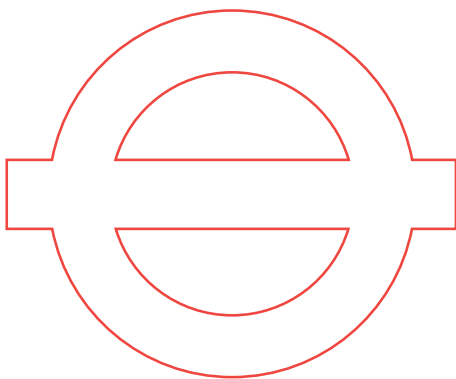


**ART ON THE
UNDERGROUND**

ART MAP



**MAYOR
OF LONDON**



**TRANSPORT
FOR LONDON**
EVERY JOURNEY MATTERS

A practical guide to discovering art across Transport for London

‘Where there is life, there is art’. So said Frank Pick in 1917. Pick wasn’t an artist – he was Managing Director of London Underground. His vision was to use the work of artists and designers in every Underground space. Pick’s approach turned the Underground into one of London’s most important patrons of the arts, and that legacy is kept alive today.

A golden age for art

When London Underground needed a new headquarters, Pick asked architect Charles Holden to design a building that captured the spirit of the Underground. In 1927, work began on 55 Broadway at St. James’s Park station. Holden collaborated with some of the era’s leading sculptors – Jacob Epstein, Eric Gill, Henry Moore – to create powerful pieces for the building’s exterior. With this bold statement at 55 Broadway, London Underground’s ambition to make art a part of every journey was set.

Eric Aumonier’s sculpture at East Finchley station, ‘The Archer’, was part of a progressive plan in the 1930s to bring art to stations across London – a plan interrupted by the Second World War. But in the years after the war, as the Underground developed, so did the approach to art.

Post-war changes of direction

In the 1960s, work started on the first new line for 50 years, the Victoria line. London Transport worked with pioneering agency, Design Research Unit, to create a uniform look for the line punctuated by art. Distinctive tiled motifs on platforms gave each station its own identity: at Pimlico station, for example, Peter Sedgley’s modern design riffed on work shown at the nearby Tate Gallery. At Blackhorse Road station, the only station on the Victoria line to have a true presence above ground, David McFall created ‘Shying Horse’, a relief that looks out onto the local streets of Waltham Forest.

From this experiment in identity came a new aim. Consistency across Underground lines was out. Instead, from the late 1970s, London Transport wanted each station's design to be unique. Extraordinary artworks were commissioned, including Eduardo Paolozzi's vibrant mosaics at Tottenham Court Road station, Robyn Denny's ribbon-like designs at Embankment station and David Gentleman's woodcuts at Charing Cross station.

Art for a new century

Today, Transport for London is as committed to art and design as it was when Pick was in charge. Art on the Underground has been bringing art into the lives of millions of Londoners since 2000. Major works can be found all over London from Daniel Buren, Jacqueline Poncelet, John Maine and Knut Henrik Henriksen. Exciting new works are shown in changing displays at Gloucester Road, Stratford and Southwark stations. In 2013, Mark Wallinger created the remarkable 'Labyrinth': 270 works of art, one for every Tube station. From installations to live events and even music, Art on the Underground is pushing the boundaries of public art.

This map is your guide to the artworks that can be found across the Tube. We hope you enjoy hunting out the ambitious, exciting and beautiful work on show all over our city.

'Art on the Underground. For everyone, every day'.

Eleanor Pinfield

Head of Art on the Underground

art.tfl.gov.uk

Twitter: [@aotulondon](https://twitter.com/aotulondon)

Instagram: [@artontheunderground](https://www.instagram.com/artontheunderground)



Gloucester Road station

Various artists

Temporary exhibitions, 2001–today

Sitting at the heart of Art on the Underground's programme, the Gloucester Road station commissions have regularly showcased leading international artists to a huge audience since 2001.

A suite of Victorian arches stretching 70 metres along the District and Circle line platforms has played host to some of the most exciting displays of public art in London.

Over the years, the travelling public have been treated to David Batchelor's light and shadow installations, 'Ten Silhouettes', 2005; Cindy Sherman's large-scale photographic portraits, 'Billboard Commission', 2003; Brian Griffiths' 2007 sculptural installation 'Life is a Laugh' featuring a giant panda head; and Sarah Morris's colourful abstract work 'Big Ben [2012]', 2012.

