

ART ON THE UNDERGROUND

Jacob Epstein

Henry Moore

Eric Gill

Alexandre da Cunha

Eric Aumonier

Larry Achiampong

ART MAP

Jacqueline Poncelet

Knut Henrik Henriksen

Clare Woods

Daniel Buren

Eduardo Paolozzi

Giles Round

Assemble & Matthew Raw

John Maine

Robyn Denny

David Gentleman

Hannah Quinlan
& Rosie Hastings

Chantal Joffe

Mark Wallinger

Lucy McKenzie

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TRANSPORT
FOR LONDON
EVERY JOURNEY MATTERS

Everyday art

A guide to discovering the unexpected in daily journeys

Art on the Underground believes that art is valuable in everyday life, beyond gallery walls. This vision can be traced back in London Underground's history to the pioneering days of Frank Pick, Managing Director of London Underground in the 1920s and 30s who used the work of artists and designers in every Underground space. Art on the Underground is inspired by this legacy and seeks to stimulate discussions between artists and the public about what shared space can be, always in dialogue with London, an ever-changing city.

Modernist origins

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 controversial artworks for the building's exterior, embracing a divisive modernist aesthetic. With this bold statement 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 began on the first new line in 50 years, the Victoria line. London Transport worked with pioneering agency Design Research Unit to create a uniform look punctuated by art. At Blackhorse Road, the only Victoria line station with a true presence above ground, David McFall created Shying Horse, a relief overlooking Waltham Forest's streets. 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 followed, including Eduardo Paolozzi's vibrant mosaics at Tottenham Court Road, Robyn Denny's ribbon-like designs at Embankment and David Gentleman's woodcuts at Charing Cross.

Art now – art that changes the city

Transport for London's dedicated contemporary art programme Art on the Underground has been bringing art into the lives of millions of Londoners since 2000. Permanent artworks, from small scale dispersed projects across the city to major new artworks integrated into station infrastructure, can be found across the network, by artists including Larry Achiampong, Assemble, Lucy McKenzie, Mark Wallinger, Alexandre da Cunha and Rosie Hastings & Hannah Quinlan.

Art on the Underground's changing programme of temporary works allows for exploration in more artforms, such as performance and audio. Temporary installations at sites including Brixton, Stratford and Gloucester Road, changing every few years, offer new and unanticipated viewpoints to the public, responding to places that are constantly on the move. And our commissions on the cover of the Pocket Tube map put artworks by leading artists into the hands of millions.

Over the past decade, the programme has focused on identifying and addressing omissions in public art. We aim to correct historic imbalances and reframe public space by commissioning artwork relevant to life today. Art on the Underground strengthens ties with local communities and Londoners as a whole. Our outcomes leave traces across the city – through questions raised, perspectives changed, knowledge created, and communities formed. We make contemporary art an essential part of daily life, outside the gallery, representing the city as it is today, with all its complexity.

This map is your guide to the artworks that can be found across the Tube. We hope you enjoy hunting out the beautiful, thought-provoking work on show across London.

Eleanor Pinfield
Head of Art on the Underground

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Westminster station



Photo: Alastair Fyfe

Larry Achiampong, b 1984 'PAN AFRICAN FLAG FOR THE RELIC TRAVELLERS' ALLIANCE (UNION)', 2022

Achiampong's artwork above the main entrance to Westminster station re-imagines the iconic London Underground roundel logo which for more than 100 years has been both a navigation tool and an instantly recognisable symbol for London.

Achiampong's version replaces the red and blue design with Pan African colours that speak symbolically to African diasporic identities, acknowledging their contributions and presence in London. Green, black and red reflect the land, people and struggles of the African continent, while yellow-gold represents a new day and prosperity. The artist incorporates 54 stars representing each country on the African continent, joined in union.

In creating his artwork, Achiampong was inspired by Adinkra, a Ghanaian system of symbols created by the Akan people, that convey short concepts and proverbs about everyday life. The roundel also relates to the artist's concept of 'Sanko-time', which, roughly translated, means 'Go back and retrieve'. Alluding to uses of the past to prepare for the future, the artist explores relationships between West African mythologies, science fiction and time travel.

Embankment station



Photo: Thierry Bat

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.



Photos: Thierry Bal

Eric Aumonier, 1899 – 1974
'South Wind', 1929

Jacob Epstein, 1880 – 1959
'Day' & 'Night', 1929

Alfred Gerrard, 1899 – 1998
'North Wind', 1929

Eric Gill, 1882 – 1940
'North Wind' & 'East Wind', 1929

Henry Moore, 1898 – 1986
'West Wind', 1929

Samuel Rabinovitch, 1903 – 1991
'West Wind', 1929

Allan G. Wyon, 1882 – 1962
'East Wind', 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 façade.

