One thing leads to another... Connected.
Introduction

Project Notes are designed as free, downloadable PDF documents for use by wide audiences, from individual Tube customers and families to educational groups. They offer ways to look at five commissioned artworks currently situated along the Jubilee line and to generate discussion about the themes that arise through experiencing the artworks on the Underground.

Activities have been grouped into three types:

– Information
– Questions
– Activities

Quick activities at the exhibition or on the Tube
Planned activities ‘At the station’, ‘Out and About’, ‘At the studio/home/school’

You may wish to use the questions or activities as starting points for further projects or adapt them for your particular needs.
Planning your visit on London Underground

Background information

One Thing Leads to Another – Everything is Connected
A new series of artists’ projects commissioned for the Jubilee line, exploring time and its value

Dryden Goodwin Linear
60 portraits of Jubilee line staff

Nadia Bettega Threads
Exploring portraiture and place

John Gerrard Oil Stick Work
A new digital projection at Canary Wharf

Matt Stokes The Stratford Gaff:
A Serio-Comick-Bombastick-Operatick Interlude
A film and installation for Stratford

Daria Martin Jubilee line customer daydream survey
Poster project and call for entries

Evaluation form

Useful information and credits
Planning your visit

Before you set out to visit any of the projects on the Jubilee line, please visit our website, where we’ve put together a list of links to practical information to assist your journey, including:

- The Current Project map for station locations for our exhibitions
- TFL Journey planner to help you plan your route, from your street to your destination by all modes of transport
- Travelling by Tube for useful information and links to help to plan your journey
- Accessible Tube maps
- Direct Enquiries for detailed information on access to individual stations, including walking distances between platforms

For further assistance contact

London Underground Customer Service Centre:
Tel: 0845 330 9880 (08:00–20:00 hrs, seven days a week)
Post: Customer Service Centre, London Underground, 55 Broadway, London SW1H 0BD
One Thing Leads to Another – Everything is Connected

A new series of artists’ works commissioned by Art on the Underground for the Jubilee line. The title is from a print by Richard Long that was given away to thousands of Jubilee line customers in June 2009, as the first in this series.

The print shows an image of the Cairngorm Mountains in Scotland, where the artist made a solitary walk, capturing features and elements that he encountered en route. This image contrasts significantly with the landscape in which London Underground customers encountered the final print at stations, from Stanmore to Stratford. This interplay between travel and place is a fitting starting point for the exhibition. It provides an insight into the connecting ideas between each artwork and the complexities of the Underground network in which they are located.

The artists were invited to make new works at a variety of locations on the Jubilee line, which was first opened in 1979. Since June 2009, they have been investigating ideas such as time, economics and travel and our changing relationship with them over the last 30 years. Each work brings a new understanding to these concepts in the context of the Tube. They provide insights into how we use our time when we travel, what broader ideas influence our reasons for travel and the nature of our individual and collective relationships with time and the network.

John Gerrard’s real-time digital projection Oil Stick Work (Angelo Martinez / Richfield, Kansas) 2008 at Canary Wharf Underground station links the daily labour of the eponymous Mexican-American to our above-ground speculative world of shares and commodity values. Other projects in the series draw upon the individuals and communities that influence, inhabit or work on the Underground.

In Linear, Dryden Goodwin has created an intimate and diverse social portrait of Jubilee line staff, through 60 pencil portraits of employees at work, and 60 films recording conversations and the drawings being made. Nadia Bettega and young people from Brent Youth Inclusion Programme went on a week-long journey to explore portraiture and place through photography. Daria Martin undertook a survey to research customers’ daydreams on the Jubilee line. Matt Stokes worked with East End performers to create a new multi-channel film work and intervention for Stratford station that draws from the heritage of entertainment in the area.