In 2014, Gloucester Road station featured American artist Trevor Paglen's 'An English Landscape (American Surveillance Base near Harrogate, Yorkshire)', a huge panoramic photograph of the English countryside around Menwith Hill. The landscape features a cluster of white, geodesic dome structures (see above) used by the United States in communications and intelligence-gathering.



Edgware Road station

Jacqueline Poncelet, b. 1947

'Wrapper', 2012

'Wrapper' surrounds the Transport for London substation next to Edgware Road station (Circle line). Created in vitreous enamel, the work dresses the building in a grid of patterns. Each pattern relates to a different part of the local area and was made in response to the images and ideas that Poncelet developed through her extensive research.

'Wrapper' can be seen from many locations: the platform, surrounding streets and driving along the Marylebone Road. Detailed tracings of leaves reference the trees in Regent's Park, while the delicate water pattern suggests the Tyburn stream that runs underground nearby. The colours reflect those of the Tube map, hinting at the building's connection to it. 'A pattern not only speaks of other places, but of changes in our culture and the passage of time,' Poncelet once said.

Covering 1,500 square metres, 'Wrapper' is the largest vitreous enamel artwork in Europe.



Pimlico station

Peter Sedgley, b. 1930

Pimlico tiles, 1972

The construction of the Victoria line began in the early 1960s, with a uniform clean design for each station. Individual character is brought into stations by a unique tile design sitting behind benches on the platforms.

At Pimlico station, it was decided that a contemporary artist would be appropriate to link the station to the Tate Gallery (now Tate Britain), just a few minutes walk away. Peter Sedgley was chosen. In the 1960s, Sedgley was developing his 'op-art' style of work, optically confusing artworks that challenge your perceptions. He based his design at Pimlico on his painting 'Go' of 1968. Many of Sedgley's works can be found in Tate's collection.

Other bench recess designs along the Victoria line feature work by designers and graphic artists Abram Games, Edward Bawden, Hans Unger, Alan Fletcher, Tom Eckersley, George Smith and Julia Black.



All London Underground stations

Mark Wallinger, b. 1959

'Labyrinth', 2013

Mark Wallinger, one of the UK's leading contemporary artists, created a major new artwork in 2013 for the 150th anniversary of London Underground. Wallinger conceived of 270 individual artworks, each one a unique circular labyrinth, for every station on the network.

Growing up close to the Central line, Wallinger's personal relationship with the Underground led him to the concept of the work. He saw the Underground as a way to be 'transported' in an imaginative or spiritual sense. The ancient symbol of the labyrinth represents the idea of a spiritual journey in many different traditions across the world.

The monochrome labyrinths are printed on enamel and feature a single red 'x' as a cue to enter the path. Trace the route with your finger and you will find that each one is a single path into the centre and back out again, reminiscent of journeys on the Tube. With no artist name or descriptive plaque, the labyrinths have become part of the Underground's folklore, a mythical symbol of journeying.

Each 'Labyrinth' is installed in public areas, from the ticket halls to platforms and connecting tunnels.



St. James's Park station

Eric Aumonier, 1899–1974, 'South Wind'

Jacob Epstein, 1880–1959, 'Day', 'Night'

Alfred Gerrard, 1899–1998, 'North Wind'

Eric Gill, 1882–1940, 'North Wind',

'East Wind', 'South Wind'

Henry Moore, 1898–1986, 'West Wind'

Samuel Rabinovitch, 1903–1991, 'West Wind'

Allan G Wyon, 1882–1962, 'East Wind'

All 1929

55 Broadway is the historic headquarters of London Underground, built between 1927 and 1929, and encompassing St. James's Park station. The building features a series of sculptures on the facade by leading artists of the day.



The design of the building by Modernist architect Charles Holden was cross-shaped in plan, with wings at the north, south, east and west. Eight sculptures at high level are intended to reference the ancient Greek Tower of the Winds in Athens, with two carved reliefs for each wind by Wyon, Gerrard, Gill, Aumonier, Rabinovitch and Moore, in his first public commission.

A smaller version of Gill's 'North Wind' is now part of Tate's collection, on display at Tate Britain.