Designed by modernist architect Charles Holden, the building is cross shaped in plan, with wings at the north, south, east and west. Sculptures at high level were 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 part of Tate's collection, though Gill's legacy has been complicated since the abuse of his daughters came to light in the 1980s.

Two further sculptures sit just above street level – 'Day' and 'Night' by Epstein. They were considered deeply avant-garde in 1929 and criticised for being indecent. A pivotal figure in modernist sculpture, Epstein's approach at 55 Broadway, carving directly into the façade and taking inspiration from 'primitivism', was widely embraced through the later Twentieth Century.



Hannah Quinlan & Rosie Hastings, b 1991 'Angels of History', 2024

Quinlan & Hastings's collaborative practice explores the relationship between public space, architecture, state infrastructure, gender and sexual identity.

'Angels of History' is the first mosaic created by the artists and draws on the rich history of the building in which it is installed: 55 Broadway, London Underground's iconic headquarters for over 80 years.

Quinlan & Hastings's work features two triptychs of androgynous, angelic figures, whose ambivalent gazes are turned towards one another and fall over the commuters passing beneath them. Whilst making the work, the pair reflected on the angels of the Old Testament, who were at once sublime and terrible to behold. The figures are set against an uncanny landscape: rolling hills and old weather-beaten trees, alongside art deco skyscrapers, post-war council houses and a model of 55 Broadway. The artists commented, 'In creating an artwork that looks back at the viewer, we wanted to illustrate a figure who is always watching.'

Whilst making 'Angels of History' the pair became interested in Walter Benjamin's writings on 'Angelus Novus', a painting by Paul Klee. Benjamin described the painting as an image of the 'angel of history, his face is turned toward the past.' To Benjamin, with his wings caught open by a storm blown in from paradise, the angel is propelled into the future, to which his back is turned. He continues, 'this storm is what we call progress.'

The artists were also drawn to Benjamin's 'The Arcades Project', where he argues that the most perilous moments of crisis aren't when everything portends to change, but rather when 'the status quo threatens to be preserved.'

Quinlan & Hastings's commission at St James's Park reflects on the lineage of mosaic works found on the Tube and sits alongside the historic works commissioned from the 1920s.

Situated between Westminster, where the future is debated, and the Royal Palaces, where the past is preserved, 'Angels of History' reflects on a period of reactionary political nostalgia in the UK.



Photos: Thierry Bat

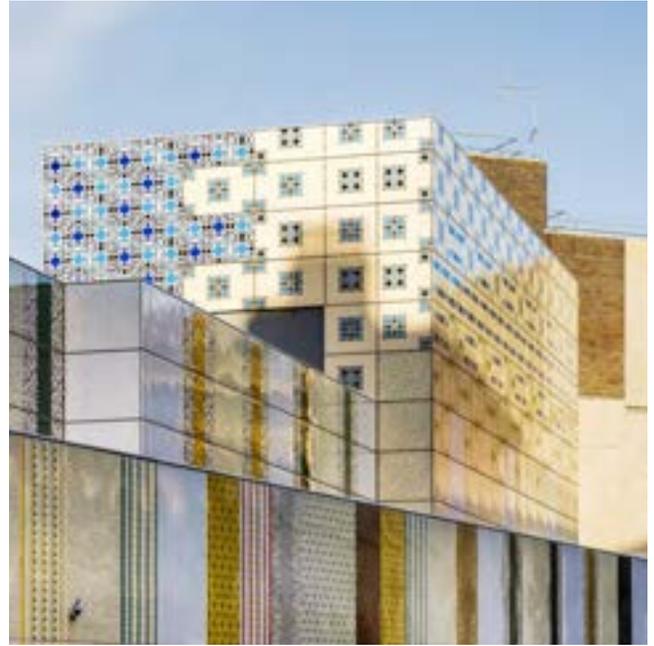
Mark Wallinger, b 1959 'Labyrinth', 2013

UK artist Mark Wallinger 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. In 2023, two new Labyrinths were installed at Battersea Power Station and Nine Elms stations, bringing the total collection to 272 individual works.



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 sq metres, 'Wrapper' is the largest vitreous enamel artwork in Europe.

King's Cross St Pancras station

6



Photo: Daisy Hutchison

Knut Henrik Henriksen, b 1970 **'Full Circle', 2009 & 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.

Whitechapel station

7



Photo: Prudence Cumming Associates

Chantal Joffe, b 1969 **'A Sunday Afternoon in Whitechapel', 2018**

Spanning the platforms of the Elizabeth line station at Whitechapel, Chantal Joffe's series consists of 20 collaged cut-outs of passers-by. Captured by the artist one Sunday afternoon on Whitechapel High Street, they are a reflection of the East London neighbourhood in which the artist has lived for many years.

