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PRESS EMBARGOED

‘RIVER CROSSING’ Art Exhibition at Nomura

A major new exhibition by the British landscape artist Dale Inglis has opened at Nomura’s EMEA headquarters, celebrating the 150th anniversary of Cannon Street Railway Bridge and Station.

The first solo artist exhibition ever to be held at Nomura’s One Angel Lane building, ‘**RIVER CROSSING’** is displayed across three floors, from June 16th to July 18th 2025, and is open to all Nomura’s 3,500 staff.

“I hope the exhibition gives everyone who works at Nomura, the oportunity to see the world around them, at work, in a new and stimulating way through Art” says Inglis, “and to enjoy a moment of reflection on the beauty and history of this unsurpassed viewpoint of our city”.

Dale Inglis is a Canadian-born artist who relocated from Winnipeg to London in the 1970s, becoming part of the artist community in the Docklands. His work is deeply inspired by the River Thames and its bridges, particularly around Cannon Street station.

Created over a 14-year period, ‘**RIVER CROSSING’** at Nomura comprises 25 original paintings, collages, screenprints and drawings, depicting the unique Thames landscape surrounding Nomura’s Angel Lane headquarters, in particular Cannon Street Railway Bridge and Station, whose two Wren-style towers are overlooked by the bank’s Level 6 Restaurant and Level 11 Executive floors, and its riverside roof terrace.

Mark Hounslow, Head of Corporate Real Estate, commented: “We are delighted to host this fantastic exhibition of Dale’s paintings to celebrate the anniversary of Cannon Street – a London landmark close to our office - and our hearts. I hope that employees take the chance to view the paintings of the Thames landscape either at the launch or during the exhibition.”

Staff and visitors arriving at the building's Ground Floor entrance are greeted by one of the exhibtion's largest paintings, **'Untitled'**, a spectacular depiction of Cannon Street Railway, before they reach Level 11, where the main exhibition is located.

On this floor, six of Inglis's largest paintings, **'River and Bridge'**, **'The Final Stroke of Nine'**, '**Cannon Street Hotel**', **'River**', '**Cannon Street Railway Bridge'** and '**Exodus**'] replace paintings from Nomura's own art collection, with two paintings from the artist's **'**Bank' series, a further series of six, smaller works '**Below The Wall'**, '**Horoscope**', arranged on easels across the floor's panoramic Reception window.

A short film showing the artist at work in his studio, creating a selection of paintings from the exhibition, screens on both media walls on Level 6, making the exhibition as accessible as possible to all of Nomura's staff, wherever they are in the building.

'RIVER CROSSING' represents Dale Inglis's ongoing fascination with bridges and riverscapes which he shares with previous artists like Claude Monet, James Whistler and Oscar Kokoschka, in a history of the Thames, in Art, stretching back to the 16th century.

Travelling thousands of times to London over many years, from his East Sussex home in Battle, often six days a week, Inglis says his fascination with the city's river and bridges, from the Hungerford Bridge to London Bridge, gradually came to focus on the Cannon Street railway bridge area simply through the frequency of his visits.

"The 360 degrees view of the river and surroundings from the platform and the train is breathtaking", he explains.

Working with a range of materials, from mixed media on canvas and panels, to oil on paper and spray paint on metal, Inglis furnishes each panel with an earlier life history which informs the preliminary stages of the work's development, but which, ultimately, may almost entirely be submerged.

“There is no *tabula rasa*”, says Inglis, whose collage materials are “literally pieces of London”, taken from London hoardings, corrugated iron fences and the London Underground.

The artist then paints and repaints versions of essentially the same image, alternating with layers of varnish, opaque paint, irregular dot patterns and text, created using decorator’s paint, oil colour, varnish, aerosol and biro.

Inglis’s distinctive use of colour has evolved over a number of years. His earlier work is based on the primary colours (red, yellow and blue), frequently unmixed, while the artist’s later work is characterised by the much older palette of black, white, red and yellow.

These pigments are derived from clay, chalk and charcoal and “evolution has hard-wired these four colours into the human subconscious”, reveals Inglis.

Fundamental to painting since the beginning of time, this thread runs from Palaeolithic artists through the ancient Egyptians and Greeks, mediaeval painters, the masters of the Renaissance, Frans Hals, Rembrandt, Courbet, Picasso, Marcel Duchamp, Alberto Burri and Anselm Kiefer.

