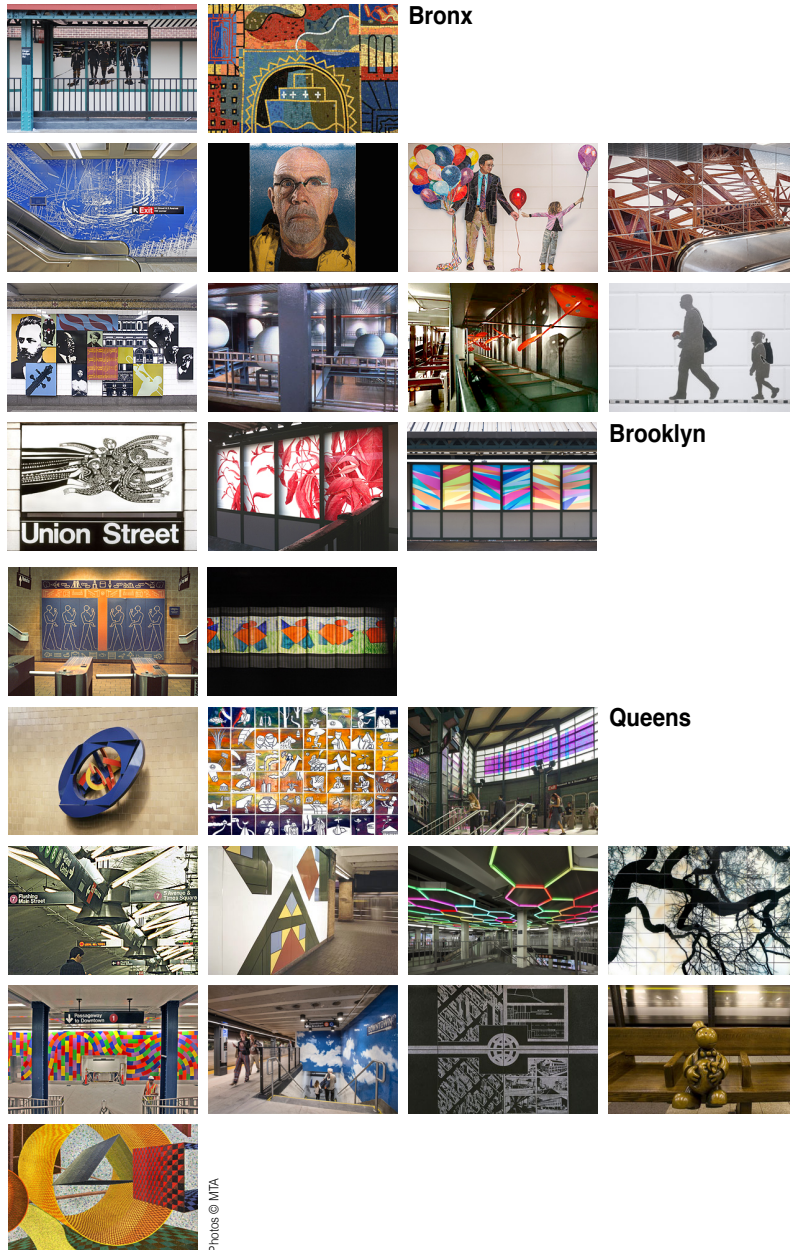


New York City Subway 31 Contemporary Arts & Design Stations Tour

Program



2019*

Photos © MTA

Tour Selection by Patrick J. Schnieper

New York City Subway 31 Contemporary Arts & Design Stations Tour

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Program

1	4 Art on either platform	Kingsbridge Road (Bronx) Mario M. Muller Urban Motif, 2007
Change 4 to 2 or 5		149 St - Grand Concourse (Bronx)
2	5 2 Art on 5 2 on either platform	3rd Avenue - 149th Street (Bronx) José Ortega Una Raza, Un Mundo, Universo, 1996
Change 5		3rd Avenue - 149th Street (Bronx)
Change 5 to Q		96 Street (Manhattan) 5 minute walk from Lexington Av to Second Av
3	Q Art on entry / exit nord & south and mezzanine	Second Avenue - 96th Street (Manhattan) Sarah Sze Blueprint for a Landscape, 2017
4	Q Art on entry / exit nord & south and mezzanine	Second Avenue - 86th Street (Manhattan) Chuck Close Subway Portraits, 2017
5	Q Art on entry / exit nord & south and mezzanine	Second Avenue - 72nd Street (Manhattan) Vik Muniz Perfect Strangers, 2017
6	Q Art on entry / exit, mezzanine, platform level (elevator)	Lexington Avenue - 63rd Street (Manhattan) Jean Shin Elevated, 2017
7	Q Art on entry / exit 57 St 7Av NE & NW corner	57th Street - 7th Avenue (Manhattan) Josh Scharf Carnegie Hall Montage, 1994
Change Q to R		57th Street - 7th Avenue (Manhattan)
8	R Art on 32 St & 33 St 6Av, PATH, Peen Station, MSG	34th Street - Herald Square (Manhattan) Nicholas Pearson Halo, 1991
9	R Art on B D F M Uptown Bronx & Queens	34th Street - Herald Square (Manhattan) David Provan Yab-Yum, 1992
10	R Art on either platform	Prince Street (Manhattan) Janet Zweig and Edward del Rosario Carrying On, 2004
11	R Art on either platform	Union Street (Brooklyn) Emmett Wigglesworth CommUnion, 1994
Change R to D		36 St (Brooklyn)
12	D Art on either platform	71st Street (Brooklyn) Joan Linder The Flora of Bensonhurst, 2012
13	D Art on either platform	20th Avenue (Brooklyn) Odili Donald Odita Kaleidoscope, 2012
Change D to Q		Coney Island / Stillwell Av (Brooklyn)
14	Q Art on entry / exit	Kings Highway (Brooklyn) Rhoda Andors Kings Highway Hieroglyphs, 1987
15	Q Art on subwaycar window – right side – after DeKalb St	DeKalb Avenue (Brooklyn) Bill Brand Masstransiscope, 1980 (Restored 2008)
Change Q to J		Canal Street (Manhattan)
16	J Art on entry / exit Parsen Blvd & Archer Avenue	Jamaica Center - Parsons / Archer (Queens) Sam Gilliam Jamaica Center Station Riders, Blue, 1991
Change J to E		Jamaica Center - Parsons / Archer (Queens)
17	E Art on entry / exit Roosevelt Av & Broadway and on track 7 to Flushing - Main St	Jackson Heights - Roosevelt Ave / 74th Street-Bway (Queens) Tom Patti Passage, 2004
Change E to 7		Jackson Heights - Roosevelt Ave / 74th Street-Bway (Queens)
18	7 Art on entry / exit Roosevelt Av. & Union Street	Flushing - Main Street (Queens) Ik-Joong Kang Happy World, 1999
19	7 Art on 7 platform	Grand Central - 42nd Street (Manhattan) Christopher Sproat V-Beam, 2000
Change 7 to 6		Grand Central - 42nd Street (Manhattan)
20	6 Art on platform nord direction & entry / exit south dir.	Astor Place (Manhattan) Milton Glaser Untitled, 1986
21	6 Art on 6 entry / exit Uptown the Bronx (escalator)	Bleecker Street / Lafayette Street (Manhattan) Leo Villareal Hive (Bleecker Street), 2012