Inspired by painters such as Matisse and Picasso, Joffe initially made the works as small-scale paper collages. These were subsequently rendered in laser-cut aluminium and installed behind glass on the curved wall of the Elizabeth line platforms.

The figures Joffe depicts, in jeans and trainers, suits, hijabs and patterned fabrics, suggest the many cultures that meet at Whitechapel, a busy interchange that has been home to London's migrant communities for centuries. Isolated against block colour backgrounds, Joffe's subjects encapsulate fleeting moments of intimacy and warmth in the anonymity of the crowd.

Commissioned as part of The Crossrail Art Foundation's public art programme for the Elizabeth line with the support of the Whitechapel Gallery.



Photos: Thierry Bal

Eduardo Paolozzi, 1924 – 2005 Tottenham Court Road mosaics, 1986

Commissioned in 1979 and completed in 1986, Sir 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. Gears, 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 were included as the artist's recollection of long-disappeared Turkish Baths.

The mosaics at Tottenham Court Road 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.



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, completed in 2016, 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 shape, sitting behind glass. By using the constant measure of stripe and shape, Buren's work creates a marker of time and space as we move through the station.

Buren's work sits alongside Sir Eduardo Paolozzi's mosaics, and works for the Elizabeth line from Richard Wright and Douglas Gordon.

Photo-souvenir: Daniel Buren, 'Diamonds and Circles', permanent work 'in situ', 2008–2017. Detail © DB-ADAGP Paris



Photo: Thierry Bat

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.

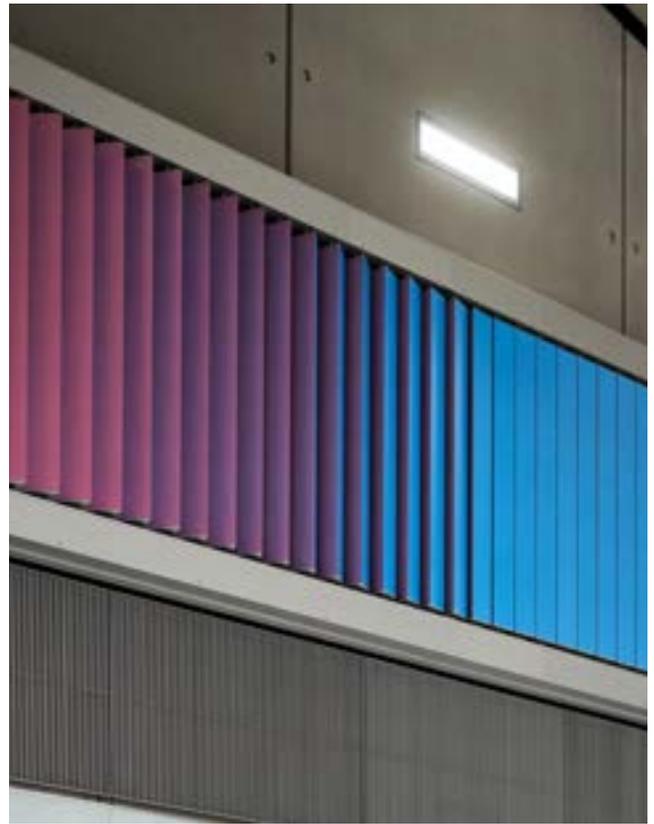


Photo: GG Archard

Alexandre da Cunha, b 1969
 'Sunset, Sunrise, Sunset', 2021

Installed for the opening of the new Underground station at Battersea Power Station in 2021, 'Sunset, Sunrise, Sunset' is a monumental kinetic sculpture reflecting on daily cycles.

Stretching 100m and 60m in length, two friezes face each other along the length of the ticket hall. Made using an outdated advertising mechanism – the rotating billboard – Alexandre da Cunha's artwork was inspired by the former control room at Battersea Power Station and its system of vertical bars that regulated the production and output of electricity into the city. Bringing these resonances together with the daily flow of dawn to dusk, 'Sunset, Sunrise, Sunset' refers to cycles, routine, the everyday and eternity.

Sudbury Town station

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Photo: GG Archard

Lucy McKenzie, b 1977 'Pleasure's Inaccuracies', 2020

Lucy McKenzie is fascinated by the decoration of public spaces. Combining source material from the realms of historical design, advertising and architecture, her artwork at Sudbury Town Tube station, a historic listed building designed by Charles Holden in 1931, reflects the present through the aesthetics of the past.