Two further sculptures sit just above street level on Broadway – 'Day' and 'Night' by Epstein. They were considered deeply avant-garde in 1929 and were heavily criticised in the media for being indecent. Epstein is a pivotal figure in Modernist sculpture, and his approach at 55 Broadway, carving directly into the facade and taking inspiration from 'primitive' art, was widely embraced throughout the later twentieth century.



Embankment station

Robyn Denny, 1930–2014

Enamel panels, 1988

Painter and printmaker Robyn Denny's geometric abstractions and collages captured the mood of the late 1950s and early 1960s. His style led the way in developing the Abstract Expressionist movement in Britain.

In 1988 Denny was commissioned to create an artwork for Embankment station. Sitting on the bank of the River Thames, the station's location provided inspiration; the curve of the river is broken down into a series of lines, each given a colour to create ribbons. Designs are found on the Northern, Bakerloo, District and Circle line platforms. The colours used are those of the four Underground lines that serve Embankment station, with the addition of blue to represent the river and red to represent the Tube train itself. The artist's signature is found on selected panels on each platform.



Southwark station

Various artists

Temporary exhibitions, 2009 – today

Southwark station features a dramatic 22 metre-long billboard that runs along The Cut and a folded billboard sitting on Blackfriars Road. These billboards host changing displays of outstanding contemporary commissions that sit amid a busy streetscape. In 2014 Art on the Underground installed a site-specific work by Richard Wentworth, 'If history could be folded, where would you put the crease?' With its own mirror reflection, Wentworth's question asked us to stop, think, reflect as we walked through Southwark.

Past commissions have included Dryden Goodwin's 'Linear', 2010, a collection of 60 portraits of Jubilee line staff at work. In 2009, Peter McDonald became artist in residence at Southwark station, producing 'Art for Everybody', a series of vividly colourful paintings inspired by Southwark station and its staff.



Charing Cross station

David Gentleman, b. 1930

'Cross for Queen Eleanor', 1979

Artist, engraver and watercolourist David Gentleman was commissioned in 1978 for a series of panels on the Northern line platforms portraying the construction of Queen Eleanor's Cross.

The Eleanor Cross, built in the thirteenth century on the order of King Edward I to commemorate his wife, Eleanor of Castile, gives Charing Cross station its name. The murals were wood engraved, linking to the medieval scenes the works depict. The engravings were enlarged before being printed onto laminate panels.



Green Park station

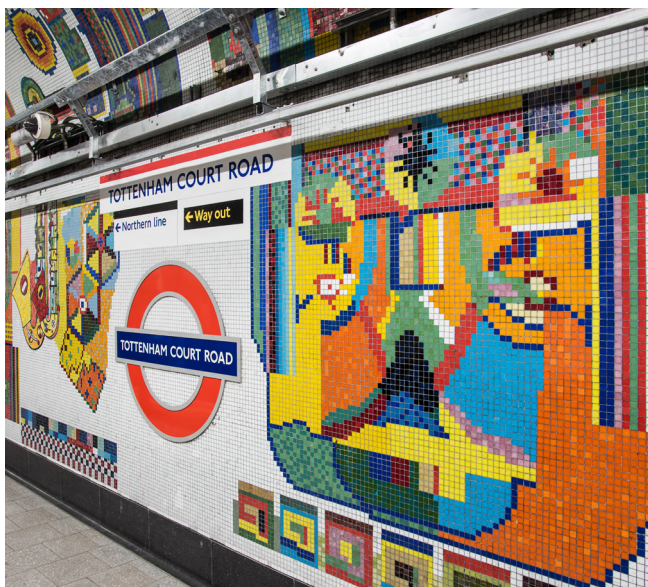
John Maine, b. 1942

'Sea Strata', 2011

John Maine is best known for making stone sculptures which relate to the surrounding landscape. In 2011, Maine installed a work at Green Park station after improvements to the station created a new canopy on the south side of Piccadilly and restructured station buildings which frame the view from Piccadilly into Green Park.

The concept for 'Sea Strata' reflects the location between the urban character of Piccadilly and the leafy Green Park beyond. Maine used the Portland stone of the walls to explore the natural composition of the rock, drawing out the internal structure of the material to reveal fossil remains of marine creatures from 150 million years ago. At eye level, a frieze of drawn shapes derived from enlarged Portland fossils has been cut into the stone.