By working with world-class artists to reveal unique aspects of the London Underground for its diverse customers, Art on the Underground delivers an award-winning programme of projects by contemporary artists. These commissions further London Underground’s role as a leading patron of art over the last century, forming the newest layer in a unique history of exciting art works that connect Londoners with London.
Portraits – People / Place / Drawing

Dryden Goodwin

Linear, 2010

Dates
February 2010 – February 2011

Exhibitions
- London Bridge Underground station
  (Borough High St exit)
- Southwark Underground station
- Stanmore Underground station
- 60 films to watch online at art.tfl.gov.uk

Linear by Dryden Goodwin is a series of portraits of individuals with different working roles on the Jubilee line. Dryden has made 60 pencil drawings of staff at work, or at moments of pause in their day, and has created 60 films recording the portraits being made. You can unlock the drawings by watching the films online at art.tfl.gov.uk. Conversations between artist and sitter tell us about the individuals’ aspirations, personal obsessions, feelings about love, life and death, and give an insight into life behind the scenes of the Jubilee line.
At the station

Dryden made each of his portraits from 'life' (drawing directly from the individual). Are there any clues in the drawings themselves to tell you this? Do you think the drawings would have looked different if they had been drawn from a photograph or from memory?

Look at the mark-making that Dryden used to draw his portraits. It looks like points on a map, which he revisited over and over again as the drawing progressed. What does the mark-making tell you about how he made the drawings, and about the process of looking?

Why do you think Dryden only drew the heads of the Jubilee line staff? Why did he choose to leave out their bodies and clothing?

Look at the billboard of drawings. How many portraits do you see?

The original drawings are much smaller and more intimate compared to these. How do these blown-up drawings change the way we experience the work?

Each portrait has written beneath it the length of time Dryden spent drawing and the length of time the individual has worked for the Jubilee line. What is the effect of Dryden choosing to reveal this information?

Portrait Drawing / Staring Contest

Dryden says his portraits are a way of connecting with (or getting to know) the person he is drawing. In pairs, draw the other person but only look at him/her and not your paper whilst you draw. Both draw each other at the same time (spend about 2 minutes drawing).

Review

Now look at the drawings. How are they different when you do not look at the paper?

What was your experience of drawing in this way? How did it feel to look at and be looked at by your partner? How might you have got to know or connected with your partner by doing this drawing?
Out and About

60 Portraits
Now draw members of your class, family or friends as described above. Remember your ‘sitters’ should draw you whilst you draw them. Alternatively, you could try drawing people you don’t know – without them noticing you drawing – such as Jubilee line customers whilst you travel the Underground. Can you make 60 portraits? How does your drawing ‘style’ change as you become more familiar with this way of drawing? You could display your drawings in a grid like Dryden.

At the Studio / Home / School
Dryden spent time getting to know his sitters in another way: through conversation. How might you reflect this in your own artwork?

Drawing from Life
Make a portrait from ‘life’, roughly the same size as Dryden’s original drawings (A5). Ask your sitter to stay as still as possible for 10 minutes whilst you draw. Ask him/her to tell you about him/herself – even if you already know the person, you might discover something new. Like Dryden, you could set up a video camera to record the drawing process and conversation.

After drawing, write a short summary (50 words) about the person, and place it next to the drawing. Swap roles so that you are now the sitter. Ask your partner to draw your portrait and write a short summary about you.

Review
Look at the drawings and text displayed together. How does the written information about the person affect your thoughts and feelings about the person in the drawing?

Swap the text around so that it no longer matches the original portrait. Do the ‘new’ text and image work together? How is the relationship between word and image significant? Can you think of other ways that words and images are used together today? What effects do they have on how we understand images? What about the effects of sound and image together (like in Dryden’s work)?

If you are in a group, you could mix up the text and match it to a number of other portrait drawings. You could try this activity with sound clips instead of text. How does the work reflect ideas about time?

Questions
1 What type of media or materials has Dryden used to make Linear, and what has he produced?
2 What do you think the work is about? What did Dryden discover?
3 How do the media and processes Dryden used to make the work reflect his intention to reveal personal histories and connections?
4 Why do you think Dryden felt it was important to spend time with the station staff?
5 Why do you think Dryden used the grid to represent his portraits at the stations?
6 What is the effect of showing the process of drawing the portrait as it progresses?
7 When looking at the portraits, what thoughts and feelings do you have about the people who have been represented in the drawings and films?

