



TEMPORARY ART ARTWORKS



Tideway

AMES PENNINGTON

#14daysofwashingup
2018-2022



#14daysofwashingup is an artwork created by Ames Pennington in collaboration with residents of Putney, commissioned by Tideway

About the work:

The large-scale artwork #14daysofwashingup was the result of a series of workshops organised by the artist Ames Pennington in August 2017, which ranged from mudlarking (scavenging the river mud for treasures), drawing and sculpting, to exploring the value of collecting and collections, and a roaming performance by Putney Pier. The workshops featured mudlarking expert Steve Brooker, star of the History Channel show 'Mudmen' as well as the archivists from Battersea Arts Centre's (BAC) Moving Museum. These activities took place over a period of a fortnight during low tide at Putney's foreshore.

The mud of the River Thames is anaerobic, meaning it is free of oxygen, and is therefore able to preserve any of the objects it contains in perfect conditions, much like a museum that preserves its collection. On average only one percent of a museum's collection is on display, and likewise the Thames washes up only small fragments of its rich stores at any given time. The practice of mudlarking dates back to the late 18th and 19th centuries when mudlarks, usually young boys or agile elderly would hunt the banks of the Thames for anything that could be sold. Most often river-dwellers living in poverty, mudlarks could scrape by and make a living in this way.

Ames' mudlarking resulted in a new collection of objects all found at Putney that connected the area to a rich history of trade, river passages and leisure activities and spoke of our habits as consumers over the last three centuries.

The artwork featured hand drawn objects from this new collection such as clay tobacco pipes, horseshoes, bones, 18th century pottery fragments and broken toys, accompanied by labels that offered unexpected, imaginative insights into these finds. Some of the texts on the labels were written by participants of the workshops and further developed by the artist. Contemporary items were arranged next to Victorian pieces, exposing an unpredictable display of liquid history.

About the artist:

Ames Pennington works with drawing, performance, installation and conversation. They often collaborate with participants or co-creators, making work that focuses on



human relationships and social issues. They studied Film and Media Studies with Practice at Manchester Metropolitan University, and attended the alternative art school at Islington Mill, Salford.

www.amespennington.co.uk

Credits:

Ames Pennington in collaboration with Henrietta Armstrong, Kev Clarke, Carole Crane, Kirsty Harris, Julie Rafalski and children and young people who attended the workshops.

Thanks due to:

Battersea Arts Centre's (BAC) Moving Museum, Steve Brooker aka 'Mud man' for their contributions to the workshops. Berni Griffiths, Verger from St Mary's Church, Susie Gray, Cultural Planning Manager, Enable Leisure and Culture and Katie Ashton, Community Relations Manager, as members of the artist selection panel.

Documents:

Engagement at Putney



EDWIN MINGARD

Reflection
2018–2024



Reflection – a site-specific work created by Edwin Mingard, commissioned by Tideway

About the work:

Through a range of events, and in collaboration with local residents, organisations, artists and historians, Edwin Mingard developed Reflection; an 80-metre graphic artwork which explored and celebrated past and future relationships to the River Thames and Deptford Creek. Combining text and digital contour drawings, the artwork catalogued what is unique to Deptford, and important to London as a whole. It was displayed along the hoarding around Tideway’s construction site at Greenwich Pumping Station.

The artist said: *“For me, the best part of making the work was the research process, which was as enjoyable as it was informative. I travelled up the Thames by boat, talking to older residents about their memories of the past and hopes for the future; I waded up the creek with residents, collecting samples and drawing pictures; we watched films together, and people submitted valuable local knowledge for inclusion. Conversations were intimate, insightful and personally rewarding.”*

Drawing inspiration from these encounters, Reflection was a quasi-encyclopaedic ‘dictionary’ featuring significant local heroes such as the campaigner for health and education reform, Margaret McMillan (1860–1931) and the radical anti-racist activist Chris

Braithwaite (1885–1944) as well as important historical moments and pivotal activities of the area. The work also featured an excerpt from The River’s Tale, a poem by Rudyard Kipling about the British Empire. ‘...For they were young, and the Thames was old, And this is the tale that River told:’ Wishing to critique the sentiment of the poem, Mingard aimed to create a narrative more in tune with the area now – if the river really did tell a tale, of our past, present and future, what would it look like?

Feedback from passers-by:

“It looks good and has a good spread of info on it. I hope it will make people more engaged in what is going on in their area. It educates but hopefully will also make people think and be more active.”

“It makes you appreciate the surroundings more. We tend to take things for granted and so we are not paying attention and valuing what we have got. This artwork makes you stop and read, and at the same time you are learning new things about the area.”

“I really like it; especially that it includes local information. It is a dodgy alleyway and this work makes it brighter and safer.”

About the artist:

Edwin Mingard works with moving image, often creating films and installations in collaboration with specific communities. His practice explores the filmmaking process as a tool for expression and social change. He has received commissions from Channel 4’s Random Acts and the BFI, and is Artistic Director of the artist-led company Satellite. He studied philosophy at the London School of Economics.

www.edwinmingard.com

Credits:

Edwin Mingard, with support from Creekside Discovery Centre, Entelechy Arts, The Albany Theatre, Deptford Cinema, London Community Video Archive, The Groundnut, Deptford High Street shop owners, Greenwich Market stall holders, Michael Oswald, Mary Mills, Gail Tolley, and local residents from Greenwich and Deptford.