The granite skirting of the buildings and floor paving is marked with spirals. In the eighteenth century there was a reservoir at the edge of Green Park, where people promenaded. The spiralling paving acts as a reminder of that surface of water, and also refers to the layering of fossils which once formed the seabed.



Tottenham Court Road station

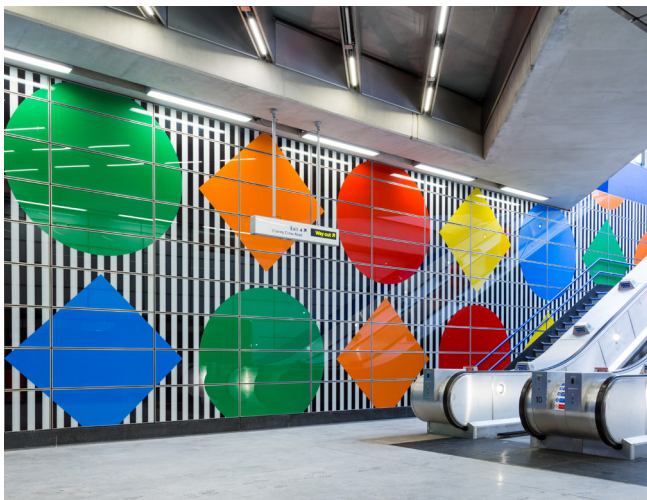
Eduardo Paolozzi, 1924 – 2005

Tottenham Court Road mosaics, 1986

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 whirr 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, an artist who played a pivotal role in the development of British art in the late twentieth century.



Tottenham Court Road station

Daniel Buren, b. 1938

Tottenham Court Road commission, 2016

Daniel Buren is largely considered France's greatest living artist and one of the most significant contributors to the conceptual art movement.

The major upgrade of Tottenham Court Road station created a new series of entrances and a new ticket hall. Buren was commissioned in 2008, and his approach focused on marking the various spaces with simple repeated forms: shapes, colours and his trademark stripes. Circles, stripes and diamonds repeat over walls and glass, in monochrome and colour. In the ticket hall Buren has created three-dimensional sculptures of the circle and diamond shapes, sitting behind glass. By using the constant measure of stripe and shape, Buren's work creates a marker of time and pace as we move through the station.

Sitting alongside Eduardo Paolozzi's mosaics, Tottenham Court Road station is now one of London's greatest spaces for public art.

Daniel Buren's artwork at Tottenham Court Road station will be fully revealed in autumn 2016.



King's Cross St. Pancras station

Knut Henrik Henriksen, b. 1970

'Full Circle', 2009 and 2011

'Full Circle' was the first permanent artwork to be installed by London Underground since the 1980s. The work consists of two sculptures integrated into concourse tunnels, one for the Northern line and the other for the Piccadilly line, as you descend from the Northern ticket hall.

'Full Circle' explores the 'lost' segment commonly found in a circular concourse truncated by the floor. Henriksen has 'reinstated' the lost segment, one in shot-penned stainless steel, the other in steel grid. 'Full Circle' reconsiders a common feature of the Underground with a delicate appreciation of architectural space, lost and found.



Hampstead Heath Overground station

Clare Woods, b. 1972

'Evenings' Hill', 2011

Clare Woods' 'Evenings' Hill' at Hampstead Heath Overground station was created through a series of porcelain tiles, extending the entire length of the platform. Woods' art focuses on an understanding and experience of landscape, though not always depicted literally.

Woods has evoked a feeling of fresh air in 'Evenings' Hill', to bring a feel of the Heath into the work. 'Evenings' Hill' features a landscape without horizon, where the pools and reflections of water become voids or portals to another place.

Commissioned by Modus Operandi



East Finchley station

Eric Aumonier, 1899–1974

‘The Archer’, 1940

Eric Aumonier’s ‘The Archer’ links East Finchley station to its historic surroundings as an ancient hunting area, with the archer’s bow pointing towards the growing metropolis of London. The sculpture formed part of a wider initiative to link stations to their local area – stopped short by the Second World War, leaving ‘The Archer’ as the only completed work. The sculpture is made of beech over a steel support, covered with lead.

Aumonier’s other work for London Transport is the sculpture ‘South Wind’, on 55 Broadway, London Underground’s historic headquarters.



Blackhorse Road station

David McFall, 1919–1988, 'Shying Horse', 1968

Giles Round, b. 1976, 'Design Work Leisure', 2016

Giles Round's work for Blackhorse Road station explores the power of art and craft in a mechanised system.

Round's artwork – a series of enamel panels in bright geometric patterns of deep blue and yellow – is at the station's entrance onto Blackhorse Road. The work sits next to a fibreglass black horse by Scottish sculptor David McFall, installed when the station opened in 1968.

Alongside these bright patterned panels, Round has created a series of tile designs for the Victoria line that can be used in varying tessellations – you can find some inside Blackhorse Road station's ticket hall. Round's work is influenced by both local resident William Morris's progressive views of the decorative arts and London Underground's commitment to design – particularly the aesthetic for the Victoria line in the 1960s.

Round was commissioned by Art on the Underground as part of 'Underline, Art & Music for the Victoria line'. Look out for more temporary commissions along the Victoria line in 2016.



Stratford station

Various artists

Temporary exhibitions, 2006–today

Art on the Underground's relationship with Stratford station and the local community began in 2006. Successive projects for this site have been commissioned over the last decade, as Stratford has undergone huge change, playing host to the Olympic and Paralympic Games in 2012.

Art on the Underground have worked with a series of artists who have engaged the local community in highly innovative ways. Commissions include Alan Kane (2008), Matt Stokes (2010), Bob and Roberta Smith and Tim Newton (2012), and Mel Brimfield and Gwyneth Herbert (2014/15). A new commission by Broomberg and Chanarin will be developed in 2017.



Woolwich Arsenal DLR station

Michael Craig-Martin, b. 1941

‘Street Life’, 2009

Michael Craig-Martin is one of the most respected figures of British contemporary art. Since the late 1970s, he has produced paintings, drawings and sculpture depicting mundane objects in a highly stylised and colourful manner.

For the newly-built DLR station Woolwich Arsenal, the ceramic artwork depicts a series of everyday objects – a mobile phone, a bunch of keys, a book – against a background of vibrant colour. Each tile was individually screenprinted to ensure consistency of colour throughout the installation.

The content, derived from Craig-Martin’s vocabulary of images, has been composed uniquely for Woolwich. Despite the different scale and function of each object in reality, the tiled artwork shows each the same size, carrying equal importance, opening up a conversation between representation and reality.

Commissioned by Modus Operandi

Artwork locations, commissions and photographic credits

1 Gloucester Road station

'An English Landscape (American Surveillance Base near Harrogate, Yorkshire)', Trevor Paglen, 2014

Photo: Thierry Bal

Location: District and Circle line platforms

2 Edgware Road station

'Wrapper', Jacqueline Poncelet, 2012

Photo: Thierry Bal

Location: Outside the Circle line branch of Edgware Road visible from the station platforms or from Chapel Street

3 Pimlico station

Pimlico tiles, Peter Sedgley, 1972

Photo: Thierry Bal

Location: the bench recesses on the Victoria line platforms

All London

Underground stations

'Labyrinth', Mark Wallinger, 2013

Photo: Thierry Bal

Visit art.tfl.gov.uk/labyrinth for individual locations of each artwork

4 St. James's Park station

'Night' (left) and 'Day' (right), Jacob Epstein, 1929

Photos: Thierry Bal

Location: 'Day' and 'Night' sit on the facade of the building, close to street level. The two sets of the four winds can be seen on the upper storeys

5 Embankment station

Enamel panels, Robyn Denny, 1988

Photo: Thierry Bal

Location: Northern, Bakerloo, District and Circle line platforms

6 Southwark station

'If history could be folded, where would you put the crease?', Richard Wentworth, 2014

Photo: Thierry Bal

Location: leaving the station turn right onto The Cut or left onto Blackfriars Road to see both billboards

7 Charing Cross station

'Cross for Queen Eleanor', David Gentleman, 1979

Photo: Thierry Bal

Location: Northern line platforms

8 Green Park station

'Sea Strata', John Maine, 2011

Photo: Thierry Bal

Location: by Piccadilly Exit (Southside), station canopy and associated buildings

9 Tottenham Court Road station

Eduardo Paolozzi, 1986

Photo: Thierry Bal

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

10 Tottenham Court Road station

Daniel Buren, 2016

Photo: Transport for London

Location: entrances from Oxford Street and Charing Cross Road and inside the ticket hall

