

Art on the Underground announces ambitious 2020 programme including new works by Phyllida Barlow, Helen Johnson, Lucy McKenzie, Vivian Suter, and Elisabeth Wild

Programme will feature a series of new site-specific commissions that explore the importance of time, space and material

PRESS RELEASE

26 November 2019

Art on the Underground 2020 Programme

In 2020 Art on the Underground will present major site-specific commissions by Lucy McKenzie, Vivian Suter, and Helen Johnson alongside two Pocket Tube map covers by Elisabeth Wild and Phyllida Barlow. 2020 marks Art on the Underground's 20th anniversary, a key milestone celebrating its history of working with prominent contemporary artists as a leading commissioner of public art.

In an oversaturated world of 24/7 connectivity and the fleeting nature of digital media, the 2020 programme seeks to create space for quiet contemplation, reflection and solitude. Acting as a rebuttal against the constant commodification of our attention the programme prizes time, space and material to reimagine how we interact not just with each other but the world around us.

Bringing leading international artists to London, Art on the Underground's programme invites the public to step out of their daily routine and observe our civic spaces anew. Major commissions situated across London include:

- For her first UK public commission, **Lucy McKenzie** will take over the iconic Art Deco Sudbury Town station
- **Vivian Suter** will create her first public commission in the UK comprised of over 120 new paintings at Stratford station
- **Helen Johnson's** intricate painting marks the fourth commission in the Brixton series using local murals from the 1980s as inspiration
- For the spring pocket Tube map, **Elisabeth Wild** will create a new collage inspired by London Underground architecture in colours that recall the luscious landscape of her home in Guatemala
- **Phyllida Barlow** will use her daily practice of drawing to create a unique composition for the autumn pocket Tube map

Utilising the unique heritage site of Sudbury Town station, **Lucy McKenzie** will create a suite of original art works that will interact with the station's history and architectural design features to create a 'period stage set'. From large graphic billboards, a bespoke architectural model to silk-screen posters and two permanent ceiling murals, McKenzie employs labour-intensive craft and applied art techniques to heighten the physical beauty and period features of the space in a new and subtle way. Through these intricate modes of production, she encourages the viewer to scrutinise and adopt a more meditative perception as they move through the station. The work will launch on 2 April 2020 and be on view for 12 months.

On 18 June 2020, **Vivian Suter** will create a cathartic temple-like installation for Stratford station made from raw un-stretched paintings suspended from the station's architecture. Painted outside in Suter's garden and studio— a former coffee plantation on the banks of Lake Atitlan in rural Guatemala – Suter allows the environmental elements to interact with the surfaces of her paintings, leaving traces of the natural flora and fauna to adhere to the canvas so they almost take on a life of their own; moving, crawling, crumpling. The installation, which will be on view for 12 months, will hang like a canopy, a small part of tropical Guatemala in a busy urban environment, inviting solitude and creating space to slow down and return to our senses.

Melbourne-based **Helen Johnson's** work, which will launch on 17 September 2020 and be on view for 12 months, will be the fourth commission in the Brixton series which uses the local murals from the 1980s as inspiration. Johnson's intricate and densely layered paintings investigate ideas around colonial legacy and the construct of national identity. Her exquisitely crafted textured surfaces, fragmented forms and non-narrative approach opens up a space for quiet contemplation and thought.

Elisabeth Wild will create a new work for the cover of the spring edition of the pocket Tube map. Wild's collages are made from cuttings from magazines in art, fashion and lifestyle magazines creating geometric forms in kaleidoscopic colours that recall the luscious landscape of her home in Guatemala. Launching in conjunction with Vivian Suter at Stratford, the mother-daughter pair frequently exhibit together.

British sculptor **Phyllida Barlow** will create a new cover design for the autumn Tube map. Best known for her immersive large-scale installations, drawing is an integral part of her practice. The intense physicality of her sculptural work is evident in her drawings where she employs bold washes of vibrant colour and a variety of media from pencil, charcoal, pastel and watercolour. Relishing the freedom that drawing affords her these works on paper allow Barlow to engage directly with the materials.

Eleanor Pinfield, Head of Art on the Underground, commented: *"Bringing leading international artists to the spaces of London Underground, the 2020 programme invites a focus on our individual experience of the physical environment. These major new artworks create rich, reflective encounters*

that re-cast the Tube as a site of leisure and reflection, giving millions of Londoners space for contemplation amidst our 'always on' culture."

Deputy Mayor for Culture and the Creative Industries, Justine Simons said: *"Art on the Underground continues to transform the Tube into London's largest gallery, showcasing creative talent from across the city and around the world, ensuring that our rich cultural heritage is made open and available to all.*

"I am thrilled to see the line-up of artists commissioned for the 2020 programme and I am sure Londoners will look forward to enjoying more awe-inspiring art as they travel across the city."