Linear poster at Swiss Cottage. Photo: Daisy Hutchison
Identity – Place / Characters / Photography

Nadia Bettega
Threads, 2010
Identity – Place / Characters / Photography

Nadia Bettega

Threads, 2010

Dates
February 2010 – February 2011

Exhibitions
– Kingsbury Underground station
– Charing Cross Underground station

*Threads*, a project for Kingsbury and Charing Cross stations draws inspiration from the common expression, ‘Travel expands the mind’. Young people from Brent Youth Inclusion Programme set out from their local Underground station, Neasden, to join photographer Nadia Bettega on a week-long journey to explore portraiture and place through photography. Together they visited significant places in Brent, located along the Jubilee line, including Wembley Park Underground station and Wembley Stadium.

At the station

Look at the young people in the portraits and the gestures they make. How does the specific place in which they have been photographed influence the character they are performing? Can you guess which character each person is acting out?

Why do you think Nadia and the young people chose to act out their characters in their ordinary clothes? What props did they use to help them?

Photography is commonly thought of as capturing a moment of ‘real life’, but photographs produced by artists, photographers and the mass media are frequently ‘staged’ or ‘edited’. The young people in the portraits were fully aware of being photographed by Nadia. They created their own character for the camera.

How do the portraits of the young people play with our ideas about identity?

Observe the other people around you. People’s body language is often affected by the places through which they travel, and tells us something about them.

Record Characters

Make some notes and sketches describing the characters you see and the gestures they make. You could write a list of all the characters you see, including the ‘props’ they carry or wear (such as brief case, newspaper, security jacket etc). Imagine what roles they might have. How many different characters can you identify?

Make a series of 20 ‘gesture drawings’ (spend about one minute on each drawing). Gesture drawings involve you putting on paper as rapidly as possible your immediate response to the pose of an individual and his/her body movement. Use swift marks (e.g. using a graphite stick or soft 6B pencil) to describe the pose (e.g. a person waiting in line for the ticket machine) and the essence of movement (e.g. a person striding towards his/her destination).

Review

What characters did you discover? What props does each character carry and how do the props help describe the character? How do your drawings capture the gestures of individuals as they travel around the station?
Out and About

Travel to Find Your Character
Nadia travelled with the young people from their neighborhood to four different places: Wembley Stadium, Wembley Park Underground station, Shri Swaminarayan Temple and Roundwood Park.

With your family / friends / class choose four places along the Jubilee line to visit. You could explore a different part of London. For example, after going to places in Brent you could visit Southwark Underground station, the Young Vic, Tate Modern, all in Southwark.

The young people kept a journal to record their discoveries about different places they visited and the people they found there. Find your character at your four chosen destinations (list the characters you identify, make quick gesture drawings of them and discuss your findings with your family / friends / class).

From your journal research, choose a character to develop and act out. With a partner discuss the name/age/birth place/likes and dislikes your character might have. What conversations would your characters have with one another?

Now act out those conversations ‘in character’ using gestures and props. By creating a narrative for your character you develop their personality and embody a new identity. Ask your friend to photograph you in character, and then photograph your friend. Swap characters and repeat the activity.

Review
What was your experience of acting out your chosen character in your chosen place? How did the specific place shape your character? Can you think of any other professions in which an individual might visit a particular place to develop characters and explore identity? Why do you think this might be useful? What do you think you learn by ‘trying on’ different identities?

At the Studio / Home / School

Walking Party
Get to know a local place by planning walks exploring your area. You could set up a regular walk and invite your friends and family along. What can you discover about the local history and who lived/worked in your area? What are the connections between past and present?

Questions

1. What media has Nadia used to create Threads and what has she produced?
2. What do you think the artwork is about?
3. Why do you think Nadia and the young people felt it was important to spend time visiting the different places that are seen in the pictures?
4. How do the media and processes that Nadia and the young people used reflect the connection between place and identity?
5. How has the place in which the young people were photographed shaped their character?
6. What is the effect of Nadia choosing to present the portraits of the young people ‘in character’ with the quoted text?

