadwick is gratifyingly hard to pigeonhole: he has many lines of enquiry running at once. The dynamism and movement of his art reflects the speed and mutability of our lives, yet is rooted in the natural world.





**Variant**

**Andrew Bick**  
Wax, perspex,  
oil and wood  
2003

**Davidson Building**



**Andrew Bick**

Andrew Bick's works are executed in a combination of oil paint, marker pen, wax, acrylic paint and Perspex, revealing the process of painting as a series of strategies or components within the visual puzzle of the whole. His work has been described as 'gently disruptive and purposefully chaotic'





**Variable  
Directions**  
**Andrew Bick**  
 Wax, perspex,  
 oil and plywood  
 2010  
 Tea Building



**Cut Away**  
**Andrew Bick**  
 Acrylic, pencil,  
 marker pen  
 on wood with  
 perspex cover  
 2006  
 25 Savile Row



**Drilled 13**  
**Lars Wolter**  
Polyurethane  
paint on mdf  
2008

**Greencoat House**

**Lars Wolter**

Lars Wolter works across a number of mediums including sculpture, furniture making, industrial design and abstract painting. There are echoes of de Stijl and 1960s minimalism in his work, which fruitfully explores the region that lies between art and design. For him the captured side of a van or a carefully-made storage cabinet are equally valid.

Untitled  
Cedric Christie  
Painted steel  
scaffold  
2005

St Cross Street

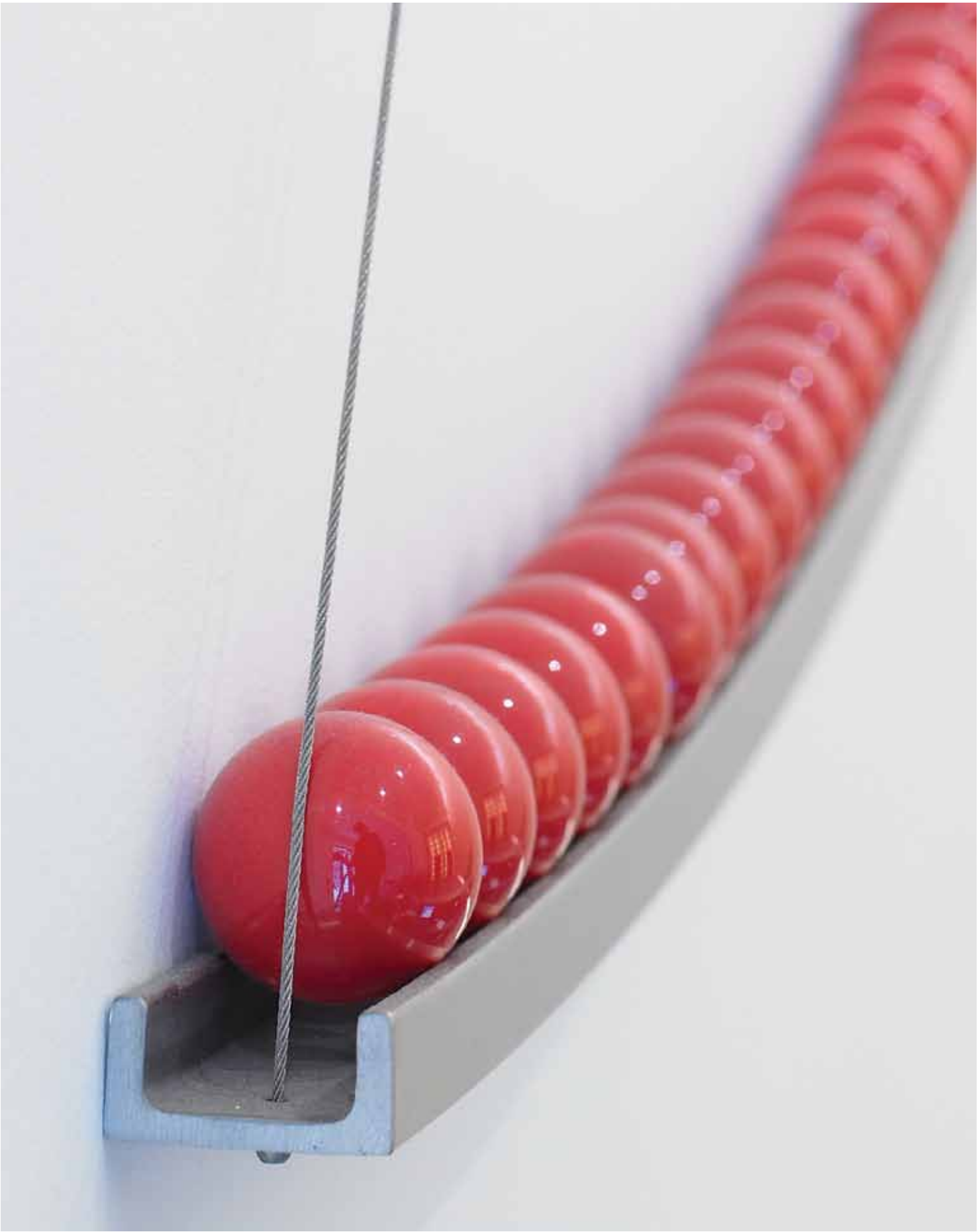
Right  
Red Curve  
Cedric Christie  
Stainless steel,  
phenolic resin  
2000

