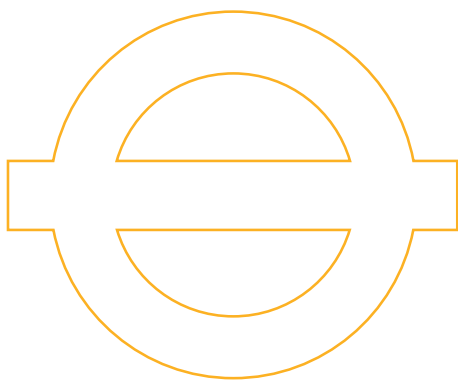


ART ON THE
UNDERGROUND

EDUARDO PAOLOZZI MAP



Whitechapel Gallery

MAYOR
OF LONDON



TRANSPORT
FOR LONDON
EVERY JOURNEY MATTERS

An artist for urban life

A towering god of fire, a disembodied head, the robotic human form, swirling mosaic cogs, pistons, cows and chickens. Eduardo Paolozzi's influence on London is profound. His prolific output across the city encapsulates many of the concepts the artist explored throughout his career; consumerism, industrial design, science fiction and urban futures. Paolozzi revolutionised the British art scene, with a rejection of mid-twentieth century modernism and a counter trajectory that led to Pop. And so he challenged ideas on public art. In works we can see in London, Paolozzi encompasses the maker, the thinker, the everyman, but he did so with an underlying awareness of the limits of human thought, and the weakness of the body, no match for the robotic alternative.

Paolozzi In London

Born in Leith, Edinburgh in 1924, Paolozzi's close relationship to London began when he studied at the Slade School of Art in 1945. Paolozzi returned to London in 1949 and started teaching textile design at the Central School of Arts and Crafts. He was at the forefront of London's contemporary art scene, exhibiting at the inaugural exhibition of the newly opened Institute of Contemporary Arts (ICA), '1950: Aspects of British Art', as well as the influential 1956 exhibition 'This is Tomorrow' at the Whitechapel Gallery.

As Paolozzi's reputation grew, he took on a number of major commissions in Germany and the UK in the 1970s. He was asked by London Regional Transport to create a work for Tottenham Court Road station in 1979, reputedly after one of the project team saw his work for a wall mural in West Berlin.

Paolozzi Underground

At Tottenham Court Road station, Paolozzi reimagined the station as a huge expanse of colour, movement, figure and shape, picking up images of popular culture and everyday life.

I've always thought that Tottenham Court Road begins below the ground rather than when you get to the top.¹

His mosaics works at Tottenham Court Road station are one of the city's greatest works of public art, capturing two dimensional collaged forms in the glimmer of glass mosaic. The work draws the commuter from Underground platforms up to the cacophony of Soho and the West End.

North, South, East and West

Across the city, Eduardo Paolozzi expands on his powerful themes of what art can achieve in public space. His goal was 'a kind of living art that's in the streets'. The bulky shape of 'Piscator', 1981, features an intricate relief at its top, not only to be viewed by the commuters of Euston station, but also by the office workers in the surrounding buildings. The British Library's 'Newton After Blake', 1994–1997, presides over a public forum for readers, researchers, workers and passers-by alike.

Always, I try to make a bridge, to contact people on a massive scale.²

Across London Paolozzi's public works build a bridge between place and our relationship to it, challenging the individual's role in the urban structures of the city.