John Gerrard
Oil Stick Work
(Angelo Martinez/Richfield, Kansas), 2008
At Canary Wharf Underground station’s iconic ticket hall, artist John Gerrard presents a large-scale installation of his *Oil Stick Work (Angelo Martinez/ Richfield, Kansas)*. This is a complex digital moving-image piece that plays in real time – the artwork will run for a total of 30 years! The character presented in the work (called Angelo) painstakingly paints a grain silo (container) one square metre per day, until eventually – in 2038 – the whole building will be a black silhouette in the virtual landscape. We get to see the work, which started in 2008, three years into the slowly unfolding story.

**John Gerrard**  
**Oil Stick Work**  
**(Angelo Martinez/ Richfield)**, 2008

**Dates**  
May 2010 – May 2011

**Exhibitions**  
– Canary Wharf Underground station
At the station

The character in Oil Stick Work is a character called Angelo. He is entirely animated in the same way as the landscape in which he exists. To create the character of Angelo, John photographed a real person performing different actions. He then took these images and via mapping and scanning processes used in computer games the character of Angelo was created. Why do you think John has presented the work to us in this way?

Many of the people at Canary Wharf share Angelo’s working hours: from dawn until dusk. Why do you think John has chosen to make the work last for 30 years?

John chose for Angelo to work quite alone in the American industrial landscape. Angelo works precisely, systematically and repetitively on his task and he appears to have a long period of time to spend thinking. What do you imagine he is thinking about?

Look at the people passing through Canary Wharf station. Where do you think they’re going and what do you imagine they’re thinking about? Look in particular at their body language. Using your sketchbook, make quick drawings of the people you see and list all the different types of jobs you think each person might do. What work/economic activity do you think takes place in Canary Wharf?

John’s work comes from his research into American environmental catastrophes triggered by human activity on the land. These activities sustain western capitalist lifestyle. Angelo’s livelihood as a worker in this system is supported by the economic cycle. How do you think this work relates to the place in which it is shown, i.e. Canary Wharf, the economic heart of the city?

Mapping Place

Observe people’s paths of movement as they make their way through the ticket hall. Using a systematic and repetitive drawing process, a bit like Angelo’s painting process, record people’s movement. Start by roughly sketching the basic shapes of the architecture, like a plan. Now draw a line for each person that passes through your plan, tracking his or her route, probably to and from work. Build up an abstract ‘map’ recording the paths of movement of the individuals as they travel through the urban landscape.

Try this activity again in a different location and using a different colour for male and female, or for people dressed in suits and people dressed in casual wear, or for the different characters you identified earlier.

Review

Look at the drawings. What visual information have you gathered by doing this drawing? Are there patterns that have emerged? What does your map tell us about social places (i.e. the way people inhabit the space)? What was your experience of drawing in this way?
Out and About

Portrait of a Place
As part of his meticulous process of constructing a ‘portrait of a place’ John takes a great many photographs of his chosen place (Richfield in Kansas), visually mapping the area, which is then transferred into 3D. How would you make a ‘portrait of a place’?

Go on your own journey to explore your chosen place in London – make rubbings and drawings, take photographs, film with a video / mobile phone camera – recording ‘place’. Look at small details (e.g. the textures, surfaces, shapes). Look at the whole landscape (e.g. the scale, colours, style of buildings). Think about different viewpoints. You could draw from very high up or low down, or position your camera at head/waist/knee/foot height.

Review
What was your experience of researching and gathering information about physical place? How could you develop work from your discoveries?

At the Studio / Home / School

Capturing Time
Choose a subject to investigate near your studio, home or school. Set up your camera and tripod. On the hour, every hour for 12 hours take a photograph of a chosen subject (e.g. a façade of a building, a tree, and a bus stop) from the same position. In recording the changes in light you record time. You could do this with a video camera for a one-hour period. This time, chose a view that has lots of movement (people, traffic, weather) and capture time by tracking movement.