Notes to Editors

About Art on the Underground

Art on the Underground invites artists to create projects for London's Underground that are seen by millions of people each day, changing the way people experience their city. Incorporating a range of artistic media from painting, installation, sculpture, digital and performance, to prints and custom Tube map covers, the programme produces critically acclaimed projects that are accessible to all, and draw together London's diverse communities. Since its inception in 2000, Art on the Underground has presented commissions by UK-based and international artists including Njideka Akunyili Crosby, Tania Bruguera, Jeremy Deller, Yayoi Kusama, Laure Prouvost and Mark Wallinger, allowing the programme to remain at the forefront of contemporary debate on how art can shape public space. Art on the Underground is funded by Transport for London.

Lucy McKenzie's commission is supported by Outset Contemporary Art Fund.

About Outset Contemporary Art Fund

Outset Contemporary Art Fund is an international philanthropic organisation which has championed innovative private/ public partnerships for over 16 years, in support of the creative ecosystem. Outset achieves this vital role by pooling donations from entrepreneurial patrons and engaged partners to support new art for the widest possible audiences. Addressing the complex pressures facing the creative community globally today, Outset's presence in 8 countries supports art projects benefiting urban and regional communities, artists and curators, keynote publications, and the Outset-led initiative Studiomakers, in support of the Mayor of London's mission to safeguard affordable space for artists and creative professionals for the long term.

Artist biographies

Phyllida Barlow (b. 1944 Newcastle, United Kingdom) lives and works London. Barlow studied at Chelsea School of Art, London (1960–63) and then the Slade School of Fine Art, London (1963–66) where she mentored generations of British artists over a 40-year career and is now Emeritus Professor of Fine Art. Recent international major exhibitions include *cul-de-sac*, Royal Academy of Arts, London, UK (2019); *Phyllida Barlow: prop*, High Line Art, New York, USA (2018); *Folly*, British Pavilion, La Biennale di Venezia, Venice, Italy (2017); *demo*, Kunsthalle Zurich, Zurich, Switzerland (2016); Nasher Sculpture Center, Dallas, USA (2015); *dock*, Duveens galleries commission Tate Britain, London, UK; *TIP*, Carnegie International, Carnegie Museum of Art, Pittsburgh, USA (2013); Des Moines Art Centre, Iowa, USA (2013); Norton Museum of Art, Florida, USA (2013); New Museum, New York, USA (2012); Ludwig Forum Aachen, Germany (2012); Kunstverein Nurnberg, Germany (2011); BAWAG Contemporary Vienna, Austria (2010); and Baltic Centre for Contemporary Art, Newcastle, UK (2004). She became a Royal Academician in 2011 and was made a CBE for her services to the arts. She is represented by Hauser & Wirth.

Helen Johnson (b. 1979 in Melbourne, Australia) lives and works in Melbourne. Johnson received her BFA Painting (Hons) from Royal Melbourne Institute of Technology, Melbourne, Australia and a PhD in Fine Art from Monash University, Melbourne, Australia in 2014. Selected solo exhibitions

include: *Ends*, New Museum, New York, USA (2017-18); Institute of Contemporary Art, London, UK (2017); *Barron Field*, Glasgow International, Scotland (2016); *Cafe Fatigue*, Sutton Gallery, Melbourne, Australia (2015); *The body is through*, Laurel Gitlen, New York, USA (2015); *Slow Learners*, Château Shatto, Los Angeles, USA (2015); *Ex-execs*, Minerva, Sydney, Australia (2014); *Time Flies*, Sutton Projects, Melbourne, Australia (2014); *Just Paintings*, Westspace, Melbourne, Australia (2014); *Problem History*, MADA Gallery, Monash University, Melbourne, Australia (2014); *Time enough for love*, Chapter House Lane, Melbourne, Australia (2013); *Meantime*, Sutton Gallery, Melbourne, Australia (2013); *Air to Surface*, Prism, Los Angeles, USA (2013); *Dead Metaphor*, ACME Project Space, London, UK (2012); and *Universal Remote*, Y3K Gallery, Melbourne, Australia (2011). Selected group exhibitions include: *Painting. More Painting*, Australian Centre for Contemporary Art, Melbourne, Australia (2016); *TarraWarra Biennial: Endless Circulation*, TarraWarra Museum of Art, Victoria, Australia (2016); *I wish I never kissed that frog*, Jeanine Hofland, Amsterdam, The Netherlands (2015); *Relational Changes*, Christine König Galerie, Vienna, Austria (2015); and *Faux Museum*, C3 Contemporary Art Space, Melbourne, Australia (2014). She is represented by Pilar Corrias, London.