11 King's Cross St. Pancras station

'Full Circle', Knut Henrik Henrikssen, 2011

Photo: Daisy Hutchison

Location: at the end of the Northern and Piccadilly line concourses when accessed via the Northern ticket hall

12 Hampstead Heath Overground station

'Evenings' Hill', Clare Woods, 2011

Photo: Thierry Bal

Location: platforms

13 East Finchley station

'The Archer', Eric Aumonier, 1940

Photo: Thierry Bal

Location: main entrance, visible
from Northern line platforms

14 Blackhorse Road station

'Shying Horse', David McFall, 1968

'Design Work Leisure',
Giles Round, 2016

Photo: Thierry Bal

Location: facing onto Blackhorse
Road. Tile designs by Giles Round
feature inside the ticket hall

15 Stratford station

'The Palace that Joan Built',
Mel Brimfield & Gwyneth
Herbert, 2015

Photo: Benedict Johnson

Location: mezzanine by the
entrance to the DLR

16 Woolwich Arsenal DLR station

'Street Life',
Michael Craig-Martin, 2009

Photo: Thierry Bal

Location: ticket hall and
platform level

'Artist at work' photographic credits

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Transport Museum collection
unless otherwise specified

1928–1929, 1940

St. James Park station, 1929

East Finchley station, 1940

Photo: Topical Press

1968

David McFall, Blackhorse
Road station, 1968

Photo: © The Estate
of David McFall R A

1986

Sir Eduardo Paolozzi & Duncan
Lamb, Tottenham Court Road
station, c. 1983

2011

'Full Circle', Knut Henrik Henriksen,
Kings Cross St. Pancras station, 2011

Photo: Daisy Hutchison

2012

Jacqueline Poncelet in her
studio, 2012

Photo: Benedict Johnson

2013

'Labyrinth', Mark Wallinger, 2013

Photo: Benedict Johnson

2016

Daniel Buren, Tottenham Court
Road station, 2016

Photo: Benedict Johnson

'Design Work Leisure',
Giles Round, 2016

Photo: Benedict Johnson