You could extend this activity by taking a photograph of a chosen subject (e.g. the view from your bedroom window or front door) every day for one year!

Another idea is to make or buy a pinhole camera. On a sunny day, leave the pinhole camera in a well-lit, stable place outside to capture the sun’s path as it moves across the sky. Can you think of other ways you could show time?

Questions

1 What media has John used to make Oil Stick Work, and what has he produced?
2 Describe the work – what is happening? What do you think the work is about?
3 Why do you think it was important for John to spend time at the original site of the work in Kansas?
4 How do the media and processes that John used reflect his intention to reveal the connection between economic systems and human activity?
5 What is the effect of viewing the work in ‘real time’?
6 How does the scale of the work affect our experience?
7 How does the presentation of the work at the chosen location – Canary Wharf – relate to ideas about Oil Stick Work?
8 What is your experience of the work and what do you feel you learn through Oil Stick Work?
Matt Stokes
The Stratford Gaff:
A Serio-Comick-Bombastick-Operatick Interlude

Production photograph of Charlie Seber. Photo: Nadia Bettega
Matt Stokes presents a multi-screen video as part of his exhibition at Stratford Underground station, which draws on the heritage of theatre, cinema and music in Stratford.

The artist’s idea for the work has been influenced by the Victorian ‘Penny Gaffs’, notorious temporary theatres that were popular in the East End at this time, where for one penny audiences could be entertained.

Matt invited local performers to present their acts, ranging from opera and beatboxing to magic tricks. Together the shows of ‘The Stratford Gaff’ offer a contemporary take on historical forms of popular entertainment.
Activities

**At the station**

**Locating your Gaff**
Matt has researched the social history of Stratford, discovering how people were entertained. What he likes about the Penny Gaff is its temporary nature – the Gaffs were set up anywhere – and that it was for local people by local people.

Look inside and outside the station. Can you identify any spaces that look like a stage or performing area? Imagine where you would set up your own Penny Gaff. You could make drawings of the spaces and design your Gaff and signage. What colours would you use to create your Gaff’s identity?

**Out and About**

**Public Performance to Imaginary Audience**
With a friend, choose several spaces that you could use as a stage – e.g. a raised area in a park or a small section of pavement. Listen to your favorite soundtrack or imagine a song that you enjoy. Mime your song and act out big gestures, using your whole body, to an imagined audience. You could use props to help you. Can you think of any other actions that you could perform? Take photographs to document your experience.

**Review**
How did it feel to perform on your chosen stage? Could you imagine performing to hundreds of people? How might this feel different?

Questions

1. What media and processes has Matt used to make *The Stratford Gaff*, and what has he produced?
2. What do you think the work is about?
3. Why has Matt invited entertainers from Stratford?
4. How and why do you think Matt selected the particular acts? Are there similarities between them?
5. What is the effect of Matt choosing to present the films of the entertainers in a space that appears to be like a stage?
6. What is the relationship between the video and the vinyl panels within the exhibition space?
7. How does the work reflect the connection between contemporary and historical entertainment?
8. What does the subtitle of the video *The Stratford Gaff: A Serio-Comick-Bombastick-Operatick Interlude* tell you about the how the work might be experienced by people at the station?
At the Studio / Home / School

Gaff
In a small group make your own temporary Penny Gaff, inviting friends / family / class to perform and be the audience.

Firstly, select a ‘stage’ area and make an entrance or façade using cardboard, and decorate it to attract your audience and to create an identity for the Gaff. Secondly, with a group of friends, devise an act of your own. Can you choose something historical to interpret in a contemporary way (e.g. a scene from Romeo and Juliet)? You could interpret a piece of music, recite a poem, perform a trick or ask your audience to do something for you! You could dress up in costumes, use theatrical props and paint your faces.

You could set up a video camera to record the process and display the video in your Gaff after the performances are over.

