

ART ON THE  
UNDERGROUND

# SUMMER ART MAP



Art Fund\_

FRIEZE  
SCULPTURE

SCULPTURE  
IN THE CITY 2017

MAYOR  
OF LONDON



TRANSPORT  
FOR LONDON  
EVERY JOURNEY MATTERS

## Introduction

'Art should attend us everywhere that life flows and acts,' declared the Russian sculptor Naum Gabo, whose dynamic revolving fountain has been overlooking the Houses of Parliament outside St Thomas's Hospital since the mid 1970s. Certainly his words have never rung truer than in London this summer when throughout the capital an unprecedented number of the highest quality public artworks can be experienced by everyone and for free.

## Landmarks for London

A city's public art is its life blood, and London has an illustrious history of commissioning great and often adventurous artworks for many different sites and purposes. These include grand landmark commemorations of momentous events such as the then highly radical monument to the Great Fire of London designed by Christopher Wren or Edwin Lutyens' austere abstract First World War Cenotaph in Whitehall as well as more light-hearted interventions like the playfully whimsical Peter Pan statue installed in Kensington Gardens by JM Barrie or Eduardo Paolozzi's exuberant mosaics in Tottenham Court Road Underground station that so vividly celebrate the modern urban buzz.

## Summer initiatives

Now, thanks to four major art initiatives – Art on the Underground; The Fourth Plinth Programme in Trafalgar Square; Frieze Sculpture in Regent's Park and the annual Sculpture in the City Programme – works by some of the most important names in contemporary art are also animating London's streets, buildings, places and spaces. From David Shrigley's giant bronze thumbs-up which genially challenges the generals and monarchs in Trafalgar

Square; to Takuro Kuwata's uncanny multicoloured ceramic sculptures situated amidst the greenery of Regent's Park; Ryan Gander's mysteriously dangling aid parcel suspended from a tree by the ancient Church of St Helen's in Bishopsgate or Mark Wallinger's trail of enamel labyrinth signs placed in every London Underground station. Each of these multifarious works stand as testament to the limitless ways that public art can take over the city.

## New perspectives

Some of these pieces are permanent additions to the city's fabric, others are only in situ for a few months, but all have been selected to work with the specificities of their surroundings in order to capture the interest and attention of the broadest possible audience. Sometimes they offer a surprise, sometimes a provocation or a pause for thought. Some make us view our surroundings anew, others may raise a smile. At different times and for different people, responses can cover some or all of the above and more.

## A global Capital

But there can be no doubt that the status of London as a world capital for contemporary visual arts is confirmed by this current influx of internationally-acclaimed artists. The range of nationalities represented is also testament to the cosmopolitanism of the city which has always been open and welcoming to talent from all quarters – as quality artist Naum Gabo experienced when he found refuge here during the Second World War.

London has always been a place of oppositions and contrasts, where ancient history sits alongside

the shock of the new. Now it is a city in a state of flux and change. Such a complex, shifting and often cacophonous backdrop poses a considerable challenge for public art to make its voice heard and its presence felt in a way that is relevant to its context. It is therefore extremely exciting that there is so much excellent and impeccably installed work currently on offer which does exactly that, and which is available for us all to appreciate.

## Louisa Buck

Louisa Buck is a writer and broadcaster on contemporary art. She has been London Contemporary Art Columnist for The Art Newspaper since 1997 and is a regular reviewer on BBC radio and TV. She also writes a weekly visual arts column for Telegraph Luxury and was a judge for the 2005 Turner Prize. She has authored a number of books on contemporary art, alongside catalogue essays for institutions including Tate, Whitechapel Gallery, ICA London and the Stedelijk Museum in Amsterdam.

#SummerArtMap

# Art on the Underground

## Various Stations

For over 15 years Art on the Underground has commissioned contemporary art for the diverse publics of the London Underground. The programme is site responsive including permanent works and temporary interventions that inspire, captivate and invite our huge audiences to see their public spaces anew.

Temporary commissions include 'Life is a Laugh', a giant panda head installed on Gloucester Road's disused platform by Brian Griffiths in 2007; 'What is the City but the People?' a manual of quotes compiled by Jeremy Deller in 2009 that thoughtfully ruminate on life, time and humour which was designed to be read by staff amongst standard train announcements as a way of injecting an element of unpredictability into a journey. The cover of the pocket Tube maps, printed twice a year, places contemporary art in the hands of 12 million Tube users, previously commissioned artists include Yayoi Kusama, Eva Rothschild and Lily van de Stokker.

These are met at the other end of the spectrum with permanent artworks that range from Daniel Buren's extensive work for Tottenham Court Road station, to Turner Prize winning collective Assemble's mini regeneration commission at Seven Sisters station.