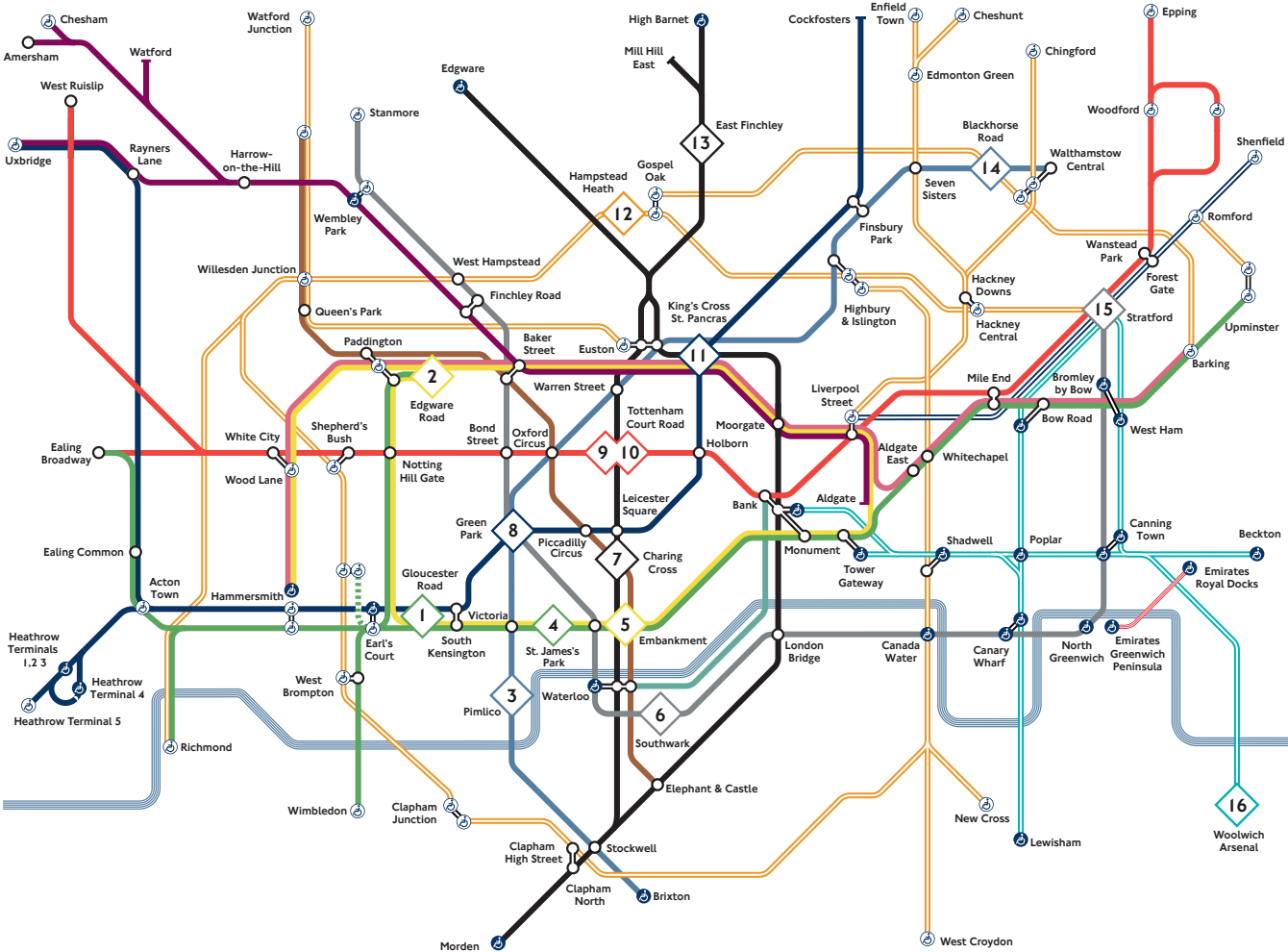
Notes

'Where there is life, there is art.
Art is not an affair of collectors
and connoisseurs, of scholars
and critics'... rather it is 'of the
people and by the people and
for the people.' Frank Pick.

As quoted in p.56, 'Frank Pick's
London'. Original reference,
'Report on the Hampstead
Garden Suburb Conference'.

'The Art Teachers' Guild Record'
vol 34 (Sept. 1917), p.11

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

Artists at work

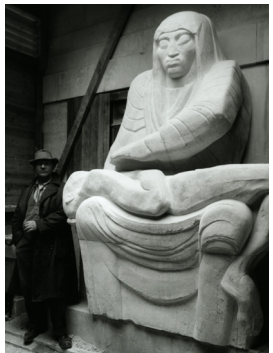


1928

Sculptor Henry Moore shown carving 'North Wind' for the facade at 55 Broadway, St. James's Park station

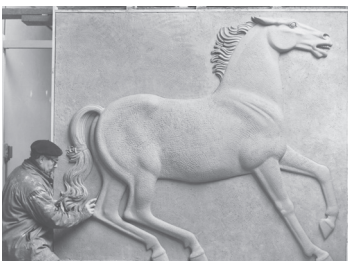
1929

Jacob Epstein poses with his sculpture 'Night' located on the north east facade of 55 Broadway, St. James's Park station



1940

Sculptor Eric Aumonier stands on a ladder beside 'The Archer' at East Finchley station, adding the finishing touches to the bow



1968

David McFall completing 'Shying Horse' at Blackhorse Road station



1986

Sir Eduardo Paolozzi (left) and Duncan Lamb inspecting work in progress on mosaics at Tottenham Court Road station

2011

The final touches are made to 'Full Circle' at King's Cross St. Pancras station



2012

Jacqueline Poncelet lays out the patterns for 'Wrapper' at Edgware Road station

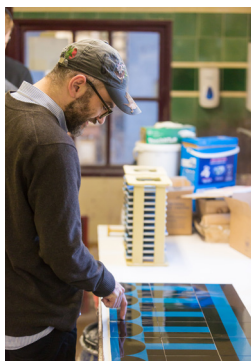


2013

Mark Wallinger visits
vitreous enamel
manufacturer during
the production
of 'Labyrinth'

2015

Daniel Buren inspecting his
sculptures at Tottenham
Court Road station



2016

Giles Round oversees
production of tiles for 'Design
Work Leisure' at Craven Dunhill
Jackfield's factory in Telford

Art on the Underground is London's largest art
programme. We bring art to everyone, everyday
through unique collaborations with world-class artists.

art.tfl.gov.uk