Thanks due to:

The local community and the participants of Edwin’s events, who contributed their ideas and creativity into the evolution of the artwork. Thanks also to Martin Griffiths, Community Liaison, CVB, Patrick Henry, Director Deptford X and Kate Organ, Coordination Engineer, Thames Water as members of the artist selection panel.



ELINOR STANLEY

Inner Eye, Child's I
2018–2024



Inner Eye, Child's I – an artwork created by Elinor Stanley in collaboration with pupils from Falconbrook Primary School, commissioned by Tideway

About the artwork:

Artist Elinor Stanley's collaboration with twenty-five pupils from Falconbrook Primary School resulted in a fantastical collage for the hoarding at the Falconbrook Pumping Station construction site in Wandsworth.

Through a series of workshops in autumn 2017 Elinor took the children on an imaginary journey through the history of the River Thames and all of the interconnected conduits of sewers, plumbing and hidden rivers. Over the course of seven weeks the pupils were introduced to a wide range of drawing and painting techniques alongside research into the history of the River Thames and the River Wandle.

They looked back through history at the different people who lived alongside the river and the trades that connected London to the rest of the world. Exploring mysteries of the deep and imagined possible futures they wove themselves and their families into a rich river narrative.

Inner Eye, Child's I presented the students' imaginative view of the world. Romans, monsters, engineers, and mermaids cavorted through the subterranean sewage systems and waterways to create a modern take on the Mappa Mundi – a medieval European map

of the world. Up close, it revealed the details of many strange meetings and discoveries between characters.

Formed in two parts, the first part of the artwork depicted the mouth of the River Wandle where it meets the Thames, while the second part focused on where the River Thames runs through Wandsworth. The history and industry of the River Wandle was an important element of the artwork. After an observational drawing walk from the School to where the Thames meets the Wandle, the pupils mapped the lay of the land. Roman and Viking invasions, shields and pots that have been found along Wandsworth's foreshore were all inspiration for the pupils. The Wandle, heavily worked since Roman times, was lined with textile mills in the 17th and 18th centuries, and used to flow pink and blue from all the dyes used by the tanneries. The artwork also featured self-portraits of all children attending the school in autumn 2017.

The artist has said: *"Working with the children and teachers of Falconbrook School was brilliant. The children had so much energy and enthusiasm and together we learned about the vast and varied history of the river, the people who have lived along it and the travel and trade it has enabled from all over the world. The richness and variation of the children's responses was wonderful to work with"*

Members of the public said:

"Interesting. Eye-catching. Historical. It makes me stop and reflect."

"I like the fact that it is the kids' own interpretation. I found interesting to see the different boats and others elements that represent the different times. I like the collectiveness of the artwork, the gathering of thoughts of how children see London."

"It's unique. Haven't seen anything like it. It flows. It is big and imaginative. I can spot mermaid! I guess it is also about pollution. All these pipes are full of something sinister. I like the boats."



"I really like that it "writes up the area". I think adding a local reference, from the perspective of the locals, was a really clever idea. And it reminds people how close we are to the Thames."

About the artist:

Elinor Stanley works with drawing, painting and performance to explore myth, narrative and how humans make sense of the world. Her work invites audiences to interpret ambiguous and emotionally resonant stories that are both intimate and open-ended.

www.elinorstanley.com

Credits:

Elinor Stanley in collaboration with Abdihakim, Kristian, Danielle, Abbie, Daniel, Abdulahi, Suheyb, Jaydyn, Nia, Yaqoob, Umran, Suriyah, Gloria, Yahye. Yazeed, Armaan, Hrefna, Munira, Daniel, Shergill, Sabrin, Ansh, Kamillah, Maison, Lily-Marie.

Thanks due to:

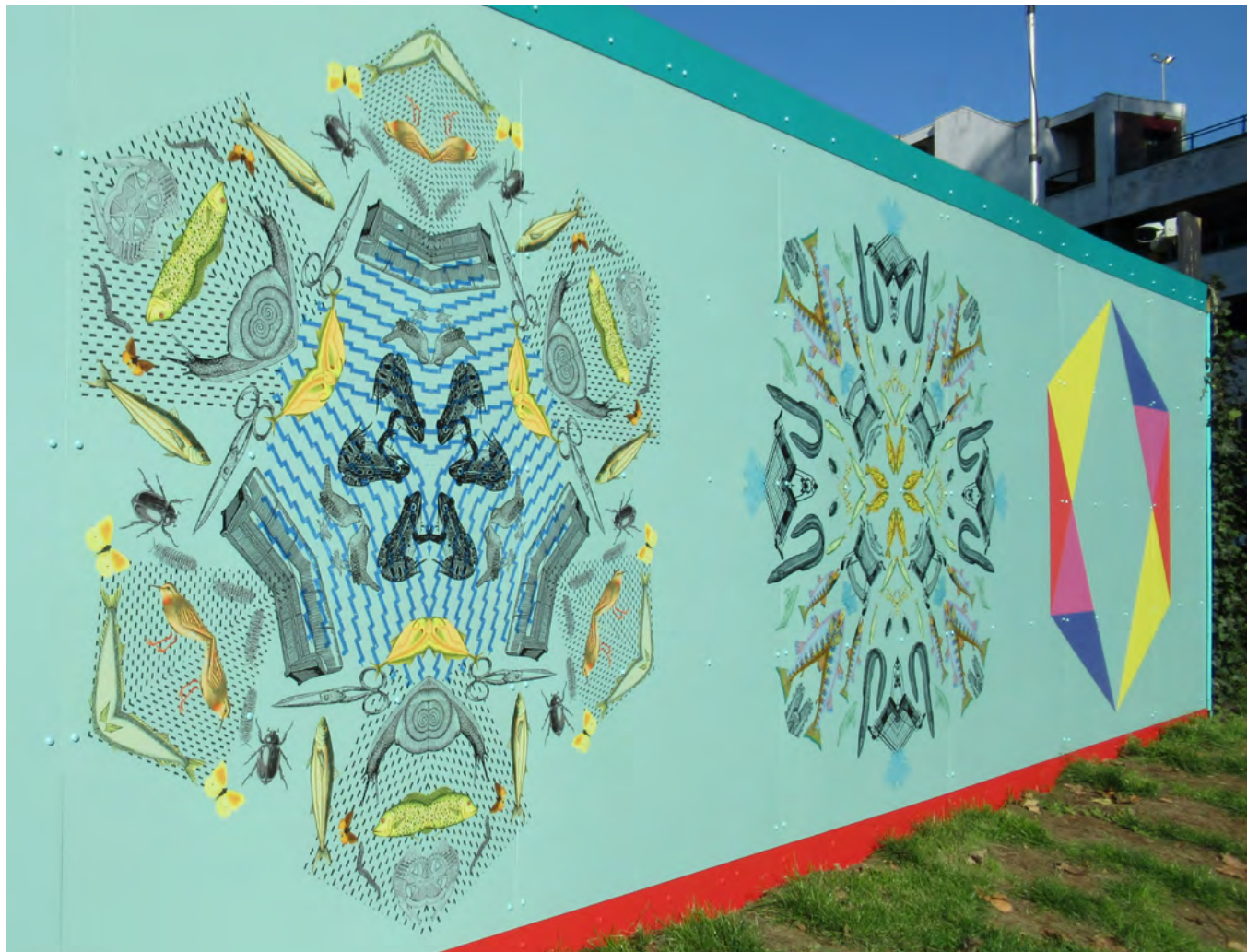
Alex Gilmour, Lead Engineer, Tideway; Dr Pamela Greenwood, Archaeologist; Cayne Schooley, Class Teacher, Falconbrook Primary School for their contributions to the workshops. Michael Sacco, Graphic Designer. Sarah Pieniek-Jones Deputy Head, Falconbrook Primary School, Susie Gray, Cultural Planning Manager, Enable Leisure and Culture, Paul Gunn, Thames Water Utilities Limited and Eoin Ryan, Site Agent, Falconbrook Pumping Station, as members of the artist selection panel.

Documents:

[Engagement at Falconbrook Pumping Station](#)

EMILY TRACY

Through Kaleidoscope Eyes
2018–2021



Through Kaleidoscope Eyes – an artwork created by Emily Tracy in collaboration with the West Hill in the Park Children’s Centre, West Hill Primary School and local residents, commissioned by Tideway

About the work:

This immense artwork was the result of a series of workshops organised by the artist in November 2017, which included an opportunity to work with a local beekeeper, The Wandle Trust, and The Garden Classroom. Participants were invited to create their own collages, generate ideas, and gather facts, thoughts and stories about King George’s Park to help create the final artwork.

Tracy invited people to re-look at the familiar surroundings of the park in a new light, and enter another world through playing with image, mirrors and kaleidoscopes. Ordinary objects when multiplied make compelling patterns, colours and shapes, and yet they remain what they are, a mouse, a leaf or a bench. The kaleidoscope allows us to see the beauty and geometry in our surroundings with a new perspective. Participants observed the ecology of King George’s Park, both human and natural, paying attention to aspects that might otherwise be missed.

Using this idea as a starting point, eight collages were made in response to participants’ views. The artwork incorporated ideas and collages made during workshops of the things

that people value in the park. The collages tried to include the diversity of activity in King George’s Park – people and objects alongside natural elements of plants, insects and animals, as well as some historical references to the rich history of the park and local area, such as Calico prints and watermills.

About the artist:

Emily Tracy’s practice centres on social engagement and participation. She works with simple materials like paper to create installations and events that reframe familiar spaces. Her projects often take place in outdoor or cultural environments, developed with schools, communities and public audiences.

www.emilytracy.co.uk

Credits:

Emily Tracy worked in collaboration with: Children’s Centre: Amelia, Amy, Arthur, Bearwyn, Beatrix, Ben, Chloe, Eli, Ella, Harry, Isaac, Isabella, Josh, Mateo, Mia, Nia Rae, Rose, Samuel, Qudsia and Zyg. Year 6 ‘Camden Town class’, West Hill Primary School.