Gordon House



**Cedric Christie**

Drawing on his former job as a welder, Cedric Christie uses found objects from snooker balls to scaffold tubes and from brickwork to scraps, to create sculptures that examine the boundary between art and the ordinary. He resists definitions of what sculpture is. "You tell me," he says, "Next you will be asking me if it's any good or not..." It is.





No.125  
Sophie Smallhorn  
Acrylic on mdf  
2007

186 City Road

Sophie Smallhorn

Sophie Smallhorn is concerned with the arrangement of pure colour in a way partly reminiscent of the early-to-mid 20th century modernists. Arranged sometimes geometrically, sometimes three-dimensionally, sometimes haphazardly. Smallhorn works with the fundamentals of art, returning time and again to first principles of pigment and arrangement.





**Untitled**  
**Jason Martin**  
Acrylic on  
aluminium  
2005

**The Johnson  
Building**

**Jason Martin**

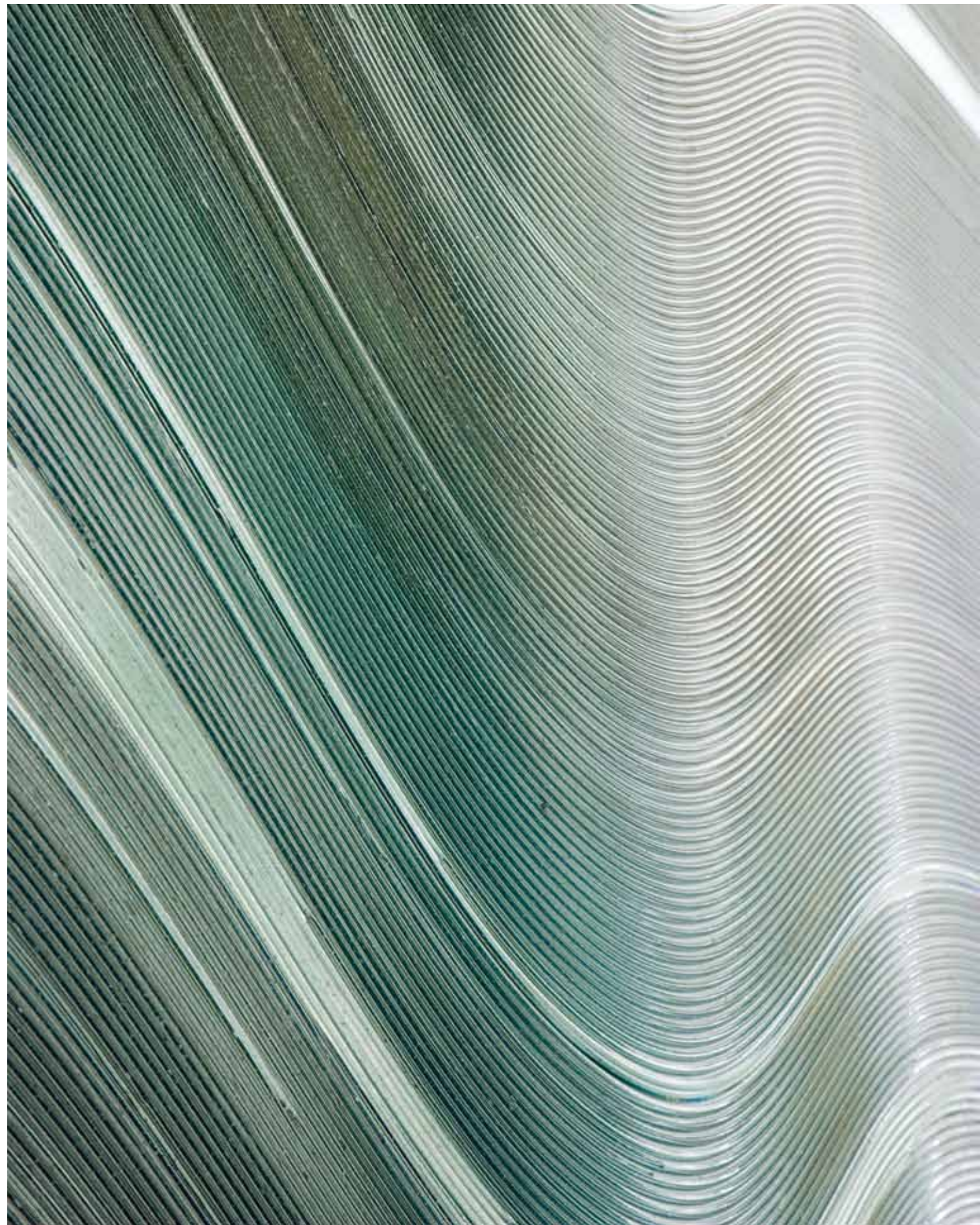
Drawing from Abstract Expressionism and Minimalism, Jason Martin's work stands between painting and sculpture. Using layers of oil or acrylic gel on hard reflective surfaces, he fashions comb-like pieces of metal or board to move the paint across the surface in one movement until the perfect balance of paint, translucence and striation is achieved.





Untitled  
Jason Martin  
Acrylic on  
aluminium  
2005

The Johnson  
Building





This is Monique  
Julian Opie  
Enamel on glass  
2004

Portobello Dock

Overleaf  
This is Kiera  
This is Bijou  
Julian Opie  
Enamel on glass  
2004

Portobello Dock

