



# SIR BRIAN CLARKE BLAZING DEVOTION

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## **HENI releases a new limited-edition 25-colour silk-screen print by Sir Brian Clarke**

HENI releases *Blazing Devotion*, a limited-edition silk-screen print by Sir Brian Clarke. The work is based on a stained glass window installed in Wimbledon, London, which Clarke considered one of the most radical and significant projects of his career. The edition size is limited to 200 (plus 20 APs) and the prints are available by application until 17:00 BST on 20 April 2026.

This work is part of a series of silk-screen prints made in connection with Clarke's stained glass practice and was conceived and completed by Clarke in the final months of his life. The rest of the prints are planned to be released over

the next few years. HENI is committed to celebrating and recognising Brian's legacy.

The edition is a 25-colour silkscreen print with gloss varnish on Somerset Satin White cotton paper and is presented in an oak frame with Optium Tru Vue Acrylic Glass. The work measures 89.8 x 139.8 cm (framed) and is numbered and hand-signed by the artist on a label attached to the verso of the frame.

*Blazing Devotion* is based on a stained glass window from an architectural project installed in Wimbledon, London in 2021. Set against a vivid blue background, poppies hang on thin, dripping stems with translucent scarlet petals. For Clarke, poppies were the most fragile and delicate of flowers, their petals so thin that light passes through them rather than bouncing off. This, he said, was a quality that made them very like stained glass itself.

The Wimbledon window held extraordinary significance for Clarke, who called it "*the key that unlocks the future for stained glass*" and regarded it as one of the most radical works of his career. Etching through two flash layers where stained glass traditionally uses one, he let the composition explode beyond the picture plane, filling every inch of the surface with what he called "*mystery and information and excitement.*" He reflected: "*When I look at the Wimbledon window, I think that there, in its small and modest scale, it rivals the best medieval stained glass that exists.*"

For Clarke, the *Blazing Devotion* screenprint was a discovery in its own right. It was, he felt, the first time the experience of stained glass had been carried onto paper. *"I've never seen a print that has made me think, even if only for a moment, that I'm actually looking at the glass. I would say it hasn't happened until now. It's not because we've made a print that slavishly copies the stained glass. It's because we've acknowledged the print has its own life to lead."*

*Blazing Devotion* is on display at HENI Gallery, 6–10 Lexington Street, London W1F 0LB until 20 April 2026. Admission to the gallery is free. The gallery is open Monday to Friday, 10am–6pm.

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# Sir Brian Clarke

Sir Brian Clarke was an internationally acclaimed artist whose work spanned a wide range of genres and mediums.

Clarke died on 1 July 2025 at age 71. Widely regarded as the most important contemporary artist working in stained glass, across his fifty-year career he revolutionised the stained glass medium not only technologically but also philosophically, pushing the boundaries of what it can achieve. Equally important was his pictorial practice, explored in painting, sculpture, lead work, mosaic, drawing, collage and tapestry.

His unique and radical approach earned him numerous awards and honours, and his artworks have been shown in prestigious collections and institutions worldwide such as The Victoria and Albert Museum, Sainsbury Centre for Visual Arts, Corning Museum of Glass New York and Tate London.

To learn more about Brian Clarke and his work, visit his official website [here](#).



Original stained glass installation in Wimbledon, London. Brian Clarke, 2021. © Brian Clarke

## Brian Clarke on the Wimbledon window

*"The Wimbledon window is a small window, yet it's very, very big in terms of its significance in the development of experiment in my work."*

*"The first time I saw it, when I actually saw the window, it said to me: I am about to explode and change your life."*

*"The window in Wimbledon is one of the most radical things that I ever did. And it's very small compared to many of the things we did. But the window in Wimbledon is the key that unlocks the future for stained glass. That's the language of the future of stained glass."*

*"When I look at the Wimbledon window, I think that there, in its small and modest scale, it rivals the best medieval stained glass that exists."*

*"I wanted to make a stained glass for that space that was an absolutely full and compact and compound experience — so that the whole surface wouldn't have a single inch square in that window that wasn't full of mystery and information and excitement."*

## **Brian Clarke on Blazing Devotion and the translation of stained glass into print**

*"This screen print, which is a magnificent and virtuoso performance of the printer's art, also allows you to understand stained glass better than any other form of print I have ever seen."*

*"This is a unique and radical delivery of the experience of what it is to have stained glass in your life."*

*"I've never seen a print that has made me think, even if only for a moment, that I'm actually looking at the glass. I would say it hasn't happened until now. It's not because we've made a print that slavishly copies the stained glass. It's because we've acknowledged the print has its own life to lead."*

*"If I wanted them to understand the spirit of a stained glass window, I would be showing them that picture rather than anything else."*

*"The layers of red and orange that dance around it take part in a theatrical experience. This is a stage event. It's like a thing being enacted out before you on a theatre stage that is always moving, always in motion."*

*"I know that it's a static print, but it has a kinetic quality. It stops being a static print, and it becomes a piece of kinetic energy."*



**Brian Clarke**

*Blazing Devotion, 2025*

G9

25-colour silkscreen print with gloss varnish on  
Somerset Satin White 100% cotton 600gsm paper.

Oak frame with Optium Tru Vue Acrylic Glass.

89.8 x 139.8 cm (framed)







## **About HENI**

HENI works with world-leading artists and estates across various sectors including print-making, releases of original artworks, book publishing, films, exhibitions, news and research. Our mission is to make art accessible to everyone by giving people the chance to learn about and collect art.

**[heni.com](https://heni.com)**

## **HENI Editions**

HENI Editions works with artists, institutions and estates to produce high-quality, limited-edition artworks. We work with a range of mediums, including sealed or Diasec-mounted Giclée prints, metallic and non-metallic chromogenic prints, large-format jacquard-woven tapestries and stained glass.

**[heni.com/editions](https://heni.com/editions)**

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The image is a highly textured, abstract painting. The background is a deep, rich blue, created with visible brushstrokes. A large, irregular, bright red shape dominates the center, also with a textured, brush-painted appearance. Several vertical stripes of bright yellow run through the composition, intersecting the red shape. There are also smaller, scattered elements of red and yellow throughout the blue field. The overall effect is one of intense color and dynamic, gestural movement.

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