Change 6 to 5		City Hall (Manhattan)
Change 5 to 1		Bowling Green (Manhattan) 5 minute walk from Bowling Green to South Ferry
22	1 Art on 1 mezzanin level	South Ferry (Manhattan) Doug & Mike Starn See it split, see it change, 2008
23	1 Art on either platform	Christopher Street - Sheridan Square (Manhattan) Lee Brozgol The Greenwich Village Murals, 1994
24	1 Art on S	Times Square - 42nd Street (Manhattan) Roy Lichtenstein Times Square Mural, 2002 (Collage 1990, fabricated 1994)
Change 1 to C		Times Square - 42nd Street (Manhattan)
25	C Art on entry / exit 60 St Broadway	59th Street - Columbus Circle (Manhattan) Sol LeWitt Whirls and twirls (MTA), 2009

New York City Subway 31 Contemporary Arts & Design Stations Tour

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- 26 **C** Art on either platform level 72 Street (Manhattan) | Yoko Ono | SKY, 2018
- 27 **C** Art on main entry / exit mezzanin level 50th Street (Manhattan) | Matt Mullican | Untitled, 1989
- 28 **C** Art on **A C E L** platform and mezzanin 14th Street / Eight Avenue (Manhattan) | Tom Otterness | Life Underground, 2001
- 29 **C** Art on mezzanin level and tunnel to station **E** Chambers Street / Park Place (Manhattan) | Andrew Ginzel & Kristin Jones | Oculus, 1998
- Change **C** to **M** W 4 Street / Washington Square
- 30 **M** Art on either platform an entry / exit 23rd Street (Manhattan) | William Wegman | Stationary Figures, 2018
- 31 **M** Art on mezzanin level station **E M** Lexington Avenue - 53rd Street (Manhattan) | AI Held | Passing Through, 2004



New York City Subway 31 Contemporary Arts & Design Stations Tour

Tour Selection by Patrick J. Schnieper

Program

4



Kingsbridge Road (Bronx)
Mario M. Muller
Urban Motif, 2007

1



Photo © MTA

Laminated glass in Platform windscreen

Urban Motif, Mario M. Muller's glass art work panels at Kingsbridge Road, reflect the diversity and vibrancy of the surrounding neighborhood as seen in the groups of people who crowd each panel. There are four three-panel works that reflect the passage of time in silhouettes and shadows, conveying the humanity and individuality of the people we travel with each day. The layers of glass are laminated and an iridescent quality is achieved as the viewer moves past the artworks.

— MTA Arts & Design

2 glass panels on Bronx platform | 2 glass panels on Manhattan platform

2

3rd Avenue - 149th Street (Bronx)
José Ortega
Una Raza, Un Mundo, Universo, 1996



Photo © MTA

Ceramic mosaic on platform walls

Jose Ortega created a series of mosaic panels inspired by the busy circle of streets above the 149th Street station, referred to locally as «the Hub.» Ortega uses circular forms to invoke universal themes and creates recognizable imagery within an organic and abstract web of patterns. «The circle is a powerful symbol,» he says. «It connotes infinity, implies wholeness. It has no beginning and no end.» His brightly colored murals focus on three circular images: «the sun as the provider of energy and the center of our universe, the earth as the sustainer of our humanly developed and natural worlds, and the face as the translator, both receptor and interpreter of the human and natural worlds.»