“Red, yellow, black and white are part of a vast complex of related ideas that are part magic, part myth, part folklore and part science, with religious, mathematical, musical and cosmological connotations”, explains Inglis.

The artist says he tends to follow the mediaeval practice of using the colours unmixed, “to avoid sapping them of their purity and power.”

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'RIVER CROSSING' at Nomura Internaional coincides with the 100th anniversary of the publication of 'The Waste Land' by T.S. Eliot in 1922. The poem is a thread which runs through the exhibition and keen-eyed visitors may spot fragments and allusions to be found in many of Inglis's paintings and titles.

Exhibition Catalogue: https://tinyurl.com/487wsthb

'**A Portrait of Dale Inglis [Film]:** https://tinyurl.com/4z4p4yet

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Note to Editors [encl]:

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ARTIST'S STATEMENT

The paintings represent an ongoing fascination with bridges and riverscapes.

Each panel has an earlier life history, which informs the preliminary stages in the development of the work, but ultimately may almost entirely be submerged. There is no tabula rasa.

The unfolding of the process then involves painting and repainting versions of essentially the same image, alternating with layers of varnish, opaque paint, irregular dot patterns and text, created using decorator's paint, oil colour, varnish, aerosol and biro.

This can take months or sometimes years as each layer is allowed to dry and cure. The top layer is opaque white.

The paintings are then subjected to a process of deconstruction, brought about by the use of paint remover, heat gun, blow torch, scraper and sandpaper. The layers of paint bubble, curl, shrivel and go up in smoke.

The work proceeds in stages, combining both intentional strategies and chance.

Sometimes the destruction is nearly total and the process of building begins again. The result is a rich surface bordering on the abstract, a palimpsest with tantalising fragments of meaning that nonetheless embody a truth about the subject matter, the painting process and the past. The painter has become an archaeologist.

Each layer is fashioned as if it were intended to be a finished piece in its own right. It also allows for experimentation and improvisation and the adoption of alternative painting personas.

No record is kept of successive intermediate layers.

Working on many paintings at the same time, as well as the protracted time scale involved, ensures that each uncovering is a voyage of discovery. It's also a bit like seeing your life passing in a flash. It can be exciting but nerve-wracking.

The inclusion of several panels in a single work can be seen as a parallel to cinema. It involves endlessly repeated journeys, coming and going, and endlessly repeated tides, offering glimpses of a shifting and elusive reality.

It is also intended that references to particular light or atmospheric conditions be overridden by a deeper truth based on elemental colour, a radiant and vibrant surface and simple abstract divisions.

Some of the titles are from T.S. Eliot's The Wasteland, in which Eliot returns again and again to the themes of cyclical history, referencing events and people which are the same and not the same.

In the poem he describes a form of historical and personal erosion through which distinct attributes are blurred and reduced in the passage of time, but which also accrete and accumulate over years or centuries to create a larger truth.

DALE INGLIS
Juhne 2025

A NOTE ABOUT COLOUR

Among the ways that the work has evolved over a number of years is the use of colour. Earlier work is based on the primary colours (red, yellow and blue), frequently unmixed and applied more or less mechanically. Later work is based on the much older palette of black, white, red and yellow. The absence of blue implies the absence of green. These pigments are derived from clay, chalk and charcoal. Evolution has hard-wired these four colours into the human subconscious.

They have been fundamental to painting since the beginning of time. The thread runs from Palaeolithic artists through the ancient Egyptians and Greeks, mediaeval painters, the masters of the Renaissance, Frans Hals, Rembrandt, Courbet, Anders Zorn (after whom the palette is sometimes named), Picasso, Marcel Duchamp, Alberto Burri and Anselm Kiefer.

Carl Jung believed the four colours were part of the collective unconscious. His thinking was informed by his study of alchemy and its tendency to understand the world in terms of groups of four (quaternities).

The four colours remained fundamental and sacred from ancient times to at least the Renaissance and beyond. It wasn't the absence of the availability of blue and green, but the fact that red, yellow, black and white were part of a vast complex of related ideas that are part magic, part myth, part folklore and part science, with religious, mathematical, musical and cosmological connotations.

I tend to follow the mediaeval practice of using the colours unmixed to avoid sapping them of their purity and power.