The artwork comprises two hand-painted ceiling murals featuring maps of the local area, highlighting landmarks from the past and present. A detailed architectural model of the station, which features McKenzie's newly commissioned artworks in perfect miniature, places further emphasis on the murals' relationship to Sudbury Town's architecture, evocative of a bygone era, and its specific environment outside of Central London.

Maps are a recurrent feature in McKenzie's practice – an art form obliged to express data, connected to a specific time and place and combining reality with the imaginative. For her ceiling murals, she studied the extensive historical advertising material in the Transport for London archives and has referenced the work of Heather 'Herry' Perry and RP Gossop.

Green Park

13



Photo: Daisy Hutchison

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.



Photo: GG Archard

Assemble, est. 2010
 & **Matthew Raw**, b 1987
 'Clay Station', 2017

'Clay Station' is a collaboration by architecture collective Assemble and artist Matthew Raw. Building on London Underground's rich heritage of ceramics, the project involved the production of more than a thousand hand-made tiles as part of the refurbishment and remodelling of a commercial unit at the entrance to Seven Sisters Underground station, which had lain empty for more than a decade.

This technique entailed colouring blocks of plain white clay with body stain and mixing together different combinations before they were sized, rolled, moulded, cut, dried, fired and glazed. Many of the tiles were made inside the unit itself, with the support of two trainees hired especially for the project.

The unique tiles resulting from this process were used to clad the exterior of the building, which reopened as a coffee kiosk.

Celebrating craft and prompting reflection on its near obsolescence in post-industrial London, 'Clay Station' raises questions about how local economies shape community.



Photo: Thierry Bat

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 entrance onto Blackhorse Road. The work sits next to a fibreglass black horse sculpture by Scottish sculptor David McFall, installed when the station opened in 1968.

Alongside these bright patterned panels, Round has also created a series of tile designs for the Victoria line that can be used in varying tessellation – you can find some inside Blackhorse Road station's ticket hall. Round's work is both influenced by 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.

Hampstead Heath overground

16



Photos: Thierry Bat

Clare Woods, b 1972 'Evenings' Hill', 2011

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

Woods has evoked a feeling of fresh air to bring a sense 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.

East Finchley

17



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.

Gloucester Road station

18

Various Artists Temporary exhibitions

The flagship site of Art on the Underground's programme, Gloucester Road station has regularly showcased leading international artists to a huge audience since 2000.

Challenging the idea that public art is fixed, a suite of Victorian arches stretching 62 metres along the District and Circle line platforms has played host to some of the most ambitious displays of public art in London.

In 2003, Cindy Sherman's ten large-scale photographic portraits, 'Billboard Commission', a collaboration with Serpentine Gallery, featured self-portraits made between 1983 and 2000. Sherman's practice of photographing herself in an array of roles and disguises exposes stereotypes of women in Western society and throughout history. Her first billboard commission anticipated the arrival of the selfie into public life with the new century.

In 2018, the Gloucester Road platform showcased Heather Phillipson's bold artwork 'my name is lettie eggsyrub'. The installation filled the space with large-scale sculptures including two 4-metre-high 3D eggs and a huge, automated whisk, alongside 65" video screens and printed panels. Phillipson's commission explored relationships between human and non-human animals, focusing on the egg as an object of reproduction, subject to human interference.

In 2023, Monster Chetwynd's series of 4-metre diameter disc-shaped sculptures, 'Pond Life: Albertopolis and the Lily', explored the history of Gloucester Road station and the redevelopment of the area which followed the Great Exhibition in 1851. Chetwynd's work is inspired by the giant Amazonian waterlily, which itself inspired gardener-turned architect Joseph Paxton's design for the Crystal Palace, built to house the Great Exhibition.

Previous commissions at Gloucester Road include Trevor Paglen (2015), Sarah Morris (2012), Brian Griffiths (2007) and David Batchelor (2005).



'Billboard Commission', Cindy Sherman, 2003.



'my name is lettie eggsyrub', Heather Phillipson, 2018.



'Pond Life: Albertopolis and the Lily', Monster Chetwynd, 2023.

Various Artists Temporary exhibitions

Art on the Underground initiated a series of commissions at Brixton in 2018, taking inspiration from the murals created in the local area during the 1980s. The programme has invited artists to respond to the diverse narratives of the murals, the rapid development of the area and the wider social and political history of mural making.

Njideka Akunyili Crosby was the first artist to have work in this series installed at the station's entrance, with 'Remain, Thriving', an imagined domestic scene of grandchildren and great grandchildren of the Windrush generation in a fictional home in Brixton. She was followed by Aliza Nisenbaum's collective portrait of London Underground staff and Denzil Forrester's encapsulation of street culture of the 1980s.