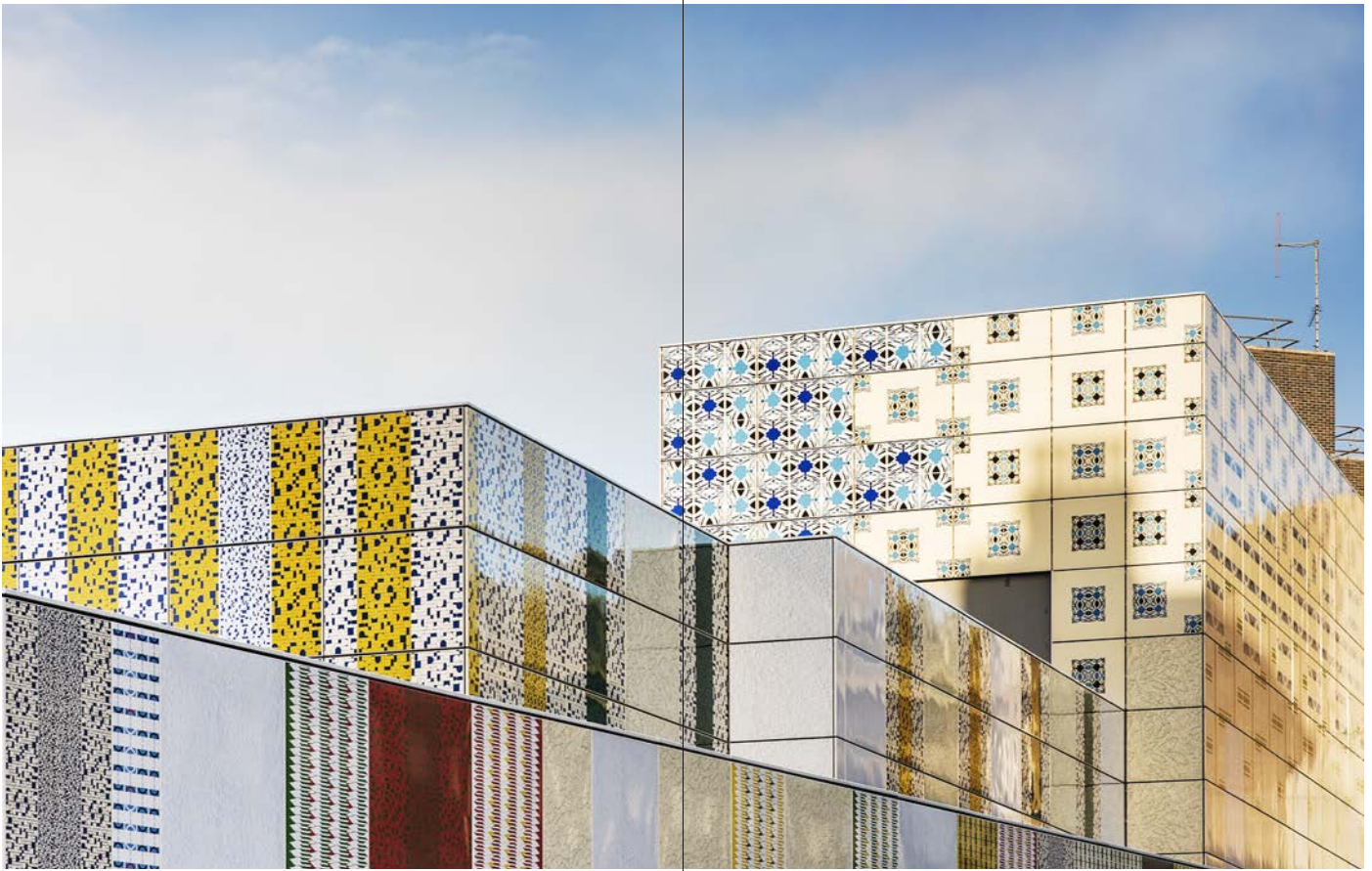
Art on the Underground continues a rich history of commissioning artists in the Underground since the early twentieth century including Paul Nash, Man Ray, Laszlo Moholy-Nagy and Enid Marx. Together the commissions mark moments in time, enabling conversations about the way we interact with the spaces and people around us.

[art.tfl.gov.uk](http://art.tfl.gov.uk)

Twitter: @aotulondon

Instagram: @artontheunderground

Facebook: artontheunderground



## 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.



## 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.

Commissioned by Art on the Underground





## Tottenham Court Road station

**Daniel Buren, b.1938**

'Diamonds and Circles', works 'in situ', 2017

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 recently restored mosaics, Tottenham Court Road station is now one of London's greatest spaces for public art.