The Whitechapel Gallery exhibition

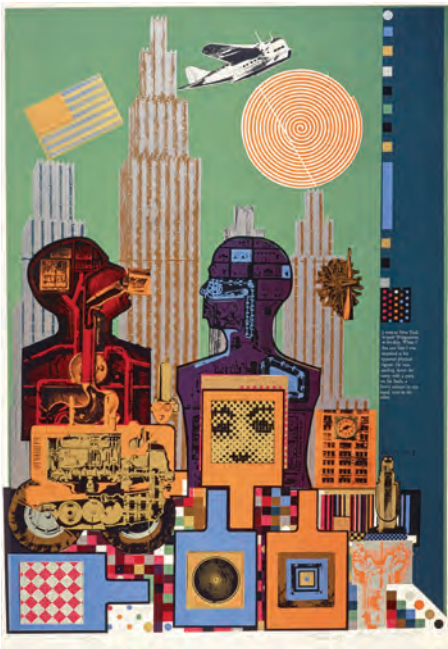
From 16 February to 14 May 2017, a groundbreaking exhibition of Paolozzi's work will be on view at the Whitechapel Gallery, revealing the full depth and surprising scope of this artist. This map is a guide to the extraordinary work that can be seen across the city, at any time, by everyone.

Eleanor Pinfield

Head of Art on the Underground

Daniel F. Herrmann

**Eisler Curator & Head of Curatorial Studies,
Whitechapel Gallery**



'Wittgenstein in New York', 1965, Screen print, 76 × 53.5 cm
'Conjectures to Identity', 1963–64, Screen print, 76 × 53.5 cm

Aldgate East station

Eduardo Paolozzi

Exhibition, Whitechapel Gallery

16 February – 14 May 2017

There were grunts, sighs and incredulous laughter as a heavy hand moved magazine clippings across the screen. A young Scottish artist called Eduardo Paolozzi (1924–2005) had arrived at London's ICA from Paris, with a suitcase of American magazines. Full colour advertisements for women's underwear, tinned tuna and Cadillacs were among the attractions for the artists and architects who gathered to see his slide show in 1952 and who were tired of post-war austerity. They were to become the Independent Group and, inspired by the rambunctious Paolozzi, they inaugurated British Pop Art.

His revolutionary 'Bunk Lecture' is recreated in this four decade retrospective exhibition. Paolozzi's powerful sculptures, prints and collages challenged mid-century British modernism by drawing on mass culture, science fiction and industrial design. His rough post war bronzes rejected naturalistic abstraction, embracing robotic totems of the nuclear age; his dazzling screen-prints revolutionised printmaking; he transformed Tottenham Court Road station with his vibrant mosaics; and challenged curatorial practice with his surreal show of artefacts at the Museum of Mankind. Paolozzi's remarkable story unfolds with his surrealist inspired collages and bronzes of the 1940s; exuberant assemblage sculptures and screen prints of the 1960s and 1970s; the disturbing fractured heads of the 1980s; and his prolific plaster production of the 1990s. Also featuring vibrant textile designs and animated films, lost sculptures and forgotten drawings, this exhibition reveals Paolozzi as dynamic, irreverent and fiercely contemporary.

Tickets from £11.95/£9.50 concessions

#Paolozzi



Tottenham Court Road station

Tottenham Court Road mosaics, 1986

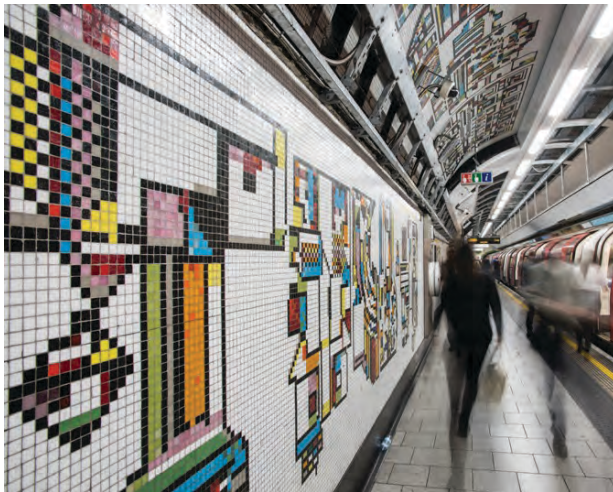
Mosaics

Tottenham Court Road station, London

Commissioned in 1979 and completed in 1986, Eduardo Paolozzi's mosaics at Tottenham Court Road station are one of the most spectacular examples of post-war public art. The glass mosaics link interconnecting spaces and feature prominently on the Northern line and Central line platforms.