Shanti Panchal's 'Endurance' linked the contemporary programme to the history of mural making in London. In 1984, the Greater London Council launched an Anti-Racist Mural Programme, featuring work from artists including Keith Piper, Chila Kumari Singh Burman, Lubaina Himid and Shanti Panchal. For his Brixton commission, Panchal created 'Endurance', a large-scale watercolour artwork and community portrait that observes our continued resilience and interdependency.

In later years, the programme has included Claudette Johnson's first public artwork, 'Three Women', a triptych of Black female figures, and Rudy Loewe's 'The Congregation', which honours Brixton as a place of resistance and community gathering, particularly for London's Black communities.

This series of works by leading contemporary painters has allowed for varied reflections on the past, history and future of Brixton, with the unique perspectives of each artist unfolding in the community as an exhibition over time.

Artists: Rudy Loewe (2025), Claudette Johnson (2024), Jem Perucchini (2023), Shanti Panchal (2022), Joy Labinjo (2021), Helen Johnson (2021), Denzil Forrester (2019), Aliza Nisenbaum (2018) and Njideka Akunyili Crosby (2018).



Njideka Akunyili Crosby, 'Remain, Thriving', 2018.

Photo: GG Archard



Shanti Panchal, 'Endurance', 2022.

Photo: Thierry Bal



Rudy Loewe, 'The Congregation', 2025.

Photo: Angus Mill



Photo: GG Archard

Ahmet Ögüt, 'Saved by the Whale's Tail, Saved by Art', 2025.

Various Artists

Temporary exhibitions

Art on the Underground's relationship with Stratford station and its neighbourhood began in 2006. With the redevelopment of the station in the lead up to the Olympic and Paralympic Games, successive projects at Stratford grappled with changes to the surrounding area, reshaping local ideas of community. Socially engaged artist practice has been central to Art on the Underground's work at this station and temporary sites, including Notting Hill, Bethnal Green, Heathrow and Waterloo.

At Stratford Tube station, Ahmet Ögüt's artwork, 'Saved by the Whale's Tail, Saved by Art', reflects on the vital role art plays in our everyday lives. It takes inspiration from a remarkable real-life event that occurred in 2020 near Rotterdam, when a derailed train was miraculously caught by a sculpture of a whale's tail. As part of the commission, Ögüt issued a public call-out for real-life stories from across the UK about times when art has saved, transformed or reshaped lives.

In autumn 2026, a new commission by Scottish painter Caroline Walker will be unveiled exploring the often-invisible labour of women working on TfL's networks at night.



Photo: Thierry Bal

Barby Asante, 'Declaration of Independence', 2023.

Various Artists

Temporary exhibitions

Bethnal Green and Notting Hill stations are anchor points within East and West London. Artworks commissioned for the escalator panels across both sites frequently engage diasporic experiences, in conversation with Bengali and Afro-Caribbean communities embedded in the neighbourhoods around each station.

In 2023, Barby Asante's 'Declaration of Independence' considered how declarations, policies and legislation impact our everyday lives. Acknowledging how women and non-binary people of colour are often at the forefront of struggles for equity and social justice, Asante collaborated with TfL employees in a series of workshops to develop a 'Declaration of Independence' for 2023. The circle is a recurrent form in the resulting visual artwork. Drawn from West African communing traditions, it references a space to witness, share knowledge and imagine futures that foreground equity and social justice.

A commission by Phoebe Boswell launches in March 2026. Following a public call-out to Black swimming communities around Bethnal Green and Notting Hill, it will explore water as a site of healing, migratory trauma and collective power.



Photo: Thierry Bat

Joy Gregory, 'A Taste of Home', 2024.

Various Artists Temporary exhibitions

Commissions at Heathrow T4 station have reflected on London's relationship to the world. The site has been included in major installations from artists including Rhea Storr (2022) and Laure Prouvost (2019).

Unveiled in summer 2024, Joy Gregory's 'A Taste of Home' expands on Gregory's interest in themes of migration, memory and plant knowledge. The series of large-scale artworks, including cyanotype and monotype printing processes, text and poetry, recognises Heathrow as a gateway to London, a portal of entry and exit as people pass in and out of the city. The work is rooted in dialogue with communities of refugees and asylum seekers living in temporary accommodation near the airport.

Since August 2024, through ongoing creative workshops which began with Joy Gregory's commission, Art on the Underground has continued to develop a relationship with residents in temporary accommodation near Heathrow. Our ongoing dialogue with displaced people recognises and celebrates the cultures, languages and communities which make and shape London.



Photo: GG Archard

Rory Pilgrim, 'Go Find Miracles', 2025.