Commissioned by Art on the Underground



## Piccadilly Circus station

### Langlands & Bell,

Ben Langlands b.1955; Nikki Bell b.1959

'Beauty < Immortality', 2016

Visionary London Transport CEO Frank Pick, whose designs have influenced London travel since 1906, is commemorated with a permanent memorial by Ben Langlands and Nikki Bell. Frank Pick was London Underground's Managing Director during the early twentieth century. Committed to good design he directly commissioned artists, illustrators and designers to produce works for London Underground.

Langlands & Bell's striking wall installation features the famous London Underground logo, the roundel, and solid bronze letters in Johnston Font, which was commissioned by Frank Pick in 1915 and is still used across the London transport network today.

The words of the artwork relate to Pick's philosophy on beauty, utility, goodness and truth, and were discovered by the artists in Pick's personal papers, which are conserved in the London Transport Archive. The memorial emphasises Langlands & Bell's shared conviction with Pick that the quality of our surroundings contributes decisively to our quality of life.

Commissioned by Art on the Underground  
and London Transport Museum





## Blackhorse Road station

**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 to create works along the length of this Underground line in 2016. Tile designs by Round can also be found at Victoria station and will be at Vauxhall station from late 2017.

Commissioned by Art on the Underground



# Mayor of London

## Charing Cross station

### The Fourth Plinth, Trafalgar Square

The Fourth Plinth is the UK's most celebrated public art commission. The programme invites world-class artists to make astonishing new works for the centre of the capital. An established icon for London, it brings out the art critic in everyone.

Located in Trafalgar Square, the Fourth Plinth was built in 1841 and was meant to hold a statue of William IV but, due to insufficient funds, it remained empty. In 1994, Prue Leith, then Chair of the Royal Society for the Arts and renowned London chef, wrote to the Evening Standard newspaper suggesting that something be done about this empty plinth.

This sparked a flurry of public debate, resulting in the first artwork, 'Ecce Homo' by Mark Wallinger five years later. In 1999 the Mayor of London's Fourth Plinth Programme has invited world-class artists to make sculptures for the plinth, where they can be seen for free by millions. Commissions have included: Marc Quinn's, Alison Lapper Pregnant, 2005; Thomas Schütte's, Model for a Hotel, 2007; Antony Gormley's, One & Other, 2009; Yinka Shonibare MBE's, Nelson's Ship in a Bottle, 2010; Elmgreen & Dragset's, Powerless Structures, Fig 101, 2012; Katharina Fritsch's, Hahn/Cock, 2013; Hans Haacke's, Gift Horse, 2015 and now David Shrigley's, Really Good.

[london.gov.uk/fourthplinth](http://london.gov.uk/fourthplinth)  
Twitter: @LDN\_gov / @LDN\_Culture  
Instagram: London Gov @ldn\_gov  
Facebook: London Gov



### David Shrigley, b.1968

#### 'Really Good', 2016

'Really Good', a ten-metre-high hand giving a thumbs up. It was unveiled by Mayor of London, Sadiq Khan, in September 2016. Cast in bronze, with the same dark patina as the other statues in Trafalgar Square, the thumb is disproportionately long, drawing attention to its own absurdity. Shrigley's ambition is that this simple gesture will become a self-fulfilling prophecy; that things considered 'bad' such as the economy, the weather and society, will benefit from a change of consensus towards positivity.

David Shrigley is best known for his distinctive drawing style, creating works that make satirical comments on everyday situations and human interactions. He provided the first artwork for the Mayor's #LondonIsOpen campaign on the Tube with 'London: Everyone welcome', which can still be seen across the network.

# Frieze Sculpture

**Regent's Park, Great Portland Street**  
**5 July to 8 October 2017**

From the playful to the political, discover 25 exceptional outdoor sculptures by leading modern and contemporary artists from around the world. These major works presented by distinguished galleries and selected by Clare Lilley, Director of Programme at Yorkshire Sculpture Park, will engage and enthral visitors.

This year's Frieze Sculpture artists are: Magdalena Abakanowicz, Rasheed Araeen, Reza Aramesh, Miquel Barceló, Sir Anthony Caro, John Chamberlain, Sir Tony Cragg, Michael Craig-Martin, Urs Fischer, Gary Hume, KAWS, Takuro Kuwata, Alicja Kwade, Mimmo Paladino, Sir Eduardo Paolozzi, Jaume Plensa, Thomas J Price, Peter Regli, Ugo Rondinone, Sarah Sze, Hank Willis Thomas, Bernar Venet, John Wallbank and Emily Young. Discover a selection of seven works in the following pages.

🎧 Take a tour through the park with Clare Lilley, and learn more about all 25 works, with Art Fund's Frieze Sculpture Audio Tour app. Download for free now.