The mosaics reflect the artist's interpretation of the local area and his wider interest in mechanisation – cogs, pistons and wheels whirl through the station. Cameras, saxophones and electronics reference the music and technical shops of Soho. Egyptian images were inspired by the nearby British Museum, and butterflies are included as the artist's recollection of long-disappeared Turkish baths.

The mosaics at Tottenham Court Road station are an enduring legacy to the work of Paolozzi, and the growing history of public artwork commissions for London Underground.





Euston station

'Piscator', 1981

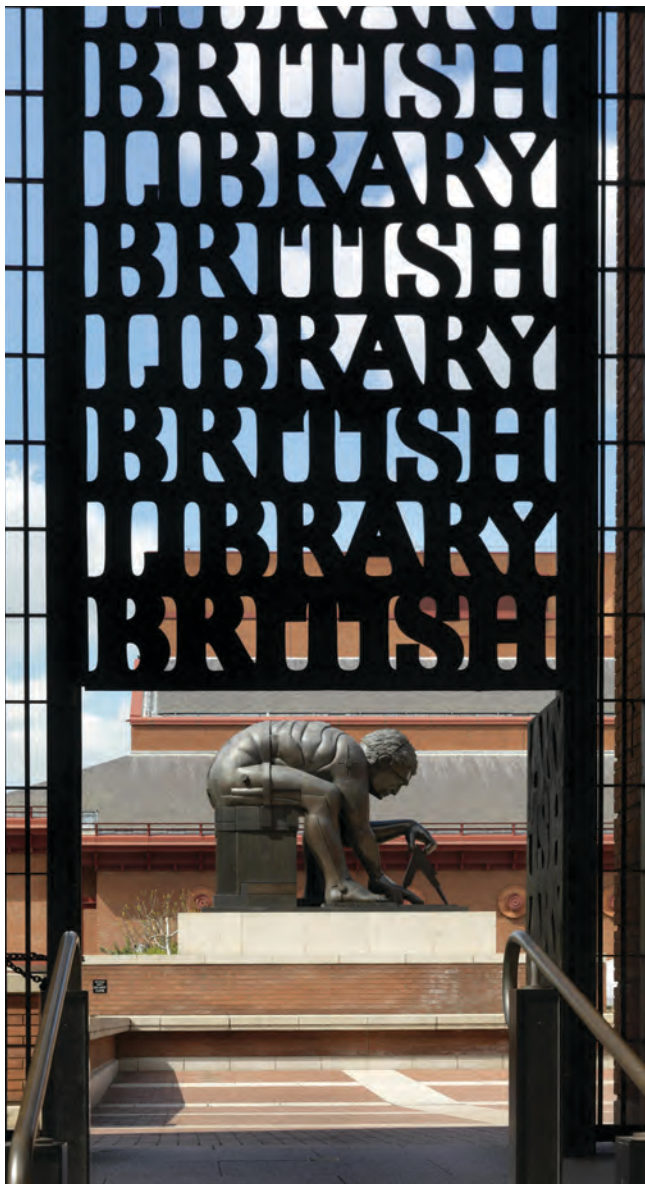
Cast iron, 3.1 × 4.6 × 1.8 m

Euston station forecourt, London

All over London it is possible to find monuments that commemorate the lives of illustrious figures from the past. However, instead of celebrating the achievements of an important general or establishment politician, Paoletti disrupted the tradition by naming his monument after a much more unusual character.

German artist and theatre director Erwin Piscator (1893–1966) was a contemporary of radical playwright Bertolt Brecht (1898–1956), both known for creating dramas about politics and social reality of ordinary lives, with innovative stage designs.

As well as being viewed from the pavement, the cast iron shape of Piscator was designed to be seen by the occupants of the tall buildings that surround it. From this angle the fragmented cubes of its surface loosely resemble a human head.