— MTA Arts & Design

4 mosaic panels on Bronx platform | 3 mosaic panels on Manhattan platform

Q



Second Avenue - 96th Street (Manhattan)
Sarah Sze
Blueprint for a Landscape, 2017

3



Photo © MTA

Porcelain tile

Sarah Sze's artwork at 96th Street profoundly impacts the station, as her imagery is applied directly on over 4300 unique porcelain wall tiles, spanning approximately 14,000 square feet. The designs feature familiar objects – sheets of paper, scaffolding, birds, trees, and foliage – caught up in a whirlwind velocity that picks up speed and intensity as the composition unfolds throughout the station with references to energy fields and wind patterns. Each entrance features a different shade of blue and a blueprint-style vector line design, a visual theme that is integrated with the architecture, creating one of the most dynamic stations in the MTA system.

Sarah Sze represented the United States at the Venice Biennale in 2013, and was awarded a MacArthur Fellowship in 2003. She has exhibited in museums worldwide, and her works are held in the permanent collections of prominent institutions, including the Museum of Modern Art, the Guggenheim Museum, and the Whitney Museum of American Art. Sze has been featured in international Biennials and has created public works for MIT, the Walker Art Center, the High Line and the Public Art Fund in New York. She was born in Boston and lives and works in New York City.

— MTA Arts & Design

Q



Second Avenue - 86th Street (Manhattan)
Chuck Close
Subway Portraits, 2017

4

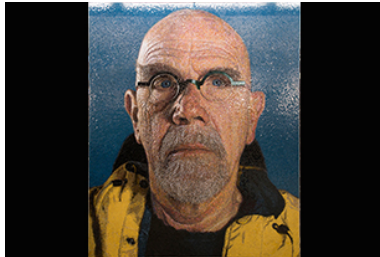


Photo © MTA

Glass and ceramic mosaic, ceramic tile

Chuck Close created twelve large-scale portraits for 86th Street that are based on the artist's painstakingly detailed photo-based portrait paintings. His various painting techniques have been interpreted in ten works as mosaic, and in two as ceramic tile. Ten of the artworks measure close to nine feet high. The people portrayed represent the variety of individuals that pass through the MTA system, and are chiefly cultural figures that have frequently been subjects in his artistic career spanning over half a century, including Philip Glass, Zhang Huan, Kara Walker, Alex Katz, Cecily Brown, Cindy Sherman, and Lou Reed, as well as two distinct self-portraits.

Chuck Close is an internationally acclaimed painter and printmaker whose artwork has been featured in hundreds of exhibitions as well as private and permanent museum collections around the world. He is renowned for creating portraits by using many innovative techniques within a grid, such as strokes of color or meticulous detail. He was the recipient of a National Medal of the Arts presented by President Clinton, and was appointed by President Obama to serve on the President's Committee on the Arts and Humanities. Chuck Close lives and works in New York City.

— MTA Arts & Design

Q



Second Avenue - 72nd Street (Manhattan)
Vik Muniz
Perfect Strangers, 2017

5



Photo © MTA

Glass mosaic and laminated glass

Vik Muniz photographed more than three dozen «characters» who represent the unique and quirky kinds of people one encounters on the subway. These photographs have been recreated in mosaic and installed throughout the mezzanine and entrance areas, populating the station with colorful New Yorkers of all stripes. With the generous expanse of the mezzanine concourse, the figures humanize the space and provide bursts of color and visual interest, providing an opportunity for playful discovery while moving through the station. The main station entrance features a laminated glass canopy at street level depicting a flock of birds, bringing art and nature to the busy street.

Vik Muniz is a Brazilian-born artist based in New York City and Rio de Janeiro who uses unconventional materials and methods to create images culled from pop culture and art history. His work appears in international museum collections such as the Museum of Modern Art, the Metropolitan Museum of Art, the Guggenheim Museum, and the Whitney Museum of American Art. The Academy-award nominated documentary «Waste Land» featured his collaboration with catadores (waste-pickers) to create masterworks of art from recycled materials. Muniz was an artistic director of the 2016 Paralympic opening ceremony in Brazil.

— MTA Arts & Design

38 glass mosaic pictures

F Q



Lexington Avenue - 63rd Street (Manhattan)
Jean Shin
Elevated, 2017

6



Photo © MTA

Laminated glass, glass mosaic, and ceramic tile

Jean Shin used archival photographs of the 2nd and 3rd Avenue Elevated train to create compositions in ceramic tile, glass mosaic, and laminated glass. The imagery is manipulated and re-configured with each station level having its own focus, palette and material. As one enters and descends the 3rd Avenue escalator, the view is filled with ceramic tile depicting construction beams and the cranes that dismantled the EI in the 1940s. At the mezzanine, a mosaic reveals the sky where the train had previously been present, and people from the era of this neighborhood transformation. The platform level features semi-transparent and reflective glass depicting vintage scenes of the neighborhood, enabling contemporary viewers to see themselves in the cityscape of the past.

Jean Shin is a New York-based artist who creates elaborate sculptures and site-specific installations using accumulated cast-off materials. Her work has been widely exhibited in museums and cultural institutions nationally and abroad. Shin has been commissioned by the US General Services Administration and New York City's Percent for Art program among others. Born in Seoul, South Korea and raised in the United States, Shin attended the Skowhegan School of Painting and Sculpture in Maine and Pratt Institute in Brooklyn.