For over a century Art Fund has supported UK museums and galleries by helping them buy and display works of art for everyone to enjoy. Art Fund is delighted to produce their Frieze Sculpture audio app again this year so that even more people can engage with outdoor sculpture.

Art Fund\_

FRIEZE  
SCULPTURE

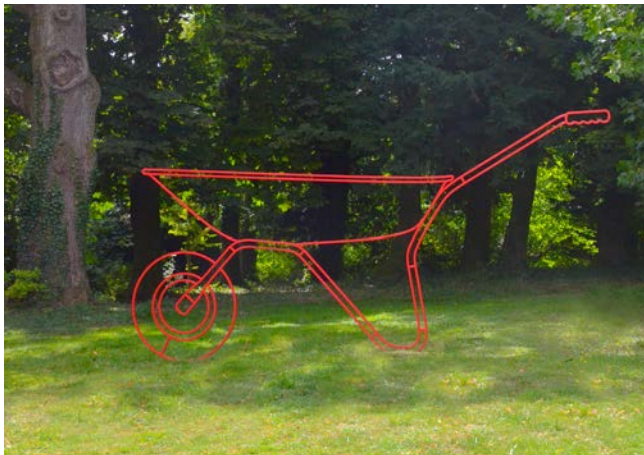


**Magdalena Abakanowicz, 1930–2017**

**'Standing Figure with Wheel', 1990**

Marlborough Fine Art

Eminent Polish artist Magdalena Abakanowicz died this year aged 86 and it is a privilege to have her work at Frieze Sculpture. Suffering at the hands of both fascist and communist forces, Abakanowicz's work is a powerful exploration of the human condition, the relationship between man and nature, and her experience of Poland's political upheavals. 'My work comes from the experience of crowds, injustice and aggression... I feel an affinity for art when it was made a form of existence, like when shamans worked in the territory between men and unknown powers...' Of 'Standing Figure with Wheel', she said, 'the single metal cast figure is of a material more lasting than time. Perhaps this sign left behind will be for others a lasting anxiety, a memory of our existence on the overpopulated planet. The face of the figure disappeared in the crowd. Its body is an incomplete trace of our spatial adherence to the material surrounding.'



**Michael Craig-Martin**, b.1941

'Wheelbarrow (red)', 2013

New Art Centre and Gagosian

British conceptual artist Michael Craig-Martin explores the relationship between objects and images, drawing on our habit to imagine familiar forms through symbols and pictures. For 'Wheelbarrow (red)', he has taken a commonplace object and transformed it into a flat 'sculpture of a drawing'. The artist explains, 'More than anything else I see myself as a sculptor – and this seemed to me a way of making drawings in a particularly sculptural way, where the drawing is physical, not just a mark or stain, but a hard material... the drawing becomes a construction.' Based in London, Craig-Martin has an eminent international presence and as a teacher at Goldsmiths College London, he has been a powerful influence on a generation of students known as the Young British Artists, including Gary Hume, Sarah Lucas and Damien Hirst.



**KAWS**, b.1974

'FINAL DAYS', 2013

Galerie Perrotin

KAWS' sculptures bring to mind dystopian cartoon characters; recognisable personalities from childhood, featuring his signature crosses for eyes and skull heads. At seven metres high and made in black-stained Afromosia wood, 'FINAL DAYS' is simultaneously toy-like and monstrous; a once bright, iconic character is magnified to colossal size, conveying power and energy. KAWS has developed a diverse career spanning graphic art, fashion and sculpture around his own vocabulary of humanoid figures. These large outdoor works extend ancient practices of placing in the public realm huge figurative sculptures that capture attention. Continuing the tradition of Pop Art, his influential work crosses painting, sculpture and printmaking with merchandise, fashion and toy production, drawing from art history and popular culture.





**Takuro Kuwata**, b.1981

'Untitled' and 'Untitled', both 2016

Alison Jacques Gallery and Salon 94

Formed from porcelain, stone, glaze, pigment, steel, gold and lacquer, and reaching almost three metres in height, these sculptures are highly ambitious achievements in ceramic production. Takuro Kuwata refers to his works as tree sculptures, intended to be exhibited outside. Using the largest kiln in Japan, Kuwata adapts traditional Japanese techniques such as 'ishi-haze', adding oversized rocks and volcanic stones so that when they overheat in the kiln they rupture, melt and explode; and 'kairagi', using excessive coloured glaze to create random dripping and cracking. In these ways, Kuwata transforms conventional pottery into sculpture, producing brightly coloured forms that use and undermine Japanese aesthetics, while recalling the recent turbulent past of his home country.