King's Cross St. Pancras station

'Newton After Blake', 1994–1997

Bronze, 3.7 m high

British Library forecourt, London

'Newton After Blake' was unveiled in front of the newly built British Library building in 1997. Paolo Zanzi developed the work after a studio visit from the library's architect, Colin St John Wilson (1922–2007), who became interested in the artist's maquette models for sculptures.

Paolo Zanzi borrowed the pose of the leaning seated figure from a watercolour of Isaac Newton (1643–1727) by William Blake (1757–1827) in the Tate Gallery collection. Appropriately for its context, the sculpture's two subjects refer to two vast areas of human knowledge; the scientific field exemplified by Newton and the artistic field by Blake.

Paolo Zanzi interrupted the sinewy muscles that are characteristic of William Blake's style with his own robotic shapes, introducing the fraught relationship of man and machine into the context of the British Library as a main location of scholarship.



Kew Gardens station

'A Maximis Ad Minima', 1998

Bronze, 1.3 × 2.5 × 1.2 m

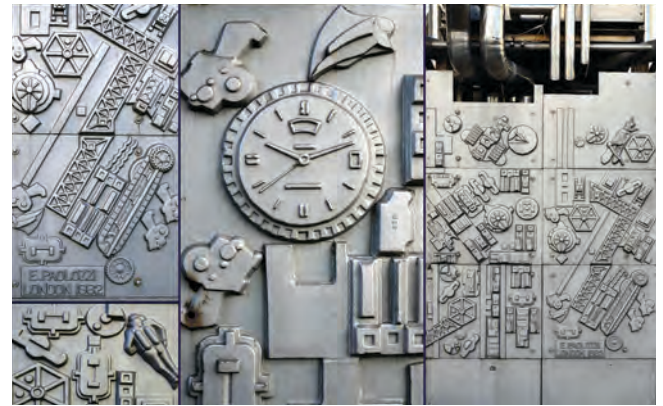
Royal Botanic Gardens, Kew

Unveiled in 1998, 'A Maximis Ad Minima' was one of Paoletti's final public commissions. The Latin title means 'from the greatest to the least'. The sculpture loosely resembles a reclining figure – realistic body parts contrasting sharply with the mix of boxy mechanical shapes that support them.

Alongside an angular head, two veined hands grip gear-stick like cylinders, and at the base two feet rest alongside a ball.

As a strong advocate of public arts education, Paoletti taught in a number of British and German art colleges throughout his career. Paoletti engaged students from the Royal College of Art to help his two studio assistants with the casting of 'A Maximis Ad Minima'.

Tickets can be purchased online or at one of the gates. kew.org



Pimlico station

'Pimlico Cooling Tower', 1982

Bronze, approx. 3 × 3 × 12m

Bessborough Street, Pimlico, London

Paolozzi's 'Pimlico Cooling Tower' is both an enormous piece of public artwork and a functioning ventilation outlet for an underground car park several metres below.

The tower continues the artist's enduring fascination with robots. The looming structure is topped with head-like louvres and has pipes for arms. At street level, the base is clad with large rectangular cast iron panels.

Paolozzi began to make similar relief panels in the 1970s, initially on a much smaller scale and in multiple units. These repeating rectangular panels could be adapted and rotated in different orientations to produce endless combinations, similar to the way words combine to create languages.

From a distance, the panels of 'Pimlico Cooling Tower' appear to share the logical construction of electronic circuit boards, as much as a language. But close up, elements as diverse as car parts, wheels, butterflies, cogs, fish and astronauts can be made out.



Royal Victoria station

'Vulcan', 1999

Bronze, 8 × 3 × 3m

The Line, London

Vulcan is the Roman god of fire, volcanoes and metalworking – but also of artisanship and crafted objects. Paolozzi represents the god as a eight metre tall towering machine-human, striding forward and carrying his blacksmith's hammer. Paolozzi frequently returned to Vulcan, and his ancient Greek counterpart, Hephaestus, as subject matter for his dynamic sculptures.