Various Artists Temporary exhibitions

In 2023, a new audio commission series was initiated in collaboration with the Mayor of London's Culture and Community Spaces at Risk programme, to spotlight and amplify grassroots organisations they support.

In 2024, Art on the Underground first used Waterloo for these commissions, utilising the station's speakers along the moving walkway connecting the Northern and Jubilee lines. Joe Namy created 'Radio Underground' a new audio artwork which echoed the style of a radio broadcast, calling on people to listen to each other in new ways, to new rhythms and to shared interconnections.

In 2025, Rory Pilgrim's 'Go Find Miracles' expanded on Pilgrim's long-term work with those affected by the criminal justice system. Recorded in two underground spaces, Pilgrim asked how we can go beneath the surface to imagine new structures of repair and possibility. Reflecting on the idea of a miracle as an opening for change, and a prayer as a sequence of connection through the words we share with each other, the artwork was structured around a call and response prayer.

In Summer 2026, Art on the Underground will present a new audio commission at Waterloo by Ain Bailey.

Tube Map Cover

Various Artists

Temporary Artworks

Since 2004, Art on the Underground has commissioned artists to create covers for London Underground's pocket Tube map. One of the largest public art commissions in the UK, over 40 different covers have been produced to date, with up to 12 million copies of each edition printed in the early 2010s.

With the advent of digital maps, the Tube Map remains core to Art on the Underground's programme. From the 1910s, London Transport Chief Executive Frank Pick commissioned posters from graphic designers with links to radical and avant-garde art movements to convey the modernity of the Underground and sell the idea of the network. Changing the face of the network for good, from 1933 Pick adopted Harry Beck's iconic Tube map design, still in use today. Nearly 100 years later, artworks by renowned contemporary artists on the map's covers continue Pick's vision of the Underground connecting Londoners to culture.

Recent covers include Romanian artist Geta Brătescu's 'Game of Forms' (2018), the nonagenarian's first public art commission in the UK; London-based artist Rita Keegan's 'The Fabric of Time' (2024), inspired by the patterned fabrics on the seats of the Tube; and Do Ho Suh's 'Routes/Roots: London' (2022), featuring an embroidered facsimile of a section of the Tube map, tracing the artist's habitual routes.

Collect great art for free at your local Underground station!



Rita Keegan, 'The Fabric of Time', 2024.



Geta Brătescu, 'Game of Forms', 2018.



Do Ho Suh, 'Routes/Roots: London', 2022.