**Alicja Kwade**, b.1979

'Big Be-Hide', 2017

kamel mennour

Berlin-based Alicja Kwade makes sculpture, installations, photographs and videos. Her work is about discovery and in questioning the laws of physics, time and the structure of reality, she explores the borders between science and suspicion and everything in-between. Kwade encourages visitors to play mind exercises such as thought experiments with space and time, games with architecture and science. 'I try to freeze... to make time readable from both directions – from past to present, and from present to future. To kind of make it physical,' she says. This installation is an invitation to jump into parallel worlds; opening up endless possibilities, it calls for an imaginative exploration of what is real and what is not. Alicja Kwade has a solo exhibition this October at kamel mennour, London.





**Thomas J Price, b.1981**

**'Numen (Shifting Votive One)', 2016**

Hales London New York

Price's figurative sculptures function as psychological portraits of his imagined subjects – usually male, usually black – whose features are in fact an amalgamation of sources: observed individuals, 'types' represented in the media, and ancient, classical and neo-classical sculptures. Across these works, Price plays with methods of presentation, material, scale, and detail and challenges viewers' expectations and assumptions. Bronze statues often represent and commemorate people of significance, predominantly white men, whereas Price's subjects are anonymous and, like him, of African origin. Through casting the heads in grey aluminium and placing them on marble plinths, Price knowingly implies status and power. Furthermore, 'numen' is the Latin term for 'divine presence', conveyed by the meditative fortitude of each head and their relationship to one another.

## Other works

**Rasheed Araeen**

'Rang Baranga', 1969–2017  
Grosvenor Gallery

**Reza Aramesh**

'Metamorphosis – a study in liberation', 2017  
Leila Heller Gallery

**Miquel Barceló**

'Gran Elefandret', 2008  
Acquavella Galleries

**Anthony Caro**

'Erl King', 2009  
Annely Juda Fine Art

**John Chamberlain**

'FIDDLERSFORTUNE', 2010  
Gagosian

**Tony Cragg**

'Stroke', 2014  
Holtermann Fine Art

**Urs Fischer**

'Invisible Mother', 2015  
Gagosian

**Gary Hume**

'Bud', 2016  
Sprüth Magers  
and Matthew Marks

**Mimmo Paladino**

'Untitled', 1989  
Waddington Custot Galleries

**Eduardo Paolozzi**

'Vulcan', 1999  
Pangolin

**Jaume Plensa**

'Tribute to dom Thierry  
Ruinart', 2016  
Ruinart Champagne

**Peter Regli**

'Reality Hacking No 348', 2017  
Lévy Gorvy

**Ugo Rondinone**

'summer moon', 2011  
Sadie Coles HQ

**Sarah Sze**

'Untitled', 2017\*  
Victoria Miro  
\*In place from 2 to 8 October

**Hank Willis Thomas**

'Endless Column', 2017  
Ben Brown Fine Arts

**Bernar Venet**

'17 Acute Unequal Angles', 2016  
Blain|Southern

**John Wallbank**

'Untitled (Sewn Cube)', 2016  
Arcade

**Emily Young**

'Planet', 2012  
Bowman Sculpture

# Sculpture in the City

## Aldgate, Bank, Fenchurch Street and Liverpool Street stations

Sculpture in the City is the City of London's annual free public art programme set amongst iconic architectural landmarks including the Leadenhall Building (aka the Cheesegrater) and the Lloyd's building by Richard Rogers.

Now in its seventh year, the critically acclaimed initiative returns for the seventh edition with cutting edge contemporary works by internationally renowned artists, including Damien Hirst, Gavin Turk and Ryan Gander.

Playing with the architecture, history, light and open spaces of the City of London, the open-air exhibition invites visitors to explore this part of the City. All sixteen artworks will be on display until May 2018.

For further information on all artworks on show and how to find them, visit [cityoflondon.gov.uk/sculptureinthecity](http://cityoflondon.gov.uk/sculptureinthecity), or keep an eye out for the onsite signage.

Sculpture in the City in partnership with **SMARTIFY**.

Download the app and scan the sculptures to uncover the great stories behind them.

[cityoflondon.gov.uk/sculptureinthecity](http://cityoflondon.gov.uk/sculptureinthecity)  
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Generously supported by Aeroplastic Gallery, Blain|Southern, Cass Sculpture Foundation, DomoBaal Gallery, Hauser & Wirth, Hignell Gallery, Gazelli Art House, Helical Plc, Kevin Killen, Leadenhall Market, l'étrangère, Lisson Gallery, MTEC, Parafin, Price & Myers, The Approach and William Bennington Gallery.



**Ryan Gander, b.1976**

'Never has there been such urgency,  
or The Eloquent and the Gaga'  
(Alchemy Box # 45), 2014

I Great St Helen's, London EC3A 6HX

Nearest Tube stations: Aldgate, Liverpool Street,  
Monument

An air-dropped aid parcel suspended from a tree  
by its parachute.

The parcel contains items relating to the subject of  
the 'disparity between research based practices and  
production based practices; the polarity between  
the conceptual void of the merely retinal and the  
conceptual significance of the object as carrier;  
and the gulf between learning to speak with great  
articulation and eloquence and the incoherency  
of stuttering and stammering a chain of unrelated  
words at great volume'.

The contents of the aid parcel are listed on an  
etched, metal plaque placed nearby.



**Paul McCarthy, b.1945**

'Apple Tree Boy Apple Tree Girl', 2010

I Undershaft, London EC3P 3DQ

Nearest Tube stations: Aldgate, Liverpool Street,  
Monument

Paul McCarthy's 'Apple Tree Boy Apple Tree Girl'  
(2010) belongs to the artist's 'Hummel' series,  
executed on a monumental scale. The kitsch mid-  
century German figurines depict rosy-cheeked  
children in idyllic repose. In McCarthy's world, this  
Aryan naïveté becomes a target for parody, and  
ultimately, defilement and disfigurement. The figures  
deformed innocence suggests the conditioning of  
children, from Hitler youths to contemporary, TV-  
addled teen consumers. The miniature Adam and  
Eve find themselves reborn as 18 foot Überkinder;  
they remain only a suggestion of their former selves,  
sweetly deformed to the point of abstraction. The  
implicit naïveté of the Hummel motif is materially  
deconstructed, portraying a sophisticated fall from  
grace for these darling figures, in simultaneously  
literal and metaphorical terms.



**Kevin Killen**, b.1977

'Tipping Point', 2016

The Leadenhall Building, 122 Leadenhall Street,  
London, EC3V 4AB

Nearest Tube stations: Bank, Liverpool Street,  
Monument

In the 'Cartography' series of work, Kevin Killen observed and photo-documented the city, studying the outlines created by city lights. Walking, photographing and recording, the non-stop nature of the city is documented through endless small events and incidents. Long-exposure photographs capture objects and people as black marks obstructing the lights of the city.

The artist later 'translates' these images into three-dimensional neon installations, with the city sounds correlated to match the sequence of the neon as it turns on and off.



**Mhairi Vari**, b.1970

'Support for a Cloud', 2017

One Lime Street, London EC3M 7HA (The Lloyd's Building) and corner of Lime Street and Fenchurch Avenue EC3M 7NP

Nearest Tube stations: Bank, Liverpool Street,  
Monument

Support for a Cloud plays across ideas of macro and micro – referencing concepts rooted in the natural sciences from cosmological formation to that of the insect cocoon.

The artwork which is hung in three different locations is intended to inhabit the urban environment with its alien, nest-like structures that play on synthetic/organic forms. The visibly complex surface of these cocoon-like structures is generated by loops of agglomerated tape. The surface is alluring, even seductive and gently catches both daylight and artificial light, which animate the work further. These works are like small pieces of architecture inhabiting the manmade environment like nests or protective cocoons.





# **Damien Hirst, b.1965**

## **‘Temple’, 2008**

Cullum Street, London EC3M 7JJ

Nearest Tube stations: Bank, Monument, Tower Hill

‘Temple’ is a 21-foot painted bronze sculpture that weighs over three tonnes. Made in 2008, it presents a male torso whose partial exposure reveals the underlying musculature and organs. The artwork illustrates Hirst’s long-standing interest in anatomical models, which were initially featured alongside pharmaceutical packaging and specimen jars in his early ‘Medicine Cabinet’ series.

‘Temple’ succeeds other monumental anatomical models made by Hirst, including ‘Hymn’ (1999–2005), which was inspired by a model belonging to Hirst’s son, Connor. The artist explains: ‘I loved it that it was [like] a toy [...] similar to a medical thing, but much happier, friendlier, more colourful and bright.’<sup>1</sup>

<sup>1</sup> Damien Hirst cited in Damien Hirst and Gordon Burn, ‘On the Way to Work’ (Faber and Faber, 2001), 147

# **Full list of works**

## **Daniel Buren**

‘4 colours at 3 metres high situated work’, 2011  
Lisson Gallery

## **Fernando Casasempere**

‘Reminiscence’, 2017  
Parafin

## **Martin Creed**

‘Work No. 2814’, 2016  
Hauser & Wirth

## **Ryan Gander**

‘Never has there been such urgency, or The Eloquent and the Gaga – (Alchemy Box # 45)’, 2014  
Lisson Gallery

## **Damien Hirst**

‘Temple’, 2008  
Private Collection

## **Kevin Killen**

‘Tipping Point’, 2016  
Kevin Killen

## **Yayoi Kusama**

‘Flowers that Bloom Tomorrow’, 2010  
Courtesy: Yayoi Kusama and Victoria Miro Gallery

## **Paul McCarthy**

‘Apple Tree Boy Apple Tree Girl’, 2010  
Hauser & Wirth

## **Nathaniel Rackowe**

‘Black Shed Expanded’, 2014 / 2016  
William Benington Gallery

## **Peter Randall-Page**

‘Envelope of Pulsation (For Leo)’, 2017  
Hignell Gallery

## **Recycle Group**

‘Falling into Virtual Reality’, 2016  
Gazelli Art House

## **Bosco Sodi**

‘Untitled’ x3, 2012–2015  
Blain|Southern

## **Karen Tang**

‘Synapsid’, 2014  
l’ètrangère

## **Gavin Turk**

‘Ajar’, 2011  
Aeroplasic Gallery

## **Mhairi Vari**

‘Support for a Cloud’, 2017  
DomoBaal Gallery

## **Mark Wallinger**

‘The Black Horse’, 2015  
Hauser & Wirth

## **Gary Webb**

‘Dreamy Bathroom’, 2014  
The Approach, London and Cass Sculpture Foundation

# Artwork locations and photographic credits

## Art on the Underground

### 1 Edgware Road station

**Jacqueline Poncelet**

'Wrapper', 2012

Photograph: Thierry Bal

Edgware Road station (I)

### All London Underground stations

**Mark Wallinger**

'Labyrinth', 2013

Photograph: Thierry Bal

### 2 Tottenham Court Road station

**Daniel Buren**

'Diamonds and Circles',  
works 'in situ', 2016

Photograph: Thierry Bal

© Daniel Buren

– ADAGP Paris 2017

### 3 Piccadilly Circus station

**Langlands & Bell**

'Beauty < Immortality', 2016

Photograph: Thierry Bal

© TFL

### 4 Blackhorse Road station

**Giles Round**

'Design Work Leisure', 2016

Photograph: Thierry Bal

## Mayor of London

### 5 Charing Cross station

**Fourth Plinth, Trafalgar Square**

**David Shrigley**

'Really Good', 2016

Commissioned for the

Mayor of London's

Fourth Plinth Programme

Photograph: Gautier Deblonde

## Public Art across London

**Jean Dubuffet**

'Tour aux récits', 1973

(after maquette dated

19 July 1973) (1973)

Waddington Custot Galleries,

Frieze Sculpture 2016

Courtesy: Linda Nyland/Frieze

Photograph: Linda Nyland

**Yayoi Kusama**

'Flowers that Bloom Tomorrow'