— MTA Arts & Design

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Program

N Q R W

☆☆

57th Street - 7th Avenue (Manhattan)

Josh Scharf

Carnegie Hall Montage, 1994

7



Photo © MTA

Ceramic tiles on north and south mezzanine walls; porcelain enamel on north mezzanine wall

Carnegie Hall Montage is a colorful arrangement of images in porcelain on steel that shows the range of artists who have performed on the world-renowned stage. Some depict Carnegie Hall's classical pedigree, such as Leonard Bernstein and Marian Anderson, for example, while others portray the Beatles, Martin Luther King, Jr., and Eleanor Roosevelt, as testament to the importance of the stage. Nearby, hundreds of white tiles with text commemorate the names, professions, and appearance date of notables who graced Carnegie's stage. In the words of Carnegie Hall activist Gino Francesconi: «I have always felt that the subway station directly below Carnegie Hall should reflect the history of the building just as the subways of Moscow and Paris do their own cultural institutions ... It reminds one of the connection between the city and its art.»

— MTA Arts & Design

B D F M N Q R W

☆☆

34th Street - Herald Square (Manhattan)

Nicholas Pearson

Halo, 1991

8



Photo © MTA

Hand-coiled aluminum spheres in atrium space at south end of station

In the 34th Street-Herald Square subway station riders are met by large, luminous orbs that seem to hover in space. Made of coiled aluminum rods – formed in a manner similar to the way in which ceramicists build pots from clay – the spheres are suspended on a framework of small beams from the larger steel structural components of the station. Halo contrasts the aesthetic with the utilitarian and the result is «an unexpected serenity.» The artist say, «It was my aim to create an enigmatic distribution of objects that would stand in sharp contrast to the rectilinear nature of the site, and in doing so, to establish an oasis of visual language amid an otherwise functional environment.»

— MTA Arts & Design

B D F M

☆☆☆☆

34th Street - Herald Square (Manhattan)

David Provan

Yab-Yum, 1992

9



Photo © MTA

Kinetic aluminum sculpture at north end of station

A series of red wind paddles, each 12 long, hangs between the east wall of the station and each of the 14 columns that run the length of the wall. The artist's concept was for the delicately balanced paddles to spin and flutter in the wind generated by approaching and departing trains. From the artist's proposal: «As every veteran subway rider knows – whether actively or intuitively – the approach of a train is preceded by a gust of wind funneling down the track. It's my interest to build and install a series of subway 'wind paddles' that will utilize and make visible these subterranean breezes. The varying amounts of wind will set the brightly colored paddles floating, tilting, and spinning in descriptive patterns.»

— MTA Arts & Design

R W

☆☆☆☆

Prince Street (Manhattan)

Janet Zweig and Edward del Rosario

Carrying On, 2004

10



Photo © MTA

Steel, marble, and slate frieze on platform walls

Carrying On is composed of almost two hundred silhouettes of people hauling «stuff» with them as they walk the city streets. The artist team worked from photographs of individuals moving around the city and in and out of the subway. According to the artists, the title of Carrying On can be read in a variety of ways. «People on the streets of New York are almost always carrying something, sometimes something huge and outlandish. After the 9/11 tragedy, New Yorkers felt that they must carry on with their lives. Finally, New Yorkers are notoriously opinionated and lively; they really do 'carry on.» The result is a linear narrative work of miniature figures, each of whom has a story it is up to the viewer to discern. It is an engaging work that represents the community and updates the materials used on subway station walls, with its waterjet-cut steel and marble, that achieves both precision and a modern take on the traditional frieze.

— MTA Arts & Design

I count 191 art pieces...

— Patrick J. Schnieper

R

☆☆☆☆

Union Street (Brooklyn)

Emmett Wigglesworth

CommUnion, 1994

11



Photo © MTA

Porcelain enamel on platform walls; tile design on track walls

In this series of 22 panels set into recessed areas above the subway station signs, symbolic figures move about and interact with one another. Although separated by spacing between panels, each is linked by their graphic quality to form a relationship with those nearby. The artist explains his concept: «As a unit they form a composite to symbolically show as in a 'union' the best of each part of racial, religious, and cultural life make the most positive picture. The community above the Union Street station is mirrored in these panels because they are successfully working at making their community into this reality.» Additionally, the station has a series of track wall panels designed by the artist.

— MTA Arts & Design

We count a total 24 panels... the panels are placed too high, thus the art is hard to look at from the narrow platform.

— Renate Stürmer & Patrick J. Schnieper

D

☆☆☆☆

71st Street (Brooklyn)

Joan Linder

The Flora of Bensonhurst, 2012

12



Photo © MTA

Laminated glass on station platforms

Elevated stations of Bensonhurst provide a dramatic opportunity for glass artwork at the platform level. Joan Linder created drawings of flora based upon wild vegetation seen from the streets and lots within a 6-block radius of the 71st Street station. The result is an elegant, dynamic and specific tribute to the landscape of Bensonhurst, which endures, among other things, as an echo of Brooklyn's past. These panels act as windows to a lost history—a place shaped by Native Americans and farmers. The botanical images offer passengers an experience that is a counterpoint to the built environment of the city. Entitled The Flora of Bensonhurst, the work is composed of six intricate drawings of plants flowing in the direction of train. Three on each platform, the plants rendered in cool colors (blue, green and purple) on the Manhattan bound platform alert the riders as they venture out in the morning. Whereas, those in warm colors (red, turquoise, and orange) are placed on the Brooklyn bound platform to greet the commuters as they make their way home from work. For the project, Linder painstakingly created large scale drawings in pen and ink on paper, which then be scaled and translated into laminated glass. The plants against a milky white background resemble a lightbox, which are constantly shifting under the daylight and also viewable at night from the street level.

— MTA Arts & Design

On either platform 3 glass artworks

New York City Subway 31 Contemporary Arts & Design Stations Tour

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Program

D

☆☆☆

20th Avenue (Brooklyn)
Odili Donald Odita
Kaleidoscope, 2012

13



Photo © MTA

Laminated glass in platform windscreens

Kaleidoscope, created by Odili Donald Odita, is a laminated glass installation spanning throughout the elevated station platforms, which cross the commercial street and neighborhood hub of 20th Avenue. Odita is known for creating site-specific wall painting and installations that use abstract color patterns as a personal response to and visual memory of the specific site. Odita shares his perceptions of the Bensonhurst neighborhood in his choice of color and patterns in the artwork. He was particularly aware of the changes in this neighborhood since the 1990s and its parallels to the evolution of communities in general. Impressions of the neighborhood became his major inspiration in the design and the color palette for Kaleidoscope. Composed of forty panels of vibrant color patterns in an invigorating diagonal movement, the formation of bold to pastel colors in Kaleidoscope exists similarly to the way that color exists in quilts, creating patterns and visual interest while symbolizing the many individual elements it takes to compose a unified whole, in this case, a community. Odita also sought to have the work represent the vitality and diversity within the neighborhood's businesses. Kaleidoscope represents the vitality of its location at the 20th Avenue subway, and like the subway itself, resonates throughout the City.

— MTA Arts & Design

4 glass panels on Coney Island platform | 3 glass panels on Manhattan platform

Q B

☆☆

Kings Highway (Brooklyn)
Rhoda Andors
Kings Highway Hieroglyphs, 1987

14



Photo © MTA

Porcelain enamel at station entrances

The artwork consists of brightly painted porcelain enamel panels that use symbols and figures to create a contemporary version of Egyptian hieroglyphs. Against a blue background, large figures walk forward framed by symbols that represent subway visits and the nearby beach. In the artist's words, «If public art is elegantly and permanently crafted, it will delight audiences of the present and the future, in the way the wall paintings of ancient civilizations delight us today...»

— MTA Arts & Design

B Q R

★★★★★

DeKalb Avenue (Brooklyn)
Bill Brand
Masstranscope, 1980 (Restored 2008)

15

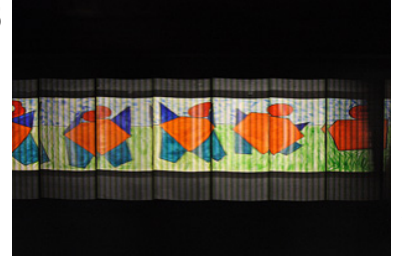


Photo © MTA

Hand painted panels, Lighting

A disarmingly simple artwork, placed in the unused subway station at Myrtle Avenue in 1980, has been restored. Masstranscope turns the subway into a movie machine, presenting a colorful, animated «moving picture» to commuters as the train moves through the tunnel. With heavy cleaning by volunteers, the artwork became visible again in 2008.

The artwork has been viewed by millions of commuters from subway cars leaving the northbound platform of the DeKalb Avenue station on the express track. The 228 hand-painted panels are viewed through a series of vertical slits set into a specially constructed housing that runs the full 300' length of the old station. The piece works on the principle of the Zoetrope, a 19th century optical toy.

The movement of the train passing in front of the exhibition creates the illusion of a 20-second animated movie. In a regular movie the film passes through a projector to create an illusion of motion and the audience sits still. With Masstranscope it is the audience that moves while the film stays in place.

— MTA Arts & Design

Attention: Art on subwaycar window – right side – after DeKalb Station. Only on Q-Line in the direction to Manhattan!

E J Z

☆☆☆

Jamaica Center - Parsons / Archer (Queens)
Sam Gilliam
Jamaica Center Station Riders, Blue, 1991

16



Photo © MTA

Painted aluminum sculpture on wall above entrance

The wall sculpture consists of two elements, a large ellipse and an armature that holds it, constructed of aluminum plate with deep welds. Gilliam's has long been interested in sculptural and theatrical work that interacts with the space it inhabits. He began draping his canvases and this led to his public sculpture such as this piece, where aluminum has taken the place of a canvas. In the artist's words, the work «calls to mind movement, circuits, speed, technology, and passenger ships...the colors used in the piece... refer to colors of the respective subway lines. The predominant use of blue provides one with a visual solid in a transitional area that is near subterranean.»

— MTA Arts & Design

E F M R 7

☆☆☆☆☆

Jackson Heights - Roosevelt Ave / 74th Street-Bway (Queens)
Tom Patti
Passage, 2004

17

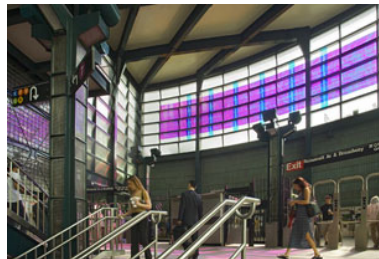


Photo © MTA

Glass in windows of Victor Moore Arcade and on 7 platform windscreens

Passage was designed in tandem with the architects, FX + FOWLE, as an integral part of the station. It features trapezoidal-shaped windows fitted into the steel so they can be opened and allow air into the platform. The laminated, impact-resistant security glass is layered with a plasma composite material to break up light into the colors of the spectrum. The artist has said that Passage is influenced by the markets, flowers, and colors on the nearby streets. Tom Patti pioneered the integration of industrial and architectural glass into art. «The ability of glass to occupy several physical states - transparent, opaque, dense, solid, weightless - all altering our spatial boundary - challenges me,» he says. All of Passage's components were handmade in his studio. This act of craftsmanship is critical, says Patti, to ensure the integrity of all elements.

— MTA Arts & Design

7

☆☆☆

Flushing - Main Street (Queens)
Ik-Joong Kang
Happy World, 1999

18



Photo © MTA

Ceramic tiles on mezzanine wall

Ik-Joong Kang's work expresses and celebrates Flushing, Queens, which is among the city's most ethnically diverse communities and home to a burgeoning Chinatown. Composed of over 2,000 unique ceramic tiles, the mural shows community events, city views, family gatherings, people at work, and children at play. «Happy World began when I was riding the subway every day. I was fascinated by the different people and things I saw, so I took small canvases with me and began to create the images that became the work. I hope these symbols... will make the tens of thousands of people who ride the 7 train every day talk about what they see and share their impressions.»

— MTA Arts & Design

The tiles are too high... the passenger will notice the massive tapestry of vignettes, but the symbolic storytelling encapsulated in each tile gets lost because the viewing distance is too large.

— Renate Sürmer & Patrick J. Schnieper

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Program

4 5 6 7 S ☆☆☆☆

Grand Central - 42nd Street (Manhattan)
Christopher Sproat
V-Beam, 2000

19



Functional stainless steel ceiling sculpture on 7 platform incorporating lighting, signage, LED, and fan system

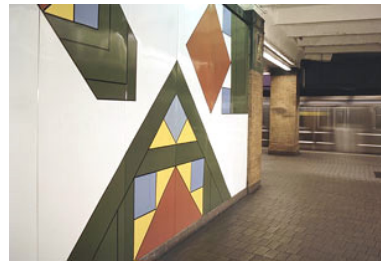
V-Beam is a functional structure and an aesthetic statement. Artist Christopher Sproat has combined standard transportation hardware – signage, air circulation, and safety equipment – with his artistic sensibility to integrate the sculpture into the transit environment. The artwork takes the form of a large V, which Sproat judged to be the most practical shape in terms of access and stability, and is equipped with extruded aluminum panels and light-emitting diodes to carry out its functions. «Rather than make an artistic or decorative statement and add it to the station so that the viewer knows this is art, I chose to make the entire space exuberant and unique,» the artist says.

— MTA Arts & Design

6 ☆☆☆

Astor Place (Manhattan)
Milton Glaser
Untitled, 1986

20



Porcelain enamel on platform walls

Milton Glaser, widely known as a pioneering graphic designer (including the I ♥ New York logo) and print maker, created artwork for the Astor Place station that complements the existing historic fabric while making a bold and modern statement. The station holds excellent examples of terra cotta and mosaics, particularly the Grueby Facience Company's plaques that depict beavers, a source of the Astor family wealth from fur trading.

Glaser described his approach as, «basically a variation on the existing forms. By extracting fragments of the motifs on the tile panels, enlarging their scale, and placing these pieces in a random pattern, they take on the appearance of a puzzle.» The result is a series of porcelain enamel panels in geometric patterns and color that echo the historic elements but present them in an entirely new way.

— MTA Arts & Design

2 ceramic panels on platform to the the bronx | 1 ceramic panel by the south entry & exit (outside the turnstile)

6 ☆☆☆☆☆

Bleecker Street / Lafayette Street (Manhattan)
Leo Villareal
Hive (Bleecker Street), 2012

21



LED tubes, custom software, electrical hardware, aluminum, stainless steel

Hive (Bleecker Street) is a light installation for the Bleecker Street Station by Leo Villareal. The LED sculpture takes the form of a honeycomb, dramatically filling an architectural space in the shape of an ellipse above the stairs that marks the new transfer point connecting the IRT and IND subway lines. The enormous ceiling, hovering overhead, becomes a type of illuminated diagram as vivid colors, outlining each hexagonal honeycomb shape, move across the sculpture. Villareal created an unprecedented art experience for transit riders who use the station, in its use of technology and LEDs. Hive (Bleecker Street) has a playful aspect to its reference to games. Riders will be able to identify individual elements within a larger context and track this movement. The work explores the compulsion to recognize patterns and the brain's hard coded desire to understand and make meaning. The patterns also take inspiration from the research of the mathematician John Conway who invented the Game of Life, the best-known cellular automata program. Hive (Bleecker Street) speaks to a diverse audience - it is abstract and evocative and can have many different meanings. It creates an experience for riders through changing patterns presented in randomized progression. Overall, the piece resonates with the activity of the station, transportation network and the city itself. The work was fabricated by Parallel Development.

— MTA Arts & Design

1 R W ☆☆☆

South Ferry (Manhattan)
Doug & Mike Starn
See it split, see it change, 2008

22



Glass, stone mosaic, and stainless steel on mezzanine walls

The new monumental work at the South Ferry Terminal by Mike and Doug Starn investigates the nature of objects and transformation using light and documentary sources. A fused glass wall reveals images of tree limbs and leaves in silhouette adapted from photographic imagery. These formations relate to the place above, Battery Park, the historic fortress and Manhattan's southern boundary. The glass brings light and poetry to the station, the City's first new subway station in decades. Companion pieces show a decayed over-scaled leaf that refers to the passage of time and links the park to its historical role. A map, that shows contemporary Manhattan and old New York as an overlay, is a beautiful mosaic and eloquent expression of the city's evolution, conveying to the throngs who use the station, a sense of its significant location. The artists designed a laser-cut stainless steel fence to separate the entry from the paid section of the station; its leaf motif connects the art in the station with the surrounding environment. The Starns' work combines various forms, such as sculpture, painting, video, and installation. Their work has been exhibited in museums and galleries worldwide for more than two decades. In South Ferry, their explorations of light and dark, nature and technology, come together in an evocative artwork. Its title refers, among other associations, to the South Ferry subway line, which becomes a network of splitting lines that travels through the changing landscape as seen in the map. As the artwork reveals, the City and its lifelines evolve in an organic form, as dropping leaves lead to new growth, the City keeps growing - and changing.

— MTA Arts & Design

1 2 3 ☆☆☆

Christopher Street - Sheridan Square (Manhattan)
Lee Brozgol
The Greenwich Village Murals, 1994

23



Ceramic mosaic on platform walls

Depicting vignettes of community history, The Greenwich Village Murals consist of children's composite drawings inspired and guided by an artist concerned with «identity» and its portrayal. Lee Brozgol first intended to devote each of the four panels to one famous person. «But the village is so rich in amazing characters who shaped America that picking only twelve was impossible,» he says. With students from Greenwich Village's P.S. 41, he found space for some forty people arranged in four groupings: Founders, Providers, Bohemians, and Rebels - bending time to group them together. Deborah Lewis, a teacher at P.S. 41, helped Brozgol select nine fifth and sixth graders for the project. The resulting presentation recognizes the many individuals who gave the neighborhood its reputation as a cauldron of artistic and political activity.

— MTA Arts & Design

On each platform 2 mosaic groups with three pictures each

S ☆☆☆

Times Square - 42nd Street (Manhattan)
Roy Lichtenstein
Times Square Mural, 2002 (Collage 1990, fabricated 1994)

24



Porcelain enamel on wall of S mezzanine

Times Square Mural captures the spirit of the subway, its linear movement and dynamic energy. With a nod to both the past and the future- its central image is a futuristic bullet shaped car zipping through an underground station. And not just any station, this is Times Square, in the heart of New York City. Lichtenstein was born in New York in 1923 and spent his last years here. Times Square Mural reflects his career, with references to, and variations on, his earlier works. Lichtenstein also freely appropriated and incorporated images from the works of other artists and designers in his work. For instance, the hooded figure at the right of the mural is from the old Buck Rogers comic strips and the iconic 42 image is from a series of drawings of the architectural detail of the subway. It is a signature work that honors its creator and the place in which it is located.

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New York City Subway 31 Contemporary Arts & Design Stations Tour

Tour Selection by Patrick J. Schnieper

Program

A C B D 1



59th Street - Columbus Circle (Manhattan)
Sol LeWitt
Whirls and twirls (MTA), 2009

25



Photo © MTA

Ceramic tile on mezzanine wall between the 1, A, B, C, D

A monumental and vibrant porcelain tile wall drawing by Sol LeWitt has been installed at 59th Street-Columbus Circle. The artist created the proposal in 2004 and, working with Dattner Architects, selected the site in an expansive wall facing a double-wide stairway and landing that leads from the mezzanine to the platforms of the A, C, B, D and 1 trains. Titled *Whirls and twirls* (MTA), the artwork is 53 feet wide and by 11 feet high and consists of 250 porcelain tiles in six colors, each cut to meet the artist's specifications. The artist created the drawing/maquette for the project, reviewed and selected materials, and approved color samples prior to his death in 2007.

The artist is known for his sculptures and his wall drawings, in which detailed directions are provided for the execution of the artwork in paint or pencil. The site-specific piece – unique because it is a permanent public installation of a wall drawing – is a bravura work of precision, with swooping curves and vertical and horizontal bars in vibrant color that completely fills the space. The tile was cut to the exact dimensions of the drawing to ensure that the scale of the work and the color sequences are as the artist intended.

Sol LeWitt (1928–2007) is a celebrated artist who has had hundreds of solo exhibitions in museums and galleries worldwide since 1965. His work includes more than 1,100 wall drawings, photographs, hundreds of works on paper, and geometry-based sculptures. An exhibition at Mass MOCA in North Adams, Massachusetts, features 105 wall drawings in a specially designed museum space and will be on view through 2033.

— MTA Arts & Design

B C



72 Street (Manhattan)
Yoko Ono
SKY, 2018

26



Photo © MTA

Ceramic mosaic

Intricate mosaic renderings of cloud-filled skies bring the outside underground in *SKY* by Yoko Ono. As passengers move through the 72 St station, messages of hope that appear to be handwritten, float in the clouds, as the perspective shifts in each artwork. The words, *Remember, Dream, or Imagine Peace*, punctuate the daily commute with a hopeful, reflective spirit. The transformation of photographs into mosaic sky paintings with subtle gradations in color and tone, creates a visually striking station environment.

«I'm thrilled that my new work, *SKY*, will be opening at the 72 St subway station just steps from my home and Strawberry Fields, which I created in memory of my late husband. It will bring the sky underground, so it's always with us. I hope this will bring peace and joy to my fellow New Yorkers for many years to come.» – Yoko Ono
Yoko Ono is a multimedia artist whose work in performance, sculpture, film, music, and writing, first began in New York in the early 1960s. Ono's commitment to world peace is reflected in her conceptual artwork, often inviting viewer participation.

— MTA Arts & Design

*Platform level uptown 1 mosaic picture 1 Connection stairs
downtown 2 mosaic pictures 1 Platform level downtown 2 mosaic
pictures 1 Connection stairs uptown 1 mosaic picture*

C E



50th Street (Manhattan)
Matt Mullican
Untitled, 1989

27



Photo © MTA

Etched granite mural in entrance, sponsored by New York Communications Center Associates

Artist Matt Mullican created an 8-foot by 68-foot sandblasted black granite mural that presents a time-line of the history of the station site, atop which sits an office tower. (The subway station was rehabilitated in concert with the office development.) Mullican employs an iconographic visual vocabulary through which he reveals the site's past as rural, occupied by a cabin, and as a previous site of Madison Square Garden. Depictions of maps and aerial views are also part of the large mural. Mullican's pictographs reward the repeat visitor with layers of meaning as the piece is viewed again and again. Mullican communicates through a simplified visual system, but his signs provide deeper meaning to those who look.

— MTA Arts & Design

A C E L



14th Street / Eight Avenue (Manhattan)
Tom Otterness
Life Underground, 2001

28



Photo © MTA

Bronze sculpture on railings, beams, and columns throughout station

The scores of figures created by Tom Otterness to *Life Underground* invigorate and transform the transit environment into a place of joy and whimsy.

His small-scale sculptures invoke the subway and lore of the city and include an alligator rising out of a sewer to devour a man, workers carrying oversize versions of the tools used to build the subways, and people sneaking under fences to watch the construction or sweep up piles of pennies. There are also colossal feet and a totem-like sculpture whose human features are formed into the shape of a telephone.

Otterness placed his creations in unexpected places-beneath stairs and pillars, hanging from the ceiling, and on benches and railings-to surprise and delight riders as they come upon these humorous and captivating inhabitants.

— MTA Arts & Design

A C



Chambers Street / Park Place (Manhattan)
Andrew Ginzel & Kristin Jones
Oculus, 1998

29



Photo © MTA

Stone mosaic on walls throughout station complex; stone and glass floor mosaic at Park Place entrance

Oculus is located in passageways under the World Trade Center and was largely untouched by the events of 9/11. Oculus will also be visible at the Cortlandt Street Station after construction is completed. Jones and Ginzel's work consists of over 300 unique mosaic renderings that use the oculus – the eye – as the central symbol. In their words, «Oculus was created to personalize and integrate the stations. Eyes are both subtle and strong – they engage passing individuals, allowing for meditation or inviting dialogue.» The eyes are from the artists' photographs taken in New York, which were selected for the diversity of the subjects' eyes. An enormous central eye set in the floor, grounds the composition and serves as the centerpiece of a map of the world which radiates outward.

— MTA Arts & Design

I count only 200 mosaic eyes...

— Patrick J. Schnieper

F M



23rd Street (Manhattan)
William Wegman
Stationary Figures, 2018

30



Photo © MTA

Glass mosaic

William Wegman's *Stationary Figures* features eleven glass mosaic panels of his famed Weimaraner portraits. Photographed with the artist's deadpan sense of humor, the dogs take on human attributes, from wearing street clothes like a shiny raincoat or flannel shirt, to being grouped like passengers as they gaze into space or peer down the platform as if waiting for the train. Situated in bold blocks of color, the larger-than-life mosaic dogs are bursting into space and interacting with commuters. The mosaic fabricator, Mayer of Munich, interpreted the photographs taken for this project by meticulously transforming the facial expressions, skin textures and patterns of the dogs' vibrant attire into glass mosaic. Wegman has lived and worked in the neighborhood for decades, and together with his dogs Flo and her brother Topper they have created images that enliven this busy station. Speaking about the project, Wegman said, «I wanted to create portraits of individual characters, people who you might see next to you on the platform. For these I dressed the dogs in more or less ordinary clothes, nothing too fashionable. I was very interested in the way in which photographs, even the out of focus dogs in the background of some images, could be translated into mosaic by Mayer of Munich, who skillfully turned grey stones into grey dogs.»

— MTA Arts & Design

*Platform uptown 5 mosaic pictures 1 Platform downtown 5 mosaic
pictures 1 Entry / exit 23 St & 6 Av NE corner 1 mosaic picture*

New York City Subway 31 Contemporary Arts & Design Stations Tour

Tour Selection by Patrick J. Schnieper

Program



Lexington Avenue - 53rd Street (Manhattan)

Al Held

Passing Through, 2004

31

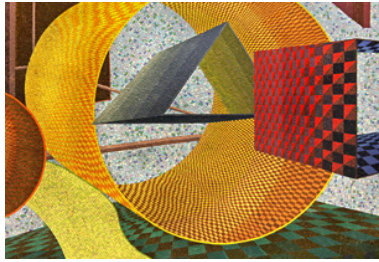


Photo © MTA

Glass mosaic on mezzanine walls

Passing Through is one of the last public works of celebrated abstract painter Al Held; it was being installed at the time of his death. The colorful and exuberant mural reveals an immense universe in which geometric elements of varying shapes and sizes float freely. In the 1960s, Held moved from abstraction to tightly controlled geometric work, with two-dimensional figures suspended on the canvas. Held was curious about how everything is structured and was inspired by theories about the universe and its mysteries. He described his interest in «images that we believe in but that are beyond our senses and that we can never experience directly.» There is also another subject, that of buildings and architecture. His imagery powerfully evokes New York City's contemporary energy while acknowledging the forms and styles of the Midtown skyscrapers overhead.

— MTA Arts & Design

2 large glass mosaic wall pictures on mezzanine level