Paolozzi occasionally even made portraits of himself as the mythic figure – drawing comparisons between Vulcan's forge and the artist's bronze foundry as a powerful site of artistic creation.

Late in his career, Paolozzi increasingly received commissions to make art in public places all around the UK. Before arriving in London, 'Vulcan' stood for a time in Central Square in Newcastle. A different version, made with fragmented steel plates, still occupies a double-height atrium in the Scottish National Museum of Modern Art. By returning to the ancient mythic theme for these large-scale projects, Paolozzi was able to present a vision to current and future generations of the heroic importance of artistic creation.



High Street Kensington station

'Head of Invention', 1989

Bronze, 2.5 × 2.6 × 2.5m

Design Museum, London

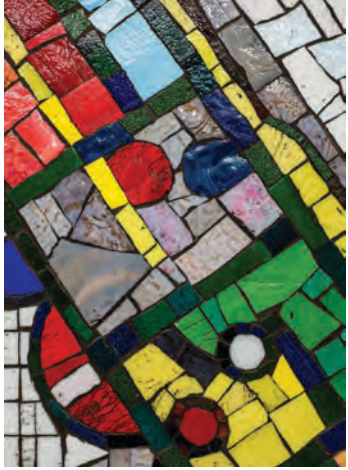
Though human genius in its various inventions with various instruments may answer the same end, it will never find an invention more beautiful or more simple or direct than nature, because in her inventions nothing is lacking and nothing superfluous.

A reflection on the limits of human imagination in comparison to nature was Paolozzi's paradoxical choice of inscription for one of his own creations. The words, attributed to Leonardo da Vinci, appear in English on the base and in broken Latin units

across the sculpture. 'Head of Invention' was commissioned for London's Design Museum, and now stands outside the museum's new location in South Kensington.

Throughout his artistic career, Paolozzi explored the metaphysical associations of the human head where the world of ideas and the natural phenomenon of human body mix. At the very start of his artistic life, in 1953, he even co-organised an exhibition called The Wonder and Horror of the Human Head at London's Institute of Contemporary Art. Since then he consistently explored the theme of the fragmented head in collages, drawings, prints, and in bronze, plaster and aluminium sculptures.

Spotlight on the restoration



The glass mosaics of Eduardo Paolozzi at Tottenham Court Road are an iconic part of the station's identity – and one of the most spectacular examples of post-war public art.



As many of the original tiles as possible, installed in 1984, have been reused. Where required, new tiles of the same colour, produced using the same process as the originals, have been commissioned to replace any damaged since they were installed at the station or where disturbed by the works.



The famous mosaic piece from the former Oxford Street entrance has been conserved, and with the support of expert restorers and art handlers, has been carefully relocated to a new site in the lower level of the station.



The mosaics have been cleaned and repaired throughout the station. Those who worked on the renovation include craftsmen who worked on the original installation with Paolozzi in the 1980s.



A major modernisation of the station was required to manage the 150,000 daily customers – in advance of Elizabeth line services joining the station in 2018, when the number is expected to rise to 200,000.



As part of the complex restoration work, the site was surveyed and photographed, noting any areas of damage that has occurred over the past 30 years.



The former arches over the escalators could not remain in place when the ticket hall ceiling was removed. The mosaic fragments from these arches have been carefully transported to Edinburgh College of Art, the world-renowned art institution in Paolozzi's home city, where he studied in 1943 and later became a visiting professor.



Throughout the modernisation work, London Underground has worked closely with the Paolozzi Foundation, historians and design and conservation professionals, to protect and renovate the mosaics, and find a fitting home for the arch pieces.