2010

Courtesy: Yayoi Kusama

and Victoria Miro Gallery

## Frieze Sculpture

### 6 Regent's Park,

**Great Portland Street**

### 6a Magdalena Abakanowicz

'Standing Figure with Wheel',

1990

Photograph: Kevin O'Dwyer

### 6b Michael Craig-Martin

'Wheelbarrow (red)', 2013

© Michael Craig-Martin

Courtesy: New Art Centre

and Gagosian

### 6c KAWS

'FINAL DAYS', 2013

Courtesy: the artist and

Yorkshire Sculpture Park

Photograph: Jonty Wilde

### 6d Takuro Kuwata

'Untitled' and 'Untitled', both

2016

Courtesy: Alison Jacques

Gallery, London and Salon 94,

New York

### 6e Alicja Kwade

'Big Be-Hide', 2017

© Alicja Kwade

Courtesy: The artist and kamel

mennour, Paris/London

### 6f Thomas J Price

'Numen (Shifting Votive One)',

2016

© Thomas J Price

Courtesy: the artist and Hales

London, New York

## Sculpture in the City

### 7 Aldgate, Bank,

**Fenchurch Street and**

**Liverpool Street stations**

### 7a Ryan Gander

'Never has there been such

urgency, or The Eloquent

and the Gaga – (Alchemy Box

#45)', 2014

Lisson Gallery

© Ryan Gander

Courtesy: Lisson Gallery

### 7b Paul McCarthy

'Apple Tree Boy Apple Tree Girl',

2010

Houser and Wirth

© Paul McCarthy

Courtesy: the artist

and Hauser & Wirth

Photograph: Jens Kirchner

### 7c Kevin Killen

'Tipping Point' 2016

Courtesy: the artist

Photograph: Simon Mills

### 7d Mhari Vari

'Support for a Cloud', 2017

DomoBaal Gallery

Courtesy: the artist

and DomoBaal

### 7e Damien Hirst

'Temple', 2008

Private Collection

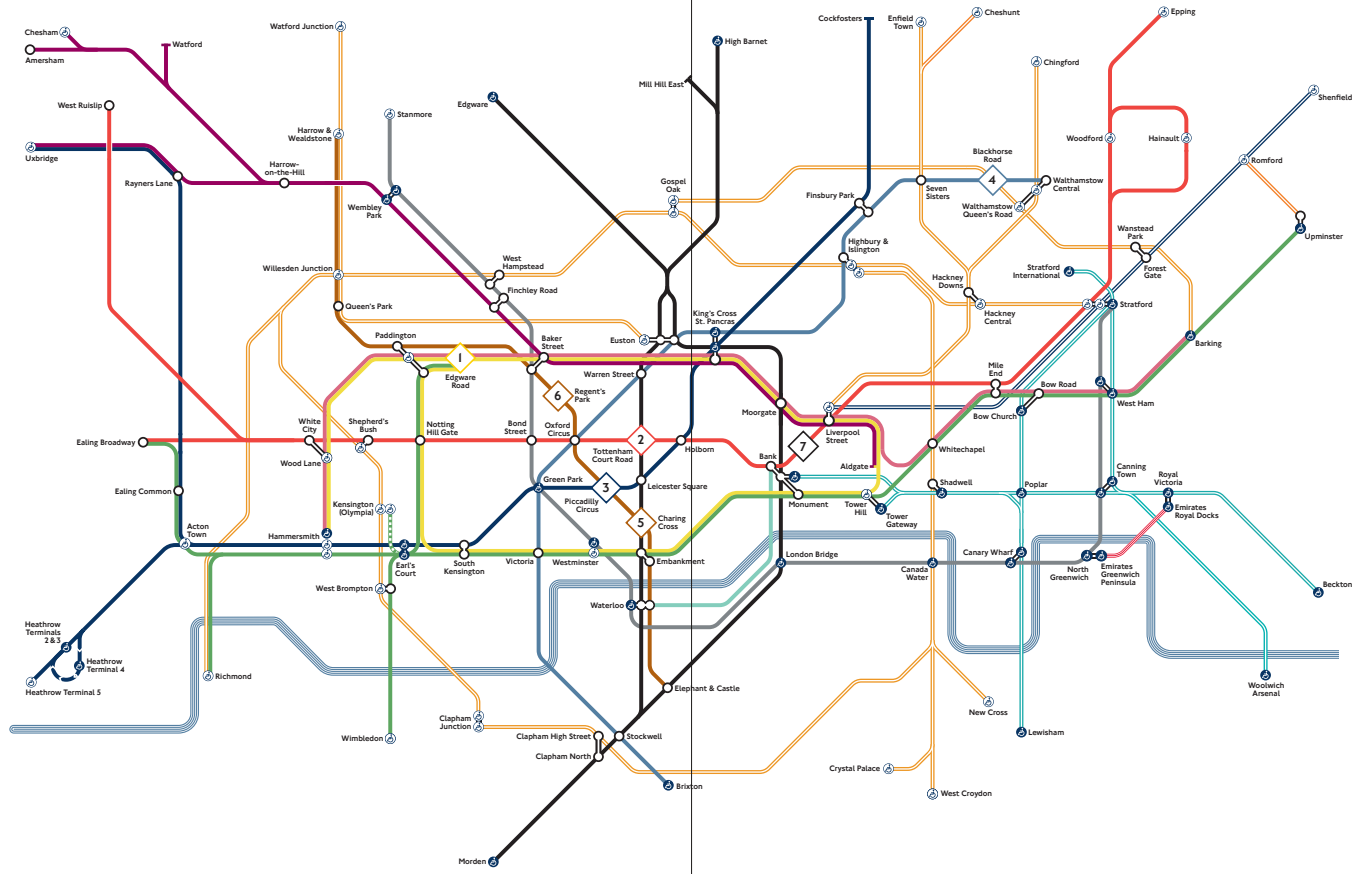
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Photograph: Prudence Cuming

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- |                          |                      |                |                     |
|--------------------------|----------------------|----------------|---------------------|
| ◇ Art on the Underground | ■ Bakerloo           | ■ Jubilee      | ■ Waterloo & City   |
| ○ Interchange stations   | ■ Central            | ■ Metropolitan | ■ DLR               |
| ♿ Step-free access       | ■ Circle             | ■ Northern     | ■ Emirates Air Line |
|                          | ■ District           | ■ Piccadilly   | ■ London Overground |
|                          | ■ Hammersmith & City | ■ Victoria     | ■ TfL Rail          |

To see a complete version of the Transport for London map and for more information visit [tfl.gov.uk](https://www.tfl.gov.uk)

## Public Art across London



**Yayoi Kusama**  
'Flowers that Bloom Tomorrow', 2010  
Sculpture in the City



**Jean Dubuffet**  
'Tour aux récits', 1973  
Frieze Sculpture Park



**Daniel Buren**  
'Diamonds and Circles',  
works 'in situ', 2017  
Art on the Underground



**David Shrigley**  
'Really Good', 2016  
The Fourth Plinth