### Julian Opie

With an instantly recognisable style, Julian Opie often characterises individuals in an almost cartoon-like fashion, reduced to absolute graphic essentials with thick black outline, flat colour, minimal detail: sometimes computer-animated. Even stripped down in this way, the personalities of his subjects come through strongly. Seemingly artless, Opie's art is in fact highly sophisticated.







Apparently Red  
Torie Begg  
Acrylic on canvas  
1996

Tower House

### Torie Begg

For Begg the material of painting becomes the medium of sculpture: colour, texture, pattern, form are richly reconsidered. Her rigorous technique reiterates layers of primary colours (red, yellow, blue) and non-colour (black, white). For her the paint is a three-dimensional building material, either on its own or when applied to other, sometimes surprising, objects.



Poured Lines  
Ian Davenport  
Water based paint  
on aluminium  
2007

Qube

### Ian Davenport

Many of Ian Davenport's works are made by pouring paint on to a tilted surface and letting gravity spread the paint over the surface. He usually works with domestic materials: household gloss paint on MDF rather than 'art' materials. The high gloss finish provides a surface in which the viewer can appear as a reflection. Texture and colour create unexpected visual results.



4<sup>3</sup>

David Tremlett  
Pigments applied  
by hand to a Sto  
render background  
2007

Qube

#### David Tremlett

David Tremlett's wall drawings, often in pastel, draw inspiration from the architecture of a space or the play of light on a wall. Many exist for only a short period before being weathered by natural elements or painted over in preparation for the next gallery show. However the experience of creating them accumulates and feeds through to future works.