DALE INGLIS

CANNON STREET STATION & HOTEL

A Brief History

https://tinyurl.com/776e3mav

Roman Origins

Some 2,000 years ago, in the days when the city was known as Londinium, the patch now occupied by the station was home to a large Roman building known as the '*Governor's Palace*'; an imposing administrative block, estimated to have been built circa AD80 to AD100.

This bureaucratic building is believed to have contained suites of offices and was accessible from the Thames via a wooden jetty. Some remains of this Roman site still exist deep beneath the railway terminal.

Candles and Cannons

By the medieval era, the road from which the station takes its name had become known as *Candlewick Street* on account of the numerous candle makers who lived and worked along the thoroughfare.

The present name, 'Cannon' is in fact a corruption of 'Candlewick' and has nothing at all to do with heavy weaponry.

European Enterprise

By the 10th century with the Roman office block long since crumbled, a major commercial base began to develop on the site.

Known as *The Steelyard* (derived from the Germaword, *Stalhof* meaning 'trading base'), this large depot was owned and operated by the *Hanseatic League*; a powerful confederation of guilds originating in Saxony.

Dominating trade across Northern Europe for several centuries, the Hanseatic League was a precursor to today's multi-national organisations. Their Cannon Street centre remained in use up until the 16th century.

Today, the Steelyard is commemorated in the names of two Thames footpaths; *Hanseatic Walk* and *Steelyard Passage*.

Running in a brick tunnel beneath Cannon Street station itself, Steelyard Passage is equipped with speakers which pipe out industrial sounds; atmospheric recreations of what one's ears would have rung to in the days when the area served cargo ships rather than trains.

The Railway Arrives

Built as the London terminal for the South Eastern Railway, Cannon Street station opened on the 1st September 1866.

Designed by John Hawkshaw, the station's first incarnation boasted towering walls and a soaring roof; 207 meters long and 32 metres high at its apex; "wider in a single span and longer than the roof of any other building in London" as a report from *The Observer* stated.

The same article also praised Cannon Street's signal box as being, "the greatest thing of its kind in the world. It extends from one side of the bridge to the other, and has a range of 67 levers."
All of this technology however couldn't prevent an embarrassing mishap which took place in 1926 – an unfortunate way to celebrate the 60th anniversarys of the station's opening

Shortly after leaving Cannon Street and crossing the Thames, a steam engine took a wrong turn on a viaduct. Led into a siding, high over Southwark's Park Street, the driver slammed on the brakes… but it was to no avail; his metal steed smashed through the buffers and straight into the roof of *Barclay and Perkins's* brewery.

The 60 tonne engine ended up dangling 8 feet above the brewery's vat room. Luckily, nobody was injured but the subsequent debris resulted in the tragic loss of over 200 barrels of beer.

A Grand Hotel for the City

In 1867, one year after the station opened the *Cannon Street Hotel* was added to the fledgling terminal. Designed by E.M Barry- son of Charles Barry, the main architect behind the Houses of Parliament- this new addition blessed the station with an extremely elegant façade.

In its day, the Cannon Street Hotel was a popular venue for meetings and conferences; many of which proved to be turbulent and overheated. It was here, in July 1920, that the British Communist Party was founded, no doubt encouraged by the revolution in Russia which had taken place three years previously.

In 1927, whilst attending a dinner at the hotel, politician David Lloyd George had his expensive overcoat stolen from his room. The thief was promptly collared in the main lobby but the former Prime Minister was so moved by the "pathetic story of distress related by the thief", that he insisted the misguided fellow be set free.

In the 1930s, the hotel bedrooms were converted into office suites. This new scheme did not last for very long however- the grand building was destroyed during the Blitz.

Another casualty of WWII was the station's celebrated glass roof.

When hostilities broke out in 1939, the wide expanse of panes had been carefully removed and taken to a factory for safekeeping… unfortunately, this supposedly safe haven was itself bombed, taking the stacks of glass with it.

Post-War

Scarred by bombs and with its roof lost, Cannon Street was in a sorry state following WWII.

The lack of glass meant the terminal was open to the elements, requiring shelters to be built on the platforms.

The station remained neglected until the 1960s when the terminal was redeveloped in a style typically modern of the time.

The main element of this scheme was a large office block, replacing the old frontage once occupied by the Cannon Street Hotel. The skeletal, glassless iron frame of the old roof was also dismantled.

The new offices were designed by John Poulson… whom it was later discovered won the contract thanks to backhanders and a shady friendship with Graham Tunbridge; a surveyor for British Rail.

Tried for corruption, the pair were found guilty, landing Poulson a seven year prison sentence.

“Poulson's building is remarked as being one of the most ugly of all station buildings in Britain, turning once a fine building into a hideous monstrosity. All that now remains of the original station architecture are the twin 120-ft red-brick towers at the country end and parts of the low flanking walls.”
[*Graces Guide*]

With financial markets booming, further office space was added in the 1980s and the station’s famous towers were treated to a full restoration. A bold scheme to add a helipad, first mooted in the early 1960s, was also revived.

However, with the promise of up to 70 helicopters buzzing in and out of Cannon Street every day, grave concerns were raised as to the potential noise levels and their effect on offices and services at nearby St Paul’s Cathedral.

In 1990, the issue was raised in Parliament, with one MP suggesting that "the proposal is an utter disgrace… uncivilised and wrong." Needless to say Cannon Street's heliport never came to fruition.

Bombs and Crashes

During the morning rush hour of 4th March 1976, regular passengers from Sevenoaks into Cannon Street had an extremely lucky escape when a 10lb IRA bomb exploded on a train.

Miraculously, the train was empty; the device detonating as the carriages pulled out of Cannon Street shortly after unloading 100s of people. Eight people on a passing train suffered minor injuries.
Had the bomb gone off just thirteen minutes earlier the results do not bear thinking about.

Another shocking rush hour incident occurred on the morning of the 8th January 1991 when a train rolling into Cannon Street failed to stop, crashing into the buffers.

Although only travelling at 10mph, the impact had devastating results, turning the carriages into a crumpled mess.

Two passengers; 59 year old Patricia McCay and 24 year old Martin Strivens were killed and a further 542 were injured. With many people trapped in the tangled mess, rescue teams had to battle for 15 hours to cut people out.

During the inquest, it was discovered that two of the coaches involved had underbodies dating back to 1928 and 1934. Although the main bodywork had been rebuilt over the years, the bases of these carriages had become perilously weak, forcing the main compartments forward like a pack of cards in the low-speed shunt.

Cannon Street Today

In recent years, Cannon Street has once again undergone dramatic change.

Poulson's 1960s block was swept away in 2007 as part of a £360 million project to revamp the terminal. Designed by US developer, *Hines*, Cannon Street's latest look consists of 400,000 square ft. of gleaming office space accompanied by a further 17,000 ft. of retail space.

The once celebrated space above the platforms has also found a new lease of life… having been transformed into a stunning rooftop garden.

Cannon Street Station and Hotel

The original building was designed by Sir John Hawkshaw and John Wolfe-Barry and was characterised by its two Christopher Wren-style towers, 23 ft (7.0 m) square and 135 ft (41 m) high, which faced on to the River Thames.

The towers supported an iron train shed, 700 ft (210 m) long and crowned by a high single arch, almost semicircular, of glass and iron. The station is carried over Upper Thames Street on a brick viaduct, 700 ft (210 m) long and containing 27 million bricks.[14] Below this viaduct exist the remains of a number of Roman buildings, which form a scheduled monument.[15] The bridge was open to pedestrians between 1872 and 1877; they paid a toll of ½d.

The five-storey City Terminus Hotel, which fronted the station, was opened in May 1867. It was an Italianate style hotel and forecourt, designed by E. M. Barry, and it provided many of the station's passenger facilities, as well as an appropriate architectural frontispiece to the street.

This arrangement was very similar to that put in place at Charing Cross. The hotel was also built by Lucas Brothers.

The hotel was not profitable, and was over £47,000 (now £5,680,000) in debt by 1870. The City Terminus Hotel was renamed the Cannon Street Hotel in 1879.

In July 1920, the hotel was the venue for the Foundation Congress of the Communist Party of Great Britain. Most of the hotel was closed in 1931, but the public rooms were kept open for meetings. The rest were converted into offices and renamed Southern House.

The hotel is referred to in The Fire Sermon in T. S. Eliot's The Waste Land [Part III}.

On 15 February 1984 it was reported in The Times that Cannon Street would close.

At the time, the station had been closed for weekends and evenings, and the publication of British Rail's new timetable for 1984-1985 revealed that it would lose all its direct off-peak services to the south-east. Services from Sevenoaks, Orpington, Hayes, Dartford, Sidcup, Bexleyheath, Woolwich, Lewisham and Greenwich would instead terminate at London Bridge except during peak hours.

This was denied by British Rail which pointed out that it had invested £10m in re-decking the railway bridge, and that passengers travelling from the south-east during off-peak hours would most likely be visiting the West End and not the City.

In 1986 the station's twin towers, which had been Grade II listed in 1972, were restored in a £242,000 project. The works revealed that the east tower still contained a large water tank which was used during the days of steam to replenish locomotives and to power the station hydraulic systems. The brickwork was repaired, cleaned and re-pointed, and the weathervanes gilded to complement the dome of nearby St Paul’s Cathedral.

This work was one of the Railway Heritage Trust's first projects and coincided with an exhibition held in the station in August of the same year to mark its 150th anniversary.

All that now remains of the original station architecture are the twin 120 ft (37 m) yellow brick towers at the country-end and parts of the low flanking walls.

Press Reports

'The City Extension of the Charing-cross Railway to Cannon-street is being pushed forward with considerable energy on the part of the contractors. This extension is designed to fulfil two distinct uses: the first to convey passengers coming from the south-eastern district into the heart of the City, and the other to form a means oommunication between Charing-cross—the centre, as it were, of the west-end district — and Cannon-street — the most central point of tho City with regard to the great thoroughfares of business. ....

... These works comprise the widest railway bridge yet built over the Thames, indeed in any part of the world, a terminus which will be considerably larger than that of Charing-cross station, and an iron viaduct over the Borough Market supported on cast iron pillars. The remainder of the railway, with the exception of an iron bridge over Park-street, is built on a brick viaduct of the ordinary description. The bridge is, of course, the great work, and in its construction, Mr. Hawkshaw, the engineer, has employed, on a larger scale, the same principle which answered so successfully at the bridge at Charing-cross.

The superficial area of the Cannon-street-bridge is larger than that of the London, Chatham, and Dover bridge at Blackfriars, in the proportion of about four to three."
[Press Report: 1865]

Accidents and Incidents

On 26 December 1867, seven passengers and three train crew members were injured when, "during a very thick fog", a train arriving at Cannon Street from Greenwich collided with another from Waterloo due to a signaller's error.

On 27 June 1914, one person was killed and 20 were injured in a collision and subsequent derailment at Cannon Street. A train departing for Hastings was in a side-long collision with a train arriving, across its path, from Plumstead and, although the collision occurred at low speed, part of the Plumstead service was derailed and one of its carriages overturned. The driver of the Plumstead service was blamed for a failure to observe, and a misreading of, signals which took his train into the path of the Hastings-bound service. An investigation found the man who died was likely leaning out of the window at the moment his carriage overturned, and he might have avoided serious injury had he been seated.

On 16 July 1919, 75 people were injured or left shaken when a train arriving from Dartford hit the buffers at the end of Cannon Street's platform seven. Twelve of the injured required hospital treatment. A Board of Trade report into the incident blamed "an error of judgment" on the driver's part while he was braking on his approach to the platform end.

On 11 May 1941, the station was bombed in a Luftwaffe air raid. SR V class 4-4-0 No. 934 St. Lawrence was severely damaged.

On 20 March 1951, a diesel electric multiple unit and an electric multiple unit were in a side-long collision when the driver of the latter misread signals.

On 5 April 1957, the signal box was destroyed by a fire due to an electrical fault. The station was consequently put out of action. Steam locomotives were temporarily banned from using the station, with Hastings Units being introduced into service earlier than planned. A full service was resumed from 6 May. Construction of a new signal box began on 19 April and it came into service on 16 December.

On 20 March 1961, a side-long collision and partial derailment resulted in injury to 12 people aboard an arriving service whose driver inadvertently passed a red signal and ran into an empty train as it left Cannon Street

On 4 March 1976, a bomb exploded on an empty electric multiple unit at the station. Eight people in an adjacent train were injured.

On 20 August 1989, the Marchioness pleasure boat sank close to Cannon Street Railway Bridge, killing 51 people.

On 8 January 1991, two people were killed and hundreds were injured when an electric multiple unit failed to stop on a dead-end platform and collided with the buffers.

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