Public Artist Tom Pearman who created and arranged the digital artwork and designed the geometric forms.

Thanks due to:

Jo Baxter from The Penfold Centre for hosting a workshop, Polly Bryant and Alice Dawes from the Wandle Trust for leading a session about the River Wandle.

Phoebe Nevill from The Garden Classroom for helping families to explore the park.

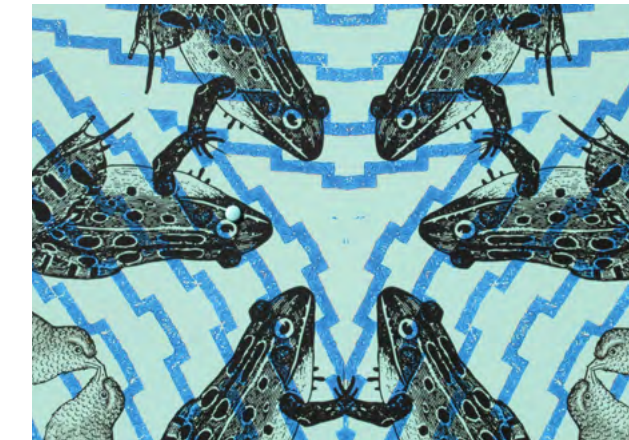
Geraldine Kelly, Beekeeper, for sharing her knowledge about local bee populations.

All the participants from the local area who contributed to the collages during workshops in the park and at The Penfold Centre.

Wendy Maxey, Children’s Centre Manager, West Hill in the Park, Susie Gray, Cultural Planning Manager, Enable Leisure and Culture and Vic Chetty, Senior Community Relations Officer Tideway as members of the artist selection panel.

Documents:

[Engagement at King George’s Park](#)



EMMA SMITH

Because
2018–2022



Because – an artwork created by Emma Smith, commissioned by Tideway

About the artwork:

Emma Smith created a collaged 2D visual garden for the hoarding at Chelsea Embankment, using plants selected by the Chelsea Pensioners.

Residing at the Royal Hospital Chelsea (RHC), the Chelsea Pensioners are retired soldiers of the British Army, whose iconic and distinct scarlet uniform marks a 300-year tradition and is instantly recognisable at the parades, special visits and events they attend. The plants evoked memories and stories of place for the Pensioners and, wherever possible, Smith

photographed the actual plants they referenced, as well as features, from the RHC grounds; a Grade I and II listed site founded by King Charles II. There was also a small selection of other plants that have a historic connection with the site, discovered through Smith’s research in the grounds and RHC archive.

Behind the plants were personal stories: the places and people that have been important to the Pensioners and the plants that remind them. For Arthur Currie, sunflowers recall his experience of kindness during service in the Gulf War: *“I was the first In-Pensioner who fought in the Gulf War. In the lead-up, strangers sent things out to us, out of kindness. In one of the letters was a packet of sunflower seeds with soil. I got an ammunition box and used some of my valuable water supply to grow sunflowers in the desert. I even had them on the tanks. Some grew as high as 3ft!”*

The metaphor of the plant is at the heart of human relationships – of having roots – the important connections that often lie invisible beneath the surface. A strong metaphor also for the Thames Tideway Tunnel, which remains mostly unseen while improving biodiversity and life for all above. Travelling from left to right, the hoarding was divided into scaled sections representing the layers of subsoil being dug through to make the Thames Tideway Tunnel. The Tunnel goes through clay in the west, mixed sands and gravels in the central region and chalk in the east, each of which required a different type of Tunnel Boring Machine. In Because, each new soil type was marked by a stone feature. Imagining each of these subterranean soil types as a base to a garden top-soil, the plants were positioned according to where they would grow best. The approach and attention to detail is the same as that given to a live 3D garden, whilst being deliberately fantastical.

The area is renowned and loved for its parks and gardens: RHC South Grounds and their hosting of the Chelsea Flower Show, Chelsea Physic Garden, Battersea Park, Ranelagh Gardens, and mature vegetation along Chelsea Embankment itself. Smith’s artwork created a new form of temporary garden for the Embankment, and its abundance of plants encouraged viewers to evoke their own memories and associations to place.

The Pensioners were invited to see a sneak preview of the artwork prior to its installation, and to hear more from Smith about how she had developed the work and had woven in their suggestions. One of the Pensioners commented “It’s absolutely beautiful. Flowers and plants are like music – even if it’s from a long time ago, it evokes the meaning of when you first heard it. [Because] is like that.”

The artist said: “It has been a real pleasure working with the pensioners at the Royal Hospital Chelsea and to learn of their stories, memories and interests that have been so generously contributed to this project. I would like to thank everyone involved and will cherish the stories shared with me through this work.”

About the artist:

Emma Smith works across artforms with people and communities, creating interactive projects shaped by place, conversation and shared experience. She has realised projects with Tate Modern, Barbican, Whitechapel Gallery, ICA, and

international partners across Europe, Asia, Africa and North America. Her book Practice of Place is published by Bedford Press.
www.emma-smith.com

Credits:

Artist: Emma Smith
RHC workshops: Raksha Patel
Graphic designer: Sophie Dutton
Images: Emma Smith, RHC Archives, Benedict Johnson, Sue Snell / RHS Library Collections

Thanks due to:

The staff at RHC and the Chelsea Pensioners, including: Alaister Sword, Albert Willis, Arthur Currie, Barbara Whilds, Bob Garrin, Brian Smith, Dave Thomson, David Coote, David J. Griffin, David Lyall, Denis Shiels, Don Crasswel, Frank HL Mouqué L d’H, Gareth Pugh, Ivor, James Little, Jim Lycett, John Carbis, John Denton, Marjorie Cole, Martin Greary, Mary Johnston, Michael Funnell, Michael Murphy, Michael Wickens, Mick, Mike, Mike Atkinson, Mike Dows, Mike Smith, Monica Parrott, Mr Wright, Ray Pearson, Raye Giles, Richard Dows, Rick Graham, Ron Caitlin, Simon de Buisseret, Stanley Fuller, Stanley Michael, Ted Roberts, Thomas Lyall, Tony Bendry, Tony Hunt, Trevor Thomson, Zulf Shaikh, and those who prefer to remain anonymous.

Documents:

[Chelsea Pensioners’ plants and stories behind Because:](#) by [Emma Smith](#)

JOHN WALTER

Stories from the Sewer

2017–2025



Stories from the Sewer – a mural created by John Walter in collaboration with sixteen pupils from Riverside Primary School, commissioned by Tideway

About the work:

History, direct observation, fantasy and mythology all found a place within this epic collage of images, which plotted the narrative of an imaginary sewer - a deep and mysterious realm beneath Bermondsey. Roald Dahl's Fantastic Mister Fox brushed shoulders with Old Father Thames, London's very own River God, while a family of gigantic fatbergs (masses of solid fat and unmentionable household waste that conglomerate in sewers) and various superheroes played beside Sir Joseph Bazalgette, the engineer of the Victorian sewer built after the Great Stink of 1858. Alongside imagined characters were the children's self-portraits, and forms based on the rubbings they took from the street's manhole covers. The mural also featured a drawing of the CEO of the Thames Tideway Tunnel, creator of London's new super sewer.

Feedback from passers-by included: *"I took a picture of it on the first day and thought: Wow!" ... "It brings lots of energy when I walk to work in the morning." ... "It's amazing. Before it was really boring but now it is an attraction. People come to see it."*

Visitors to the walk and talk event, held as part of the Totally Thames Festival, were particularly

interested to hear about the direct participation of the schoolchildren, and enjoyed the direct insight into artistic process they got from the artist.

About the artist:

John Walter creates large-scale installations using colour, humour and hospitality to address complex subjects such as sexual health and infrastructure. His practice draws on fiction, research and personal experience, and is characterised by a distinctive Maximalist aesthetic. He studied architecture and completed doctoral research at the University of Westminster.

www.johnwalter.net

Credits:

Artist: John Walter, in collaboration with Aimy, Alex, Aryan, Astrid, Charlotte, Chloe Kherlen, Hugo, Margot, Martin, Nunnaput, Sana, Sebastian, Thienkim, Tom and Tommy from Riverside Primary School.

Thanks due to:

Jose Lewis and Patrick Seller of Riverside Primary School and members of the artist selection panel.



JOY GERRARD

Tunnel / Map / Draw
2016–2017



Tunnel / Map / Draw is an artwork created by Joy Gerrard with students from City of London School, and commissioned by Tideway

About the work:

Working with 24 Year-3 pupils from the nearby boys' school, Gerrard produced a dynamic artwork that responded to the great expanse of water that moves through our city and the extraordinary engineering feat of the Thames Tideway Tunnel created beneath the surface. The artwork was installed beneath Blackfriars Bridge from November 2016 to February 2017. Gerrard and the children considered the River from distinct but related perspectives – mapping and engineering. Drawing inspiration from the bold visual language of artist Kazimir Malevich and the Russian constructivists, the team created 'mental' maps based on their walking routes around the River and generated a graphic representation of the multiple levels of layering and planning that go beneath, through and around the Thames. Punctuating the map were photographs capturing the hands-on experience of the students who visually investigated the engineering concepts of how to control liquid.

Their combined efforts offered a visualisation that revealed the hidden and complex systems of transformative engineering projects in an urban setting.

Visitors to the artwork commented that the hoarding made them think of 'the river as the

heart of industry, and that fact that it has always been at the centre of the economy, historically.' ... 'Christmas presents, stars and planets and road maps.' And that it was 'bright, cheerful and uplifting'.

About the artist:

Joy Gerrard creates drawings and installations that explore protest, crowd behaviour and occupation of public space. Her practice often involves reworking media imagery into detailed monochrome works. She has exhibited widely in the UK and internationally, including solo shows at the Royal Hibernian Academy, Dublin and Peer, London.

Credits:

Joy Gerrard, in collaboration with Tommy, Uttarayan, William, Victor, Vijay, Luc, Matthew, Joseph, Dominic, Ramkeeran and George of 3B and Magnus, Jean, Louis, Alexander, Lodovico, Rudi, Benjamin, Aryan, Brodie, Razik, James and Felix of 3M. Photography by Katherine Fawsett and graphic design support by Parsha Gerayesh-Nejad.

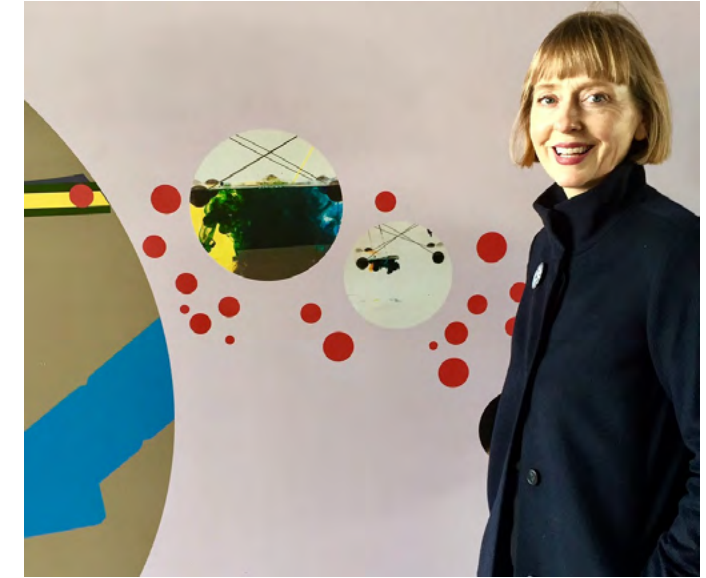
Thanks due to:

Ian Dugdale, former Head of Art and Design, City of London School and Claire Feeley, Exhibitions Manager, Barbican as a member of the artist selection panel.

Partner: City of London School (www.cityoflondon.school.org.uk)

Documents:

[Blackfriars Bridge Foreshore hoarding activities](#)



JOY GERRARD

Air-map
2017–2025



**Air-map, an artwork created by Joy Gerrard
commissioned by Tideway**

About the artwork:

Building on an earlier hoarding commission produced in collaboration with City of London School, Joy Gerrard returned to Blackfriars to develop a visual response to concepts of flow and mapping, the River Thames, and the engineering feat of the Thames Tideway Tunnel. Working with collage and watercolour drawings, Gerrard translated aerial views and technical maps of the area and tunnel installation into a bold and dynamic flowing design that was mindful of the ever-changing sky and the dominant squares and grids of the skyline. The work also responded to the street architecture and the horizontal lines created by the road along Victoria Embankment and the Blackfriars Underpass.

Not unlike port-holes, multiple circles populated the hoarding with a graphic language that abstracted the engineering works and aerial views, while providing an effective contrast to the gridded verticals of the buildings and windows that could be seen above. Gerrard used a playful, elegant palette of off-primary, pastel and neutral colours to great effect, creating a joyous rhythm across a vast area of vertical public space. The artwork was appreciated by pedestrians and drivers, being bold enough to accommodate brief viewing, but rewarding the longer look.

Feedback from passers-by included: *“It is wonderful that this is not just a building site!”* ... *“It is pleasant to look at. Energising. It really makes me concentrate on the rest of the skyline.”* ... *“Cheerful. Happy. Positive. Optimistic.”*

Visitors to the artwork were particularly struck by artist’s research into the local infrastructure of tunnels, bridges, roadways and architecture that informed the piece, as well as the contributions from local schoolchildren.

About the artist:

Joy Gerrard creates drawings and installations that explore protest, crowd behaviour and occupation of public space. Her practice often involves reworking media imagery into detailed monochrome works. She has exhibited widely in the UK and internationally, including solo shows at the Royal Hibernian Academy, Dublin and Peer, London.

Credits:

Artist: Joy Gerrard, with graphic design support by Julie Rafalski



MADELEINE WALLER

Hidden in the Tide

2018–2024



Hidden in the Tide – a photographic portrait project created by pupils at St Joseph’s Catholic Primary School with Madeleine Waller, commissioned by Tideway

About the work:

Inspired by contemporary photographic techniques and working on the theme of identity, Hidden in the Tide was made by merging photographic self-portraits of eighteen pupils at St Joseph’s Catholic Primary School with cyanotypes made from objects found in Deptford Creek and developed in the Creek water. A cyanotype is a type of photographic printing process that produces a cyan-blue print. It was developed in 1842 as a means of reproducing drawings commonly referred to as blueprints.

The pupils, aged between 7 and 10 years old, made self-portraits of each other using a medium format camera and film, carefully choosing their clothing, background and props. Each image had a story behind it revealed in the writing about themselves and their identity using the river as a metaphor.

Extracts from the children’s words included:

I move the water swiftly through a vast land just to get it over with,

My colours are dark like the city, navy blue and black with little streaks of light blue Lina

I hear the woman wring her tears
Men trashing cans here and there Olivia

I will be free in the big city
I will be parted for everyone to have a piece of me Delilah

The images of found objects carried by the river tide were laid over the pupil’s portraits to give an ethereal quality to the images. They included bricks, bottles, crabs, and fragments of mysterious objects offered up from the creek bed. Together with the text, the images blended to form a tangible and physical bond between the pupils and elements of their environment.

As well as providing the pupils with a hands on opportunity to work with two remarkably different types of photographic processes – medium format and cyanotype – Madeleine encouraged the group to think critically about their artwork and participate in an in-depth analysis of their creations.

Madeleine said: *“Working with the children from St Joseph’s Primary School was a fantastic experience. I really loved the individual ways in which they were able to express how they saw themselves within their immediate environment. Despite living close by many of the children had never visited the creek before. It was wonderful to watch them explore the creek bed at low tide and collect objects they found discarded there. It was a real pleasure to support the children to make extraordinary pieces of work using simple photographic processes.”*



About the artist:

Madeleine Waller develops photographic portrait series that explore identity within communities. Her books include East London Swimmers and Portraits, and her work is held in the National Portrait Gallery collection. She also collaborates with schools, museums and arts organisations.

www.madeleinewaller.com

Credits:

Madeleine Waller in collaboration with Apinaya, Aziyah, Kene, Charles, Chioma, Chloe, Holly, Dani, Delilah, Desmond, Emilia, Kim, Lina, Melody, Michale, Olivia, Sonia and Yvana from St Joseph’s Catholic Primary School in Deptford.

Thanks due to:

Allicia Stephens and Louise Blyde of St Joseph’s, The Creekside Educational Trust, and Liz May of A.P.T Gallery & Studio Manager and Charley Whitelock, Community Liaison, Contractor CVB as members of the artist selection panel.

Documents:

[Engagement at Deptford Church Street](#)

MARTIN PARR

Unseen City
2016



Unseen City was a selection of images by **Martin Parr** taken from the exhibition of the **same name**, commissioned by and originally displayed at **Guildhall Art Gallery, London, 2016**

About the work:

Martin Parr was the City of London's photographer-in-residence for three years. During this time he documented the life of the City across three Lord Mayoralties, with unprecedented access to both high-profile and little-known occasions.

The resulting images offered a new perspective on the City of London, creating a significant documentary record of its colour and character for years to come. On display for the Tideway hoarding was a small selection referencing traditional activities along the River Thames, as well as trials, races, ceremonies and processions.

Parr offered a human perspective on the activities within the historic heart of London. His playful eye for detail and visual dynamism reveal a world of unseen private ceremonies, ancient and modern traditions, processions, public occasions and informal behind-the-scenes shots.

Visitors to the artwork commented that it gave them a view into "An entire world of London they were unaware of", made them think about "The differences in British culture", that it was "Hilarious" ... "Jolly good and hope to see more."

About the artist:

Martin Parr is a Magnum photographer who developed an interest in photography from an early age. He has established an international reputation for his innovative imagery, his oblique approach to social documentary, and his input to photographic culture within the UK and abroad. He is best known for projects that take an intimate, satirical and anthropological look at aspects of contemporary life, particularly of English social classes. Parr's extensive career has seen him exhibit and curate numerous shows around the world, publish over eighty books of his own work, and edited another thirty.

www.martinparr.com

Credits:

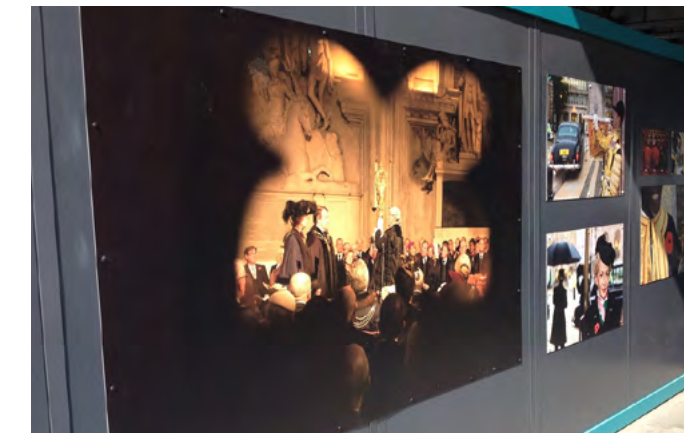
Artist: Martin Parr. All photos © Martin Parr / Magnum Photos / Rocket Gallery

Thanks due to:

Martin Parr, Magnum Photos, Guildhall Art Gallery and Nick Bodger, Head of Culture and Visual Development at the City of London Corporation for allowing the images to be used as part of a Tideway project.

Partners:

City of London Corporation www.cityoflondon.gov.uk
Magnum Photos www.magnumphotos.com



MATHESON MARCAULT

PARK PARK
2018–2024



PARK PARK an artwork created by Matheson Marcault and commissioned by Tideway

About the work:

This hoarding project presented a striking visual collection of rules for games that visitors could enjoy in King Edward Memorial Park in the London Borough of Tower Hamlets. The games were developed through an exciting collaboration between the local community and Whitechapel-based artists Matheson Marcault (Holly Gramazio and Sophie Sampson).

The project began in spring 2017 with the aim of developing a series of five short games that park users of all ages and abilities could play in the park and surrounding areas. Matheson Marcault initially led workshops with members of the local community to discuss games played today as well as those of yesteryear.

Following these workshops the artists developed and tested five sets of simple and physical games that could be played on your own or in small groups without the need for any special equipment. The games could be played in different ways for different lengths of time and highlighted or heightened particular aspects of the park.

Matheson Marcault’s intention was for park users to experience the natural surroundings of the park as a ‘home for imagination’ within the middle of a city, as ‘a mirror world, related to the familiar park but wilder, inhabited by creatures you recognise and creatures you don’t. Familiar lampposts and trees are reframed

as giant or tiny, made into game pieces and shuffled around. The hoarding becomes an extension of the park itself, and an invitation to play within it’

Each set of games related to one of the following themes:

- **Games for the Present** – noticing and thinking about specific elements of the park right now
- **Games for the Future** – the near-distant future as well as an imagined science fiction one
- **Games from the Past** – inspired by local history; the fish market or long lost merry go round
- **Nature** – a seasonal or weather-based look at the natural world

Members of the public said:

“This work is good at structuring your looking,

making you appreciate what is around you and be present. It’s colourful, happy and positive. Looks pretty too! I like the green on it. I like that it tries to blend it and take your mind and eye away from the construction site.”

“Fresh design. Contemporary, fun. I haven’t seen anything like it before: games on hoardings. A great idea.”

“It is attractive. I like the bright colours. The composition of the mural is quite interesting and seems to be inviting to some sort of interaction. It is stimulating and makes you want to play.”

“I love the blackbirds that is the first thing that I have seen. I like the colours and the green birds. The artwork makes you more aware of what is around. It helps you be more connected with nature; improve your senses.”

“It is rather fun. You can tell that you are in a children area. There are eyes everywhere and birds. I do enjoy all the big eyes in the artwork, it is very eye catching! I also like the colours and theme, it is very happy. My grand children would like it. They would spend time trying to spot all the details in the artwork.”

About the artist:

Matheson Marcault is the collaborative practice of Holly Gramazio and Sophie Sampson. They create games and playful experiences that connect people with history, culture and place. Working across museums, festivals and public spaces, their projects use interactivity to engage audiences with archival material and storytelling.



RENATA FERNANDEZ

Timeline
2018–2024



Timeline – an artwork created by artist Renata Fernandez and students from Sullivan Primary School, commissioned by Tideway

About the work:

Based on a timeline spanning the Victorian era through to the modern day, this vibrant artwork showed the changes to local wildlife and ecology over the last 200 years. To create this rich collage of block-printed images, Renata worked with eight students from Sullivan Primary School in Fulham.

Students looked at how wildlife in the area had changed, drawing on elements of the rich history of the river and locale. This included the Great Stink and Sir Joseph Bazalgette’s Victorian sewage system as well as some poignant wildlife indicators, such as seals, European eels, shore crabs, local fish, birds and plants. They visited The Hurlingham Club; an exclusive sports and social club set in 42 acres of grounds to sketch local wildlife then turned their sketches into block prints, using bold colours to create designs for the artwork.

The block printing process was inspired by the methods used by the famous artist, writer and socialist, William Morris who lived locally for a time and who featured in the artwork along with other local dignitaries. Students also studied other local characters such as naturalist and benefactress Charlotte Sullivan; T.J. Cobden-Sanderson and Emery Walker, whose Doves typeface was recovered from the river at

Hammersmith, and the modernist artist John Piper, whose designs are visible across the road from this site on the Piper Building.

Pupils made a small book for Renata, including a page from each student with drawings and comments: *“This was the best time of my life because I love art and it’s my favourite subject.” ... “I really enjoyed going to the Hurlingham Club and learning about the history.” ... “Thank you for being such an inspiring art teacher. You taught me many new things, I wish I could do the art project again.”*

Renata Fernandez said: *“The participating children from Year 6 were fearless and so eager to try new things, learn and be very inspired, and be inspiring. Not once did I hear “I can’t”...they absolutely tried their hardest and had a go. This risk taking is becoming so rare that I felt struck gold with these children.”*

About the artist:

Renata Fernandez creates large-scale drawings and paintings that explore tropical urban nature through surreal combinations of flora, architecture and domestic furniture. Her work reflects an interest in ecology, systems and transformation. She holds degrees in Fine Art and Media Studies.
www.renatafernandez.com

Credits:

Renata Fernandez in collaboration with Abeer, Conor, Farah, Jack, Lani, Rebecca, Shadin and Zara.

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Thanks due to:

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SIMON ROBERTS

The Thames Wunderkammer: Tales from
Victoria Embankment in Two Parts
2017–2022



'The Thames Wunderkammer: Tales from Victoria Embankment in Two Parts' – An artwork created by Simon Roberts and commissioned by Tideway

About the artwork:

Responding to the rich heritage of the Victoria Embankment, Simon Roberts created a metaphorical 'cabinet of curiosities' along two 25-metre foreshore hoardings.

Roberts described his approach as an 'aesthetic excavation of the area', creating an artwork that reflected the literal and metaphorical layering of the landscape, in which objects from the past and present were juxtaposed to evoke new meanings. Monumental statues were placed alongside more everyday items; diverse elements, both human-made and natural, co-existed in new ways. All these components symbolised the landscape's complex history, culