



Press Release

METRO: ART AT VELOCITY

Eduardo Paolozzi and Lance Wyman

19th May – 5th August, 2017

Bloomberg SPACE, London EC2A 1HD

Open Monday – Saturday / 11am – 6pm / Admission Free

www.bloombergspace.com

Metro: Art at Velocity looks at two distinct yet sympathetic approaches to issues of transport and public space, asking how our sense of place, time, and common culture is determined by the designed objects that give shape to our existence. Bringing together British Sculptor, **Eduardo Paolozzi**, and American Designer, **Lance Wyman**, the exhibition centres around the works that each artist created for the rapid transit systems of London and Mexico City.

Paolozzi's hand coloured collages, cut-out colour copies and graph-paper pixelations gave form to his massive site-specific mosaic at London's Tottenham Court Road Underground station. Fixed distillations of the frantic imagery of modernity, these materials are shown here alongside the large scale, directly collaged maquettes that allowed the artist to conceive of the project as a sculptural and architectural whole. Originally exhibited in the exhibition '*Paolozzi Underground*' at the Royal Academy in 1985, this pointedly sculptural set of models have not been shown publicly since, and have been restored specifically for the exhibition.

Also included, are '*Perspective on Innovation*', a three panel tapestry, and studies for the '*Redditch Mosaic Panels*'. These two works were produced from a shared 'alphabet' of imagery during a period of artistic production dominated by commissioned public work. They served, in part, as scale 'warm-ups' for the later mosaic work, and display the artist's eagerness to engage with the built environment and construct an affective public language.

Similarly, the selection of Wyman's work is limited here to the short, prolific period that marked his early career in Mexico. With a focus on the design system produced in 1969 for the Mexico City Metro, the exhibition reaches backward to the highly influential graphic program and logotype for the 1968 Olympic Games, and forwards to the work on the 1970 World Cup. This shared conceptual underpinning is presented through original archive material and scale reproductions of the monumentalised sculptural logos and environmental design that took the work 'out into the street'.

Radiating with vibrant, distinctive colour and purposeful 'sense of place', Wyman's graphic system for the Mexico City Metro was ground-breaking in its use of a subjective and symbolic set of icons that worked as alternatives to written language. A pioneer in the field of wayfinding and visual communication, Wyman's work for the Metro continues to define the aesthetic boundaries of urban transit for the people of Mexico City.

Produced for transitory spaces of speed and transportation, these bodies of work have largely persisted, exerting an enduring influence on the cities that they have helped to shape, and the lives of the people that pass by and through them daily.

Sir Eduardo Paolozzi (1924-2005) was one of the most important British artists of the late twentieth century. With an omnivorous eye for cultural detail he sampled and re-applied the imagery of contemporary media consumption across sculpture, drawing, printmaking, textile design and film. Restlessly interested in the challenges presented by different spaces of production, in the latter part of his life he worked on a significant number of public commissioned works, including the mosaics for the Tottenham Court Road London Underground station and an architecturally scaled sculptural installation at the Rhinegarten, Cologne. Selected exhibitions and projects include; *Parallel of Life and Art*, ICA, London, 1953. *This is Tomorrow*, Whitechapel Gallery, London, 1956. *British Pavilion*, Venice Biennale, 1960 & 1968. *World Expo*, Osaka, Japan, 1970. *Eduardo Paolozzi*, Tate gallery, London, 1971. *Piscator*, Euston, London, 1981. *Private Vision, Public Art*, Architectural Association, London, 1984. *Paolozzi Underground*, Royal Academy of Arts, London, 1985. *Lost Magic Kingdoms and Six Paper Moons*, Museum of Mankind, London 1985-7. *Nigel Henderson and Eduardo Paolozzi; Hammer Prints Ltd*, Firstsite, Colchester, 2004. *Eduardo Paolozzi: Collaging Culture*, Pallant House, Chichester, 2013. *Eduardo Paolozzi*, Whitechapel Gallery, London, 2017.

Lance Wyman (B.1937, Newark, NJ, USA) is a graphic designer specializing in systems for cities, events, institutions and transit systems. Over the past 5 decades his work has helped to define the field of environmental graphics. He graduated in Industrial design from Pratt College before early career work at General Motors and in the office of George Nelson. In 1967 he moved to Mexico City to design the graphics for the 1968 Olympic games and subsequently the identities for Mexico City Metro and the 1970 World Cup. Upon returning to New York in 1971, he opened an office together with Bill Cannan (Wyman & Cannan) before establishing his own studio, Lance Wyman Ltd. in 1979, working on projects including The National Zoo, Washington, D.C., Central de Abasto, Mexico City, Washington D.C. Metro and the Minnesota Zoo. In 2014 the Museo Universitario Arte Contemporáneo (MUAC) in Mexico City held a large scale retrospective of his work '*Ida Y Vuelta*' and In 2015 a career monograph *Lance Wyman: The Monograph* was published by Unit Editions, London. Wyman is currently working on a new system of Public branding for Mexico City, CDMX

Physical Information

Physical Information is a programme of five exhibitions co-curated by Henry Coleman and Rupert Norfolk, exploring how physical objects can generate alternative experiences in an increasingly abstract world. Three solo commissions and two curated shows investigate the potential of sculpture to activate public imagination and orientate social space, engaging the individual viewer physically and psychologically.

About Bloomberg's commissioning programme

The Bloomberg SPACE commissioning programme reflects Bloomberg's philanthropic passion to support exciting talent and to commission new works. Since 2002, Bloomberg SPACE has worked with more than 470 artists and has commissioned over 130 new works. For more information, visit www.bloombergspace.com.

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