Lucy McKenzie (b.1977 Glasgow, Scotland) lives and works in Brussels. McKenzie studied at Duncan of Jordanstone College of Art and Design, Dundee, Scotland (1995-99) and Van Der Kelen Logelain High School for Decorative Painting, Belgium (2007-8). In 2007 she formed Atelier E.B with artists Beca Lipscombe and Bernie Reid. Selected solo exhibitions include: *Giving Up The Shadows On My Face*, Cabinet, London, UK (2019); *Atelier E.B passer-by*, Serpentine Galleries, London, UK (2018) which toured to Lafayette Anticipations, Paris, France (2019); *Lucy McKenzie: La Kermesse Héroïque*, Istituzione Fondazione Bevilacqua La Masa, Palazzetto Tito, Venice, Italy (2017); *Lucy McKenzie: Inspired by Inspired by*, Galerie Buchholz, New York, USA (2016); *Lucy McKenzie: Inspired by an Atlas of Leprosy*, Galerie Buchholz, Berlin, Germany (2015); *focus: Lucy McKenzie*, The Art Institute of Chicago, USA (2014); *Lucy McKenzie - Something They Have to Live With*, Stedelijk Museum, Amsterdam, The Netherlands (2013); *Lucy McKenzie*, Galerie Micheline Szwajcer, Belgium, Antwerp (2012); *Lucy McKenzie: Slender Means*, Galerie Buchholz, Cologne, Germany (2010); *Lucy McKenzie: The Editions*, Museum Ludwig, Cologne, Germany (date); and *Projects 88: Lucy Mckenzie*, The Museum of Modern Art, New York, USA (2008). Select group exhibitions include: *The Painting Show* (British Council touring exhibition), CAC, Vilnius (2016); *Generation: 25 Years of Contemporary Art in Scotland*, National Galleries of Scotland, Edinburgh, Scotland (2014); *A Machinery For Living* (with Atelier E.B, curated by Walead Beshty), Petzel Gallery, New York, USA (2014); *Painting Now*, Tate Britain, London, UK (2013); The Artist's Institute, New York, USA (2013); *A Bigger Splash*, Tate Modern, London, UK (2012); *Print/Out*, MoMA, New York, USA (2012); and *The Associates*, Dundee Contemporary Arts, Dundee, Scotland (2009). She is represented by Cabinet, London and Galerie Buchholz, Berlin/Cologne/New York.

Vivian Suter

Vivian Suter (Argentina, 1949) is a painter who works in collaboration with nature. Born in Buenos Aires, Suter grew up in Switzerland, and relocated to Lake Atitlán in Guatemala since the early 1980's. She has participated in documenta 14 in Athens, Greece and Kassel, Germany, La Gran Bial Tropical 2 in San Juan, Puerto Rico (where the jury awarded her a Golden Pineapple), as well as the 31 Bial de São Paulo, Brazil. Her recent solo and two person shows include *El Bosque Interior*, The Art Institute, Chicago, USA (2018-2019); *Canícula*, The Power Plant, Toronto, Canada (2018); *Brotan claveles las solapas* (with Elisabeth Wild), Museo El ECO, Mexico City, Mexico (2017); *Vivian Suter and Elisabeth Wild* (with Elisabeth Wild), Karma International, Los Angeles, USA (2017); *The Wind, The Rain, The Volcanoes*, The Jewish Museum, NY, USA (2017); *Monstera Deliciosa* (with Elisabeth Wild), Proyectos Ultravioleta, Guatemala City, Guatemala (2016); *Lejos*, House of Gaga, Mexico City, Mexico (2015); *Panajachel* (with Elisabeth Wild), The Mistake Room, Los Angeles (2015); and *Intrépida* (with Elisabeth Wild), Kunsthalle Basel, Basel, Switzerland (2014). She is currently exhibiting at the Institute of Contemporary Art, Boston. In the coming year, solo of installations of her paintings will be staged at Tate Liverpool, Liverpool, United Kingdom, and Camden Arts Centre, London, United Kingdom. Her work is in the permanent collections of the Solomon R. Guggenheim Museum, NY; The Art Institute of Chicago, Chicago; the Museum of Contemporary Art Chicago, Chicago; The Jewish Museum, NY; MUDAM Luxembourg; and the Cnap France.

Elisabeth Wild

At 97 years of age Elisabeth Wild (Vienna, 1922) lives and works in Lake Atitlán in Guatemala. Although she is best known for her collages made out of magazine cutouts, she has worked in a variety of mediums and formats over the years, which include painting, drawing, ceramics, jewelry, textile and industrial design, and sculpture. Her recent solo and two-person shows include *Canícula* (with Vivian Suter), The Power Plant, Toronto (2017); *Fantasías*, Sterna, Nisyros, Grecia (2018); *Fantasía*, NuMu, Guatemala City (2017); *Monstera Deliciosa* (with Vivian Suter), Proyectos Ultravioleta, Guatemala City (2016); *Panajachel* (with Vivian Suter), The Mistake Room, Los Angeles (2015); *Fantasías 2* (with Vivian Suter) Kunsthalle Basel, Basel (2014); and *Elisabeth Wild*, Proyectos Ultravioleta, Guatemala City (2014). She has participated in museum group shows at the Art Institute, Chicago, USA; Museo Tamayo, Mexico City, Mexico; and Museo de Arte y Diseño Contemporáneo, San Jose, Costa Rica, and in documenta14 in Athens, Greece, and Kassel, Germany.

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