Artwork locations

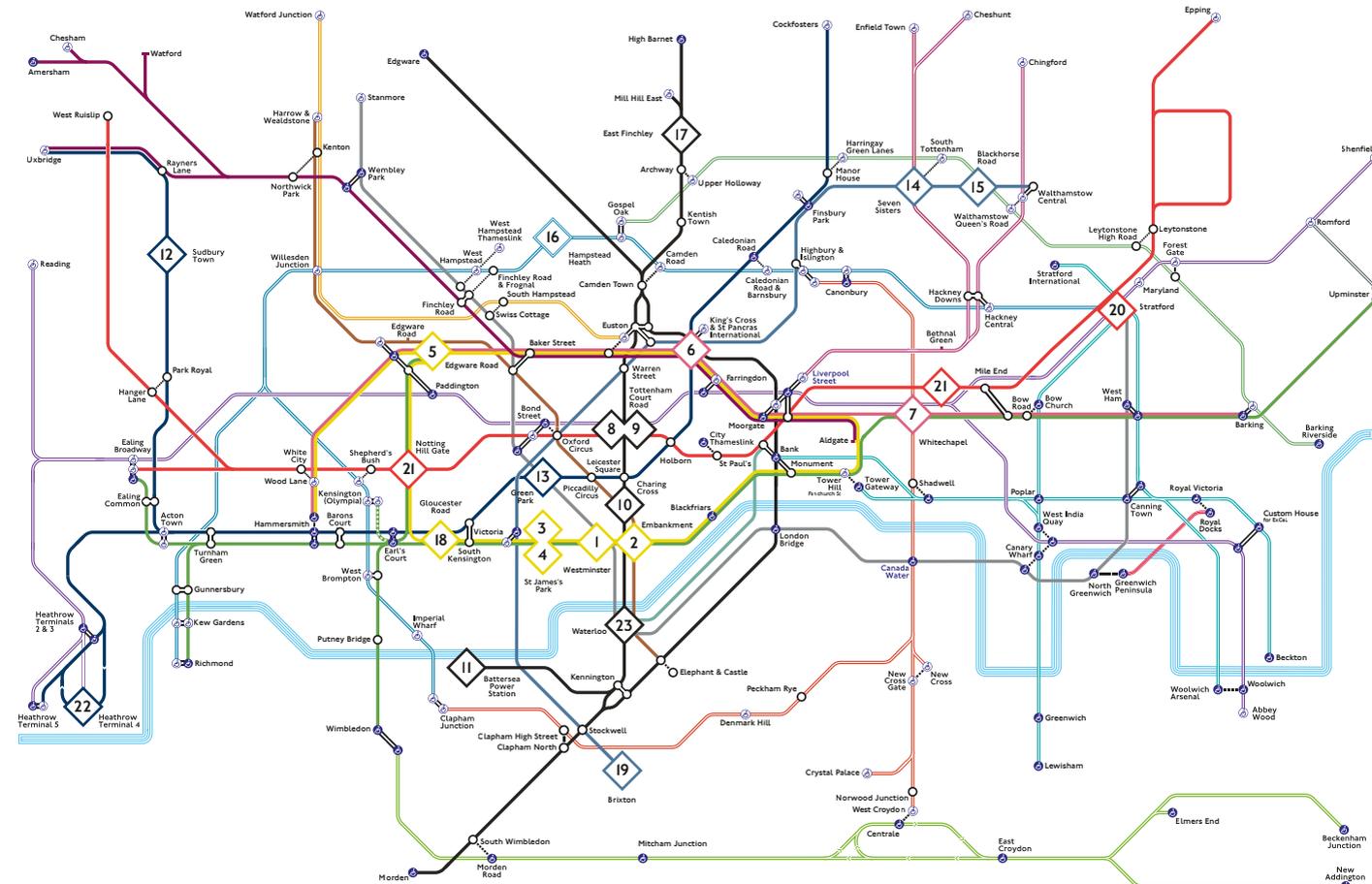
- 1 Westminster station**
 'PAN AFRICAN FLAG FOR THE RELIC TRAVELLERS' ALLIANCE (UNION)'; Larry Achiampong, 2022
 Location: above the stairs at the exit.
- 2 Embankment station**
 Enamel panels, Robyn Denny, 1988
 Location: Northern, Bakerloo, District and Circle line platforms.
- 3 St. James's Park station**
 'Day' (left) and 'Night' (right), Jacob Epstein, 1929
 Location: 'Day' and 'Night' sit on the façade of the building, close to street level. The two sets of the four Winds can be seen on the upper storeys.
- 4 St James's Park station**
 'Angels of History', Hannah Quinlan & Rosie Hastings, 2024
 Location: in the Broadway ticket hall installed on the wood panelled wall, above the stairs as you descend the split staircases to Eastbound and Westbound platforms.
- 5 Edgware Road station**
 'Wrapper', Jacqueline Poncelet, 2012
 Location: outside the Circle line branch of Edgware Road, visible from the station platforms or from Chapel Street.
- 6 King's Cross St. Pancras station**
 'Full Circle', Knut Henrik Henriksen, 2011
 Location: at the end of the Northern and Piccadilly line concourses when accessed via the Northern ticket hall.
- 7 Whitechapel station**
 'A Sunday Afternoon in Whitechapel', Chantal Joffe, 2018
 Location: Elizabeth line platforms.
- 8 Tottenham Court Road station**
 Eduardo Paolozzi, 1986
 Location: Northern and Central line platforms and interconnecting spaces at platform level.
- 9 Tottenham Court Road station**
 'Diamonds and Circles', works 'in situ', 2017 Daniel Buren
 Location: entrances from Oxford Street and Charing Cross Road and inside the ticket hall.
- 10 Charing Cross station**
 'Cross for Queen Eleanor', David Gentleman, 1979
 Location: Northern line platforms.
- 11 Battersea Power Station**
 'Sunset, Sunrise, Sunset', Alexandre da Cunha, 2021
 Location: Ticket hall, installed at height on two facing walls, one on the entrance / exit side of the station, the other as you descend to platform level. The work can also be glimpsed from platform level as you ascend the escalator.