Review
What was your experience of performing? Do you think your audience was as entertained as you were? How did the acts reflect a contemporary twist to historical entertainment?
Daria Martin asked Jubilee line customers to describe their daydreams as they travelled on the Underground. She conducted a survey at 10 Underground stations, which was based on a 1970s questionnaire by scientist Auke Tellegen. Like that questionnaire, Daria’s survey sought to discover how likely we are to daydream.

Over 800 customers responded to the survey and you can see Daria’s posters of their daydreams across the Underground. The posters show customers’ daydreams together with photographs of objects and antiquities taken from the desk of the famous nineteenth-century Viennese psychoanalyst Sigmund Freud at the Freud Museum.
Activities

At the station

Three Daydreams
Look at the posters by Daria Martin. Why do you think customers’ daydreams appear unsettling when they are placed alongside photographs of objects from the Freud Museum?

Let your mind wander. Let the sounds around you and the visual stimuli trigger your thoughts. Write down three of your own daydreams and on a separate piece of paper draw your daydreams too.

With a partner, swap your drawings and place your partners’ drawings with your own written daydream. How does the memory and meaning of the daydream change with the new imagery?

Out and About

Mind Map
Time often feels strangely stretched or condensed when we daydream – we experience daydreams haphazardly with one running illogically into the next.

As you travel on the Underground, draw a mind map of your daydreams. A mind map is a way of visually collecting and connecting information. Use drawing paper, colour pens/pencils to create text and images of your daydreams.

Freud created a kind of mind map for his study on dreams in order to try to understand the unconscious mind. What does your mind map show about your own mental processes?

At the Studio / Home / School

Collective Daydreams
In a group, draw a large-scale mind map of your collective daydreams. Start by laying out a large roll of paper (e.g. 1 x 10 m). Now, using a range of drawing materials lie down on your back with the drawing paper underneath you. Close your eyes and write/draw your daydreams ... You could select a piece of sound to play or select a fragrance to smell, which may trigger particular daydreams.

Now select and cut images from newspapers and magazines to add to the drawing. The images will be quite small when collaged onto the large drawing. Like Daria, choose images that seem to create an unsettling tension between the daydream text and the found imagery.

Add more drawing to the daydream collage. You could repeat the lying down activity but this time make drawings in response to new daydreams. Repeat the collage process, adding more drawing and so on until the piece is saturated.

Review
What was your experience of creating a giant mind map collaboratively in this way? How do the text, found imagery and drawings work together? In what ways does the work reflect how we daydream? How does daydreaming affect our experience of time?

Questions

1. What media and processes has Daria used to make the Customer Daydream Survey and what has she produced?
2. What do you think the work is about?
3. Why has Daria chosen to make work directly involving Jubilee line customers?
4. Why do you think daydreams are particularly relevant to people travelling on the Underground?
5. What is the effect of Daria choosing to place the daydreams with an image from the Freud Museum?
6. How might the posters continue to create daydreams?
Evaluation

We would be grateful if you could comment on our Project Notes so that we can improve our resources to suit your needs and interests.

Please print out the form, complete and post to

Art on the Underground
London Underground
55 Broadway
London SW1H 0BD

Tick the box next to the appropriate answer.

Which is most applicable to you?

☐ Individual (student/artist/personal interest)
☐ Teacher – (Primary/Secondary)
☐ Youth Leader
☐ College Tutor
☐ Other ________________________________

How accessible and appropriate were the Project Notes for you?

☐ Very useful
☐ Useful
☐ Quite useful
☐ Not useful

How accessible and appropriate were the Notes for your group?

☐ Very useful
☐ Useful
☐ Quite useful
☐ Not useful

Did the Notes contribute to your understanding and enjoyment of the Project Exhibitions? If so, how?

☐ Yes  ☐ No

Do you have any suggestions for how we could improve the Notes?

________________________________________

Do you have any general comments about these Notes or the Jubilee line Projects?

________________________________________

________________________________________

Join our mailing list if you wish to receive further information about our programme and events. Please complete the details below:

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For further information and to leave a comment

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Commissioned by Art on the Underground on the occasion of One Thing Leads to Another – Everything is Connected
Artworks from Stanmore to Stratford, Jubilee line
2010–2011

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