Find out more about the restoration of this iconic artwork on our website art.tfl.gov.uk
Twitter: @aotulondon
Instagram: @artontheunderground

About the artist

Eduardo Paolozzi
1924–2005

Eduardo Paolozzi was one of Britain’s most influential post-war artists. His varied work, both complex and sometimes playful, defied artistic categories.

He was chosen to exhibit in the British Pavilion at the Venice Biennial no less than five times, and displayed his artworks regularly in international exhibitions. His many accolades included a Knighthood, which he received in 1989, following his appointment as Her Majesty’s Sculptor in Ordinary for Scotland.

Artworks by Paolozzi are in the collections of public galleries around the UK, including the Tate and Victoria & Albert Museum in London, and the Scottish National Gallery of Modern Art in Edinburgh.

From an early point, Paolozzi played a significant role in art education, holding posts at the Central School of Arts and Crafts and Royal Academy of Arts in London, and at the Hamburg Hochschule für Bildende Künste and the Munich Academy of Arts in Germany.

Endnotes

- 1

Conversation between Eduardo Paolozzi and Alvin Boyarsky, May 1984. Published in ‘Eduardo Paolozzi Underground Designs’, Folio x (London: Architectural Association, 1986). Cited in Robin Spencer, ‘Eduardo Paolozzi: Writings and Interviews’, Oxford, OUP 2000, p.314
- 2

Eduardo Paolozzi, ‘Going Underground’, London, Weidenfeld & Nicholson, 1986, pp.7–9 Richard Cork, ‘Eduardo Paolozzi Underground’, London, Royal Academy of Arts, 1986, p.8

Artwork locations and
photographic credits

1 Aldgate East station

Eduardo Paolozzi exhibition at the Whitechapel Gallery
Photos: Scottish National Gallery of Modern Art

Location: Follow signs on platform to Whitechapel Gallery exit.
16 February – 14 May 2017
Tickets from £11.95/£9.50 concessions

2 Tottenham Court Road station

Mosaics, 1986
Photos: Thierry Bal
Sir Eduardo Paolozzi & Duncan Lamb, Tottenham Court Road station, c. 1983, © TfL from the London Transport Museum collection

Location: Northern and Central line platforms and interconnecting spaces at platform level.

3 Euston station

‘Piscator’, 1981
Photo: Flowers Gallery
Location: On the west side of the Euston station forecourt

4 King’s Cross St. Pancras station

‘Newton After Blake’, 1994–1997
Photo: British Library
© Paul Grundy
Location: On leaving the station, walk west along Euston Road to the British Library forecourt.

5 Kew Gardens station

‘A Maximis Ad Minima’, 1998
Photo: Jim Linwood/ wikicommons

Location: The southern end of the Princess of Wales Conservatory, Kew Gardens.
Tickets can be purchased online or at one of the four gates. [kew.org](#)

6 Pimlico station

‘Pimlico Cooling Tower’, 1982
Photos: Jim Linwood/ wikicommons (left) and composite George Rex (right)
Location: Located near to the station entrance on Bessborough street.

7 Royal Victoria station

‘Vulcan’, 1999
Photo: The Line, © Luis Veloso
Location: On leaving the station, walk down Seagull Lane to Western Gateway. The sculpture is located on the eastern end of the dockside.

