



ANGELA GLAJCAR

SCALE MATTERS

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Lobby, One Canada Square,
Canary Wharf, London E14 5AB



SCALE MATTERS

by Angela Glajcar



Visitors to the lobby of One Canada Square will enjoy a wonderfully calming and immersive experience where internationally acclaimed artist Angela Glajcar has created a series of visionary, site-responsive paper installations. The formal rigour and elegant simplicity of her starkly monochromatic paper creations are perfectly positioned within this typically busy, bustling thoroughfare. They invite the visitor to embrace and absorb the textures and contours of her striking sculptures and consider the dialogue created between, scale, material and space.

Angela Glajcar lives and works in Germany. Her installations invite us to explore the compelling way in which she manipulates paper, realising a harmonious interplay of light and shadow and of movement and stillness. Her work is completely original and does not sit within any traditional category of art. I asked Angela which artist had the most impact on her practice and the way she thinks about her sculptures, without hesitation she offers the artist David Smith 1906-1965. Smith was an American early Abstract Expressionist sculptor who welded steel into large abstract geometric works. He was part of the group working alongside Pollock, de Kooning and Motherwell. His influence contributed to Angela turning to wood and steel earlier in her career before moving on to paper. She appreciates paper for its versatility as a medium, sometimes creating monumental installations by combining hundreds of sheets of hand torn paper. These creations become three dimensional, reminding us of the endless flexibility of this essential resource, either manufactured by hand or mechanically, assuming an ambiguous position between the natural and the artificial.

By creating three-dimensional shapes out of a two-dimensional material and carefully layering the sheets vertically or horizontally to capture and play with the light, she has created ethereal forms. The works fundamentally question our concept of form, light and space. This natural fibre is light and fragile, which she often tears to reveal its open fibres, making it both beautiful and imperfect. The installations are intricate and multi-layered with hand torn cavities, which are contained within the volume of the larger spaces. As the viewer is drawn into their cavernous depths the ripped-out hollows suggest various interpretations, are they perhaps wounds or ruptures? From an early age Angela has absorbed and embraced the topography of the natural world. Although her work is objectively non-figurative, one can see her fascination for landscape. The hollowed-out sections might remind the viewer of caves or grottos and the constant erosion of our natural world. Angela says, "My sculptures occupy space, while at the same time they offer space."

The graceful rhythmic structures are multi-dimensional, and like the landscape, offer different views and interpretations depending on the viewer's line of sight. Angela creates each individual work on site, this becomes part of the creative process, a choreographed dance as she tears, a slow and controlled process. She then constructs her creations by layering, stacking, creating movement, separating light and shadow and partitioning space.



In this exhibition, Angela reflects on how we respond to scale, interrogating our conventional thinking. Angela shared with me that during lockdown she began to think more about the distinction between larger and smaller pieces and she named the concept *SCALE MATTERS*. This new way of thinking led Angela to ask whether there should be a valid distinction between small and large works. Scale is a critical factor when studying patterns and the process that creates them, objects appear in different ways depending on the scale of comparison.

For example, can we attach significance to size and scale which may essentially change the interpretation of the work? Do we instinctively measure the importance of art by size? The series *SCALE MATTERS* is a perhaps provocative invitation to the viewer to consider these questions and to form their own conclusions.

In today's electronic world traditional paper products are fast disappearing as a means to communicate and distribute data. However, the medium is experiencing a renaissance in the arts. Angela's sculptures offer an individual and original aesthetic, manipulating and transforming paper, creating complex and sensual forms, which, even though feather light and fragile, have the evident mass, tactile properties and the scale of great sculptures.

The exhibition *SCALE MATTERS*, is comprised of sculptures varying in size from small scale to an impactful 5 metres. Angela prefers to number her works according to series and on view at Canary Wharf we have sculptures from the Terforation series, Scale Matters series and the Montcanus series.





The small-scale works from the Scale Matters series, measure between 40 x 50 cm and are created using hundreds of sheets of paper compressed together. Angela says, "Each sheet is responsible for the next" thus creating a compact rhythm, she then tears these sheets from both sides, using a rapid motion which she calls 'a wild tear', this gesture creates a ruffled, frothy texture to the sculpture, reminiscent of the images of the great wave woodblock prints created by the Japanese artist, Hokusai.

Terforation, is a name created by Angela to communicate a technique she uses and the title for some of the works on exhibit. This word stems from the words perforation - the creation of a hole and Terra, the Latin word for Earth. She is forever exploring unknown regions through her work, leading the viewer into another world. Angela refers to her hiking in the mountains, "you turn a corner and you see a new view, which offers a new experience."

All the monumental sculpture installations in this exhibition in the Terforation series are site sensitive, moving her studio to the lobby floor, responding directly to the space. These larger works will be growing, expanding and exploring the context, they are only realised on site when they are installed. Angela uses her entire body to create the perforations, often lying at the centre of a giant sheet of paper and gently easing the fibres apart. Then each sheet is attached to a delicate metal structure following a precise pattern. These structures are hidden from view giving the sculpture an ethereal sense of floating in space.

Montacanus, is another word created by Angela to describe a series of works. The word is a combination of Montagne and Volcano. The sheets of paper are arranged horizontally, like a mountain and the holes are positioned vertically through the sculpture like a volcano. An interplay of light and space gives the impression of one sheet magically hovering above another.

In a location defined by constant bustle and activity, this exhibition offers stillness and a moment of reflection in an otherwise frenetic environment. A chance to reflect upon the many contradictions presented by these dynamic but quiet works. Both light and heavy they convey fragility and strength alongside beauty and destruction. Echoing the complexities of living in our modern world.

Angela Glajcar studied at the Akademie der Bildenden Künste in Nuremberg from 1991 to 1998 and has received a number of awards and fellowships, including the Emy- Roeder Award and Vordemberg-Gildewart Award. Glajcar is especially respected for installations she has been commissioned to create for public spaces including St Peter Kirche Station in Cologne and the cultural department of the City of Frankfurt. Her work is held in a number of museums including Ludwigshafen, Hof and Fondazione Amici di Castelbasso and have been exhibited internationally in countries that include Sweden, U.K, France, Italy and USA.

Words by curator, Jacqueline Creswell





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