- 12 Sudbury Town station**
 'Pleasure's Inaccuracies', Lucy McKenzie, 2020
 Location: the model is situated in a raised wood and glass box, just before the gateline in the ticket hall. The murals are found on each of the two waiting room ceilings, on the Eastbound and Westbound Piccadilly line.
- 13 Green Park station**
 'Sea Strata', John Maine, 2011
 Location: by Piccadilly Exit (Southside), station canopy and associated buildings.
- 14 Seven Sisters station**
 'Clay Station', Assemble & Matthew Raw, 2017
 Location: at the Seven Sisters Road exit, facing onto Seven Sisters Road. At the corner of the road and paved walkway to the station entrance.
- 15 Blackhorse Road station**
 'Shying Horse', David McFall, 1968
 'Design Work Leisure', Giles Round, 2016
 Location: on the station exterior, facing onto Blackhorse Road. Tile designs by Giles Round feature inside the ticket hall.
- 16 Hampstead Heath Overground station**
 'Evenings' Hill', Clare Woods, 2011
 Location: platforms.
- 17 East Finchley station**
 'The Archer', Eric Aumonier, 1940
 Location: main entrance, visible from Northern line platforms.
- 18 Gloucester Road station**
 Various artists
 Location: District and Circle line platforms.
- 19 Brixton station**
 Various artists
 Location: on the bulkhead above the entrance to the ticket hall, facing Brixton Road.
- 20 Stratford station**
 Various artists
 Location: on the mezzanine leading to the DLR Platforms, and visible from the Gibbins Road entrance.
- 21 Bethnal Green & Notting Hill stations**
 Various artists
 Location: alongside the escalators descending to Central line platforms at Bethnal Green and Notting Hill.
- 22 Heathrow Terminal 4 station**
 Various artists
 Location: in the Ticket Hall at Heathrow T4 station. The artwork is at height on the full circumference of the circular space.
- 23 Waterloo station**
 Various artists
 Location: on the moving walkway between Jubilee line and Northern line platforms.

Tube Map covers

Various artists
 Available from all London Underground stations.

Art map



	Art on the Underground		Bakerloo		Piccadilly		Overground
	Interchange stations		Central		Victoria		Liberty line
	Internal interchange		Circle		Waterloo & City		Lioness line
	Under a 10-minute walk		District		DLR		Mildmay line
	Step-free access		Hammersmith & City		Elizabeth		Suffragette line
			Jubilee		London Trams		Weaver line
			Metropolitan		London Cable Car		Windrush line
			Northern		District line		

Artists at work



1928

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



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.



2012

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

2021

A system of coloured prisms that comprise Alexandre da Cunha's 'Sunset, Sunrise, Sunset' are installed at Battersea Power Station.

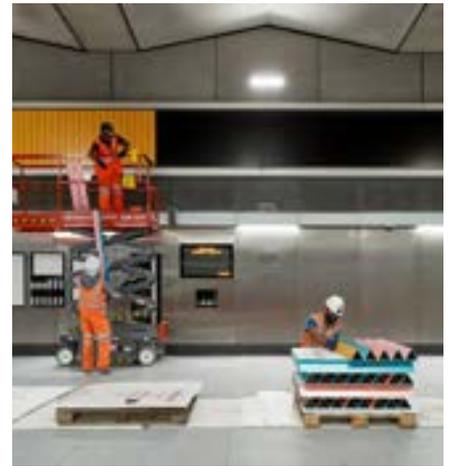


Photo: GG Archard



2022

Larry Achiampong at the install of 'PAN AFRICAN FLAG FOR THE RELIC TRAVELLERS' ALLIANCE (UNION)' in Westminster station.

Photo: Benedict Johnson

2023

Monster Chetywnd as the 'Fact Hungry Witch' at the launch of her commission at Gloucester Road, 'Pond Life: Albertopolis and the Lily', 2023.



Photo: Benedict Johnson

The Reed family: A London story

Art on the Underground is sponsored by Reed

Founded in London in 1960 by Sir Alec Reed, our family business grew from a single office in Hounslow into a global group with one clear purpose: improving lives through work. For more than six decades, Reed has been part of the capital's story, strengthening communities and helping Londoners adapt to a changing world of employment. Since 2024, Reed has sponsored Art on the Underground's programme. Yet Reed's story begins even earlier, shaped by a tradition of art, design and entrepreneurship.

In 1939, as Britain prepared for war, Sir Alec's father Leonard "Jimmy" Reed worked as a lithographic artist for the government. He helped design propaganda posters to steady the nation's spirit, including one of the most recognisable images in British history: Keep Calm and Carry On. Rarely displayed during the war, it was rediscovered in 2008 in a Northumberland bookshop. Sparking a global phenomenon, the poster became global shorthand for British stoicism and optimism, demonstrating visual culture's capacity to provide reassurance and communicate across generations.

Growing up in post-war London, Sir Alec left school at 16, determined to build something of his own. Aged just 26, with his last £75, he founded Reed. From those early beginnings, Reed has evolved alongside our city, embracing innovation and new ways of working while remaining rooted in independence, imagination and social purpose. Today, as a proud supporter of Art on the Underground, we celebrate the same idea that shaped our family history: art belongs in everyday life. It can comfort, challenge and connect us on platforms, in workplaces and across the city we call home.

London is all about creativity – it is something we must carry on.

Sponsored by