8 High Street Kensington station

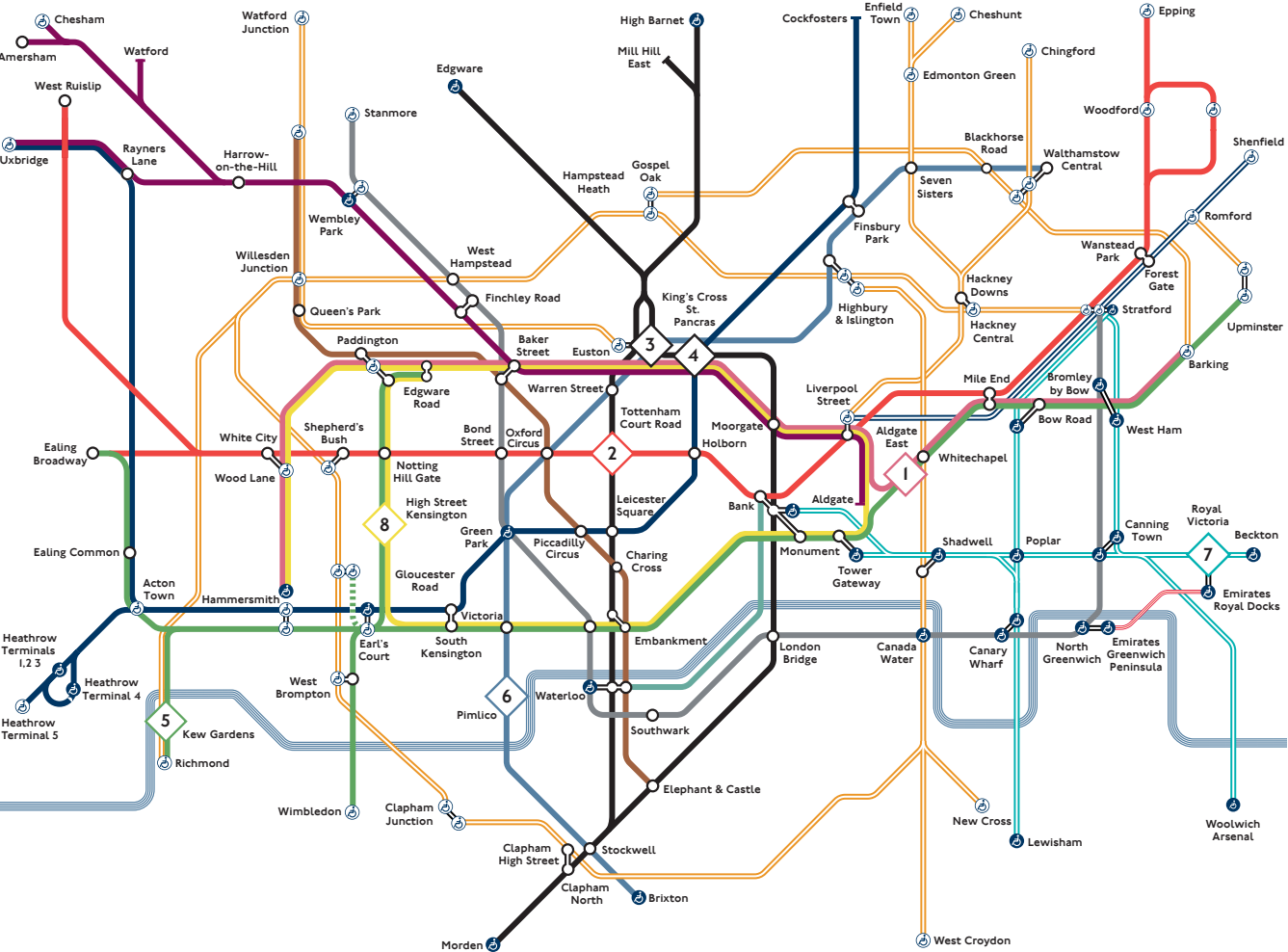
‘Head of Invention’, 1989
Photo: Design Museum, © Gareth Gardner
Location: On leaving the station, walk west to the Design Museum at 224–238 Kensington High Street . The sculpture is located outside.

Spotlight on the restoration:

Images 1,2,3,6
Photo: Thierry Bal
Images 4,5,7, 8
Photo: Transport for London, © TfL

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Art map



◇ Art on the Underground

○ Interchange stations

Step-free access

Bakerloo

Central

Circle

District

Hammersmith & City

Jubilee

Metropolitan

Northern

Piccadilly

Victoria

Waterloo & City

DLR

Emirates Air Line

London Overground

TfL Rail

To see a complete version of the Transport for London map and for more information visit tfl.gov.uk