Leipzig #1  
Matthias Hoch  
C-print on  
diasac  
2003

25 Savile Row

#### Matthias Hoch

Matthias Hoch's photographs of interiors and exteriors function both as a study of architectural detail and a commentary on the dehumanising aspects of contemporary city planning. His powerful compositions derive rhythm from sequences of elements and colour fields found in the built environment. Hoch makes the everyday both hyper-real and alarming.



Cluster V (Pteropolis)  
Richard Galpin  
Peeled photograph  
2006

25 Savile Row

#### Richard Galpin

Richard Galpin produces dynamic and fantastical works that are derived from the artist's own photographs of chaotic cityscapes. Using only a scalpel Galpin intricately scores and peels away the emulsion from the surface of the photograph until a new order appears. Negative thus becomes positive: new worlds are made from the bones of the old.

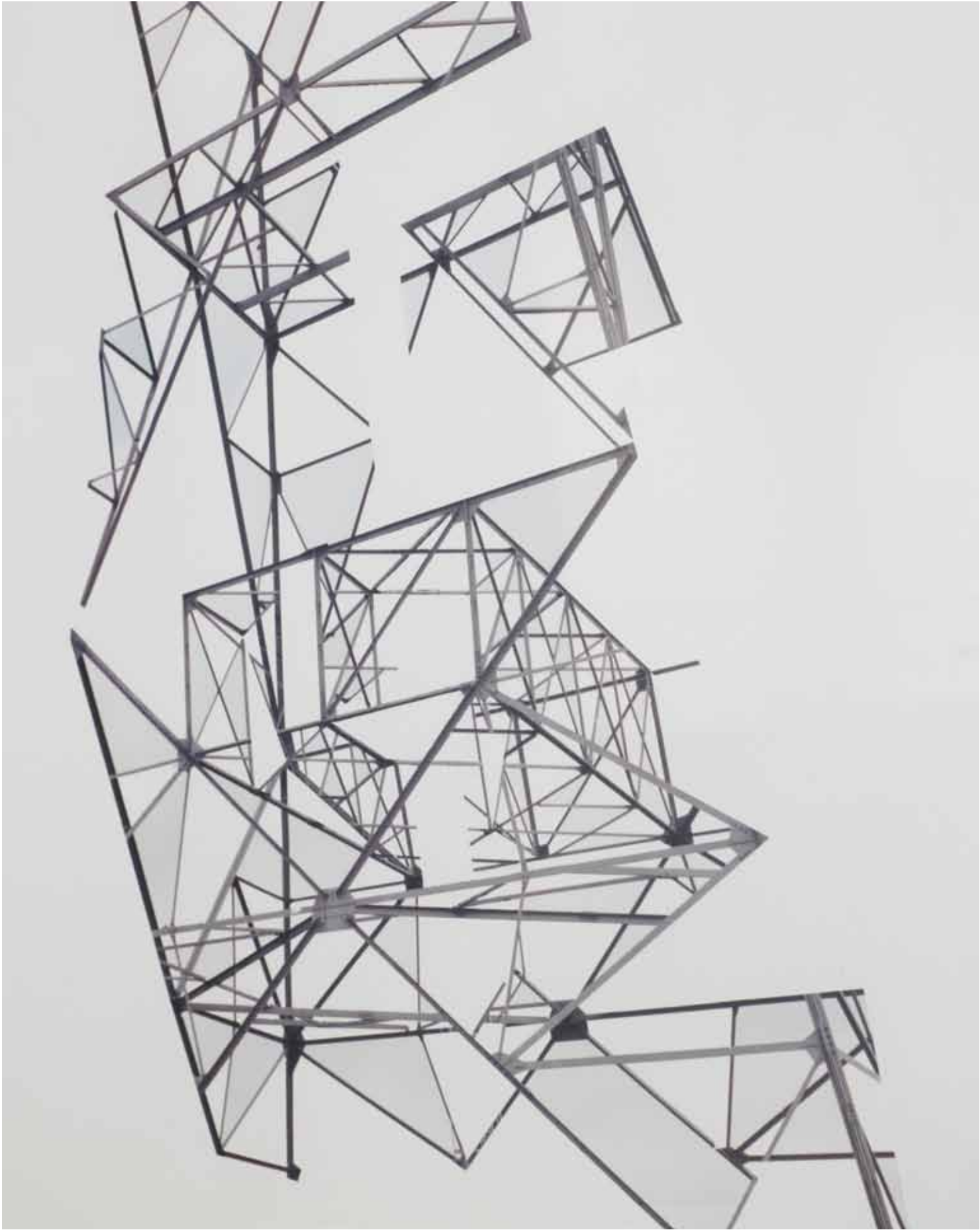


Brace 1 (Tract)  
Richard Galpin  
Peeled photograph  
2011

25 Savile Row

Right  
Crowland  
Richard Galpin  
Peeled photograph  
2003

25 Savile Row





Working model  
for Oval with Points  
Henry Moore  
Bronze  
1968—69

100 George Street

### Henry Moore

English sculptor and artist Henry Moore was the leader of the group of radical British sculptors who flourished particularly in the post-war years. He is perhaps best known for his semi-abstract, monumental bronze sculptures, now located throughout the world, and his drawings. His forms are often suggestive of the human figure, often reclining females or mother-and-child.



Opposite & Overleaf  
Out of the Strong  
Came Forth  
Sweetness  
Ian McChesney  
Carbon fibre, leather  
2010

Angel Building

Ian McChesney

Ian McChesney works as an independent architect, designer and sculptor. Commissions include rotating wind shelters for Blackpool’s promenade, an award winning park pavilion in Preston and a range of small batch-produced lamps. He has recently completed the first phase of “Blaze”, a roadside artwork for Middlesbrough.







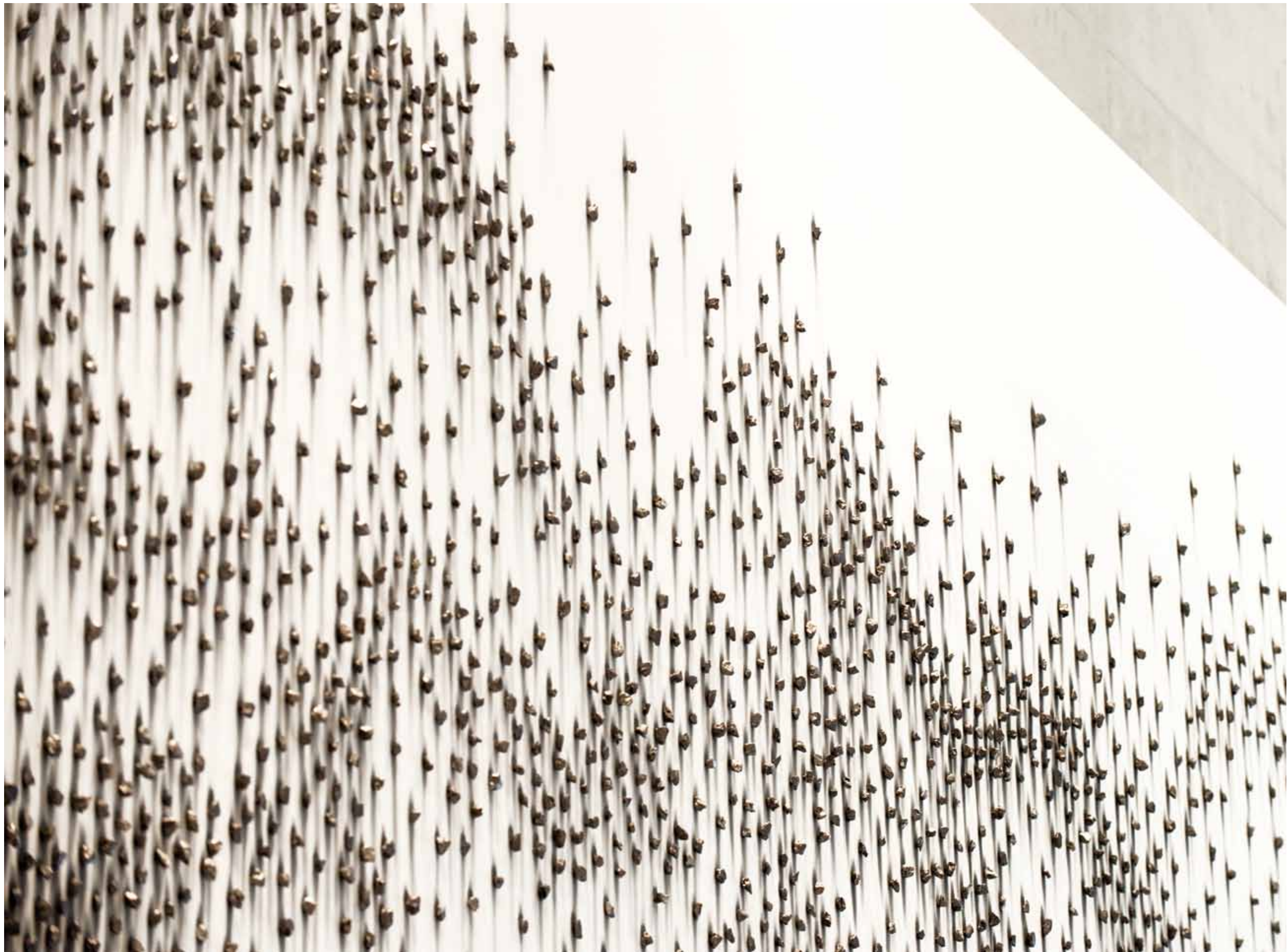


Opposite & Overleaf  
Epic (August 21  
Angel Building)  
Teresita Fernández  
Graphite  
2010

Angel Building

#### Teresita Fernández

New York-based Teresita Fernández is a conceptual artist best known for her prominent public sculptures and unconventional use of materials. These are painstakingly crafted works, characterised by the psychology of looking. Her experiential, large-scale works are often inspired by landscape and natural phenomena as well as diverse historical and cultural references.









**Indre Serpytyte**

Originally from Lithuania, Indre Serpytyte uses photography to explore, often obliquely, the history of the former Eastern Bloc as it impacted on ordinary lives. Woodland houses where torture and interrogations took place are translated into childlike wooden models and then photographed. Or the trappings of a vanished bureaucracy are recorded, object by object.

**A State of Silence  
(Telephone)**  
Indre Serpytyte  
2010

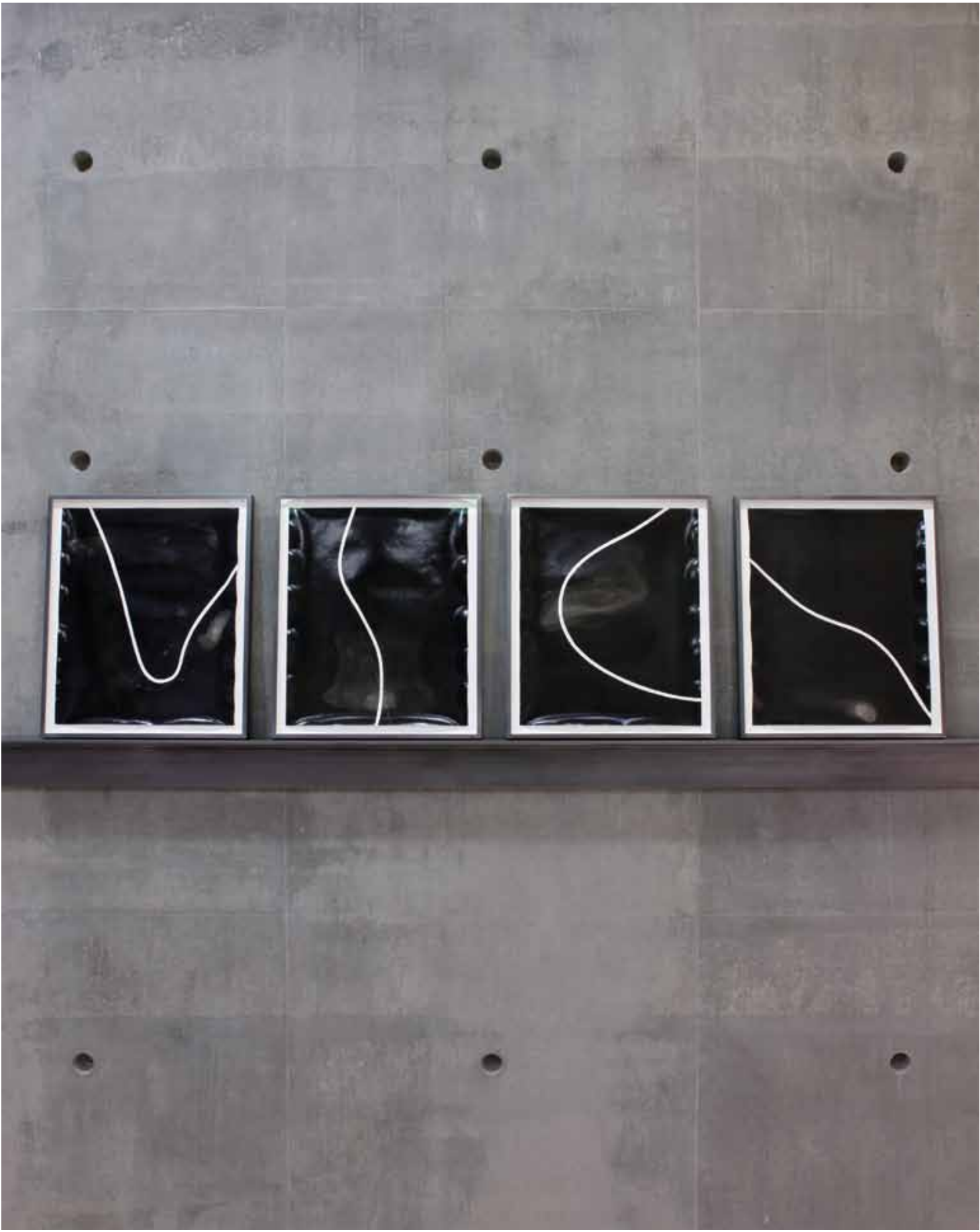
**Angel Building**

Opposite  
**A State of Silence  
(Shirts)**  
Indre Serpytyte  
2010

**Angel Building**







**Untitled**  
**Lewis Ronald**  
Fibre based silver  
prints, clay  
photograms  
2010

Angel Building

**Lewis Ronald**

Combining media in unexpected ways, Lewis Ronald is especially interested in the meeting of photogram with physical object, a process which subverts both. The photogram represents and interprets, but the real object disrupts by its very presence — for instance wet terracotta clay shapes dropped on to unexposed sheets. Traces of physical reality thus impose themselves.

**Untitled (Tunnel)**  
**for the series**  
**Belly of the Whale**  
**Robin Friend**  
c-print  
2009

Angel Building

**Robin Friend**

Focusing on our relationship with the environment, Robin Friend's photographs tackle issues of growth and decay, triumph and defeat. He avoids the conventional landscape view: often his images deal non-judgmentally with the impact of (absent) humans on our surroundings.

**Landscape / Fiction 4**  
**Sachiyo Nishimura**  
Giclée prints laid on  
Somerset paper  
2010

**Angel Building**

Overleaf  
**Routes 1A**  
**Sachiyo Nishimura**  
Giclée prints laid on  
Somerset paper  
2009

**Angel Building**

### **Sachiyo Nishimura**

By manipulating photographs of urban landscapes, fragmenting and rearranging them, Sachiyo Nishimura creates new realities. Focusing on what she calls 'passive spaces', such as a railway station, an industrial zone, a motorway, the resulting images contain no signs or visual references to their location. They become something and somewhere else.







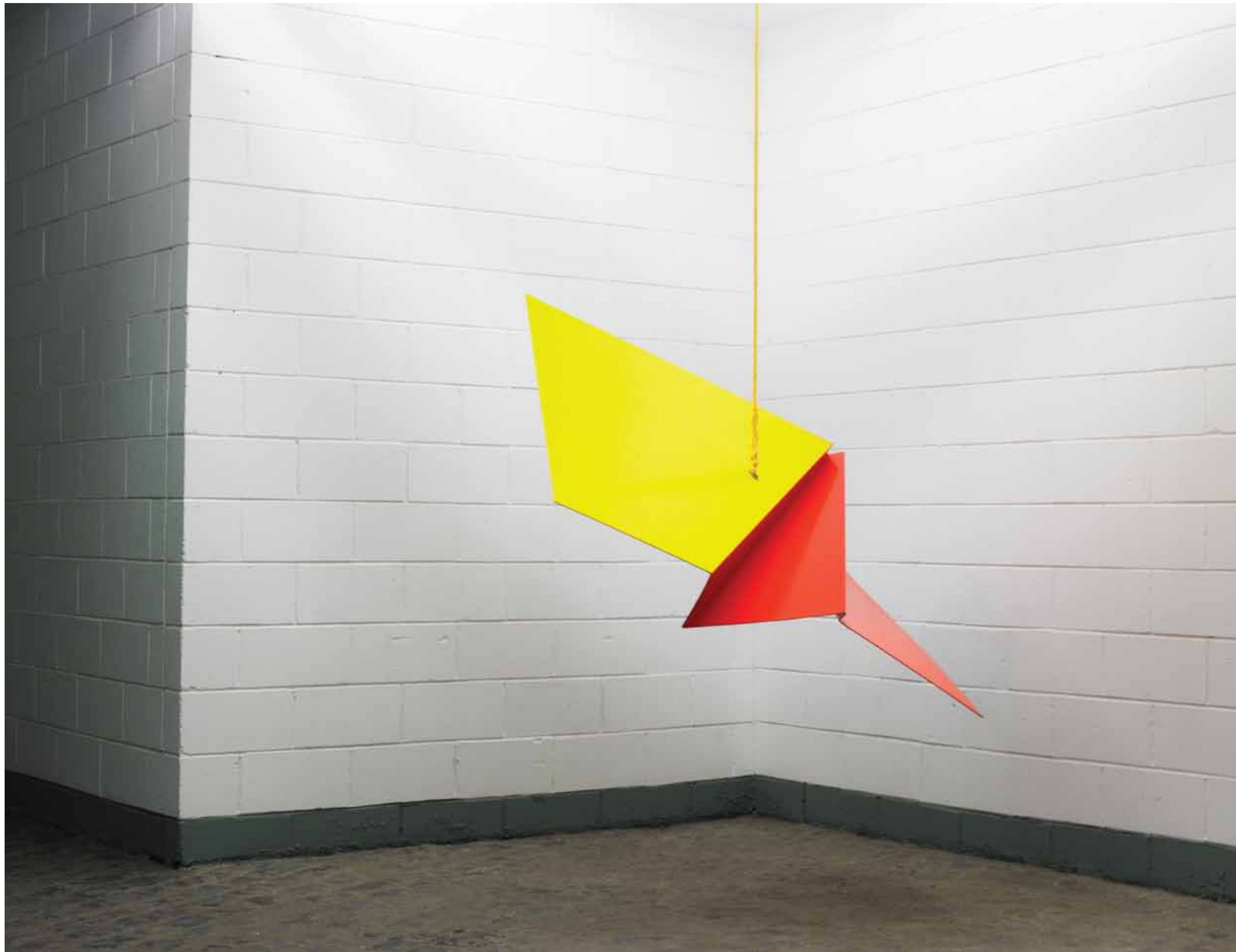


**Folding Sculpture IV**  
**Ib Geertsen**  
Painted Steel  
1983

Tea Building

#### **Ib Geertsen**

Painting for over 70 years, Danish artist Ib Geertsen also worked in mobile sculpture, screenprints, furniture and public design projects. Throughout he pursued a personal vision of geometrical abstraction with his own distinct exploration of shapes and colour combinations. He is coming to be known as one of the most important abstract artists of his generation.



### List of galleries

Hales Gallery  
Lisson Gallery  
Rocket Gallery  
Waddington Galleries  
Lehmann Maupin

### Thank you

Simon Silver  
Rebecca Lesser  
Morag Myerscough  
John Jones  
Ella Whitmarsh and  
Paul Hedge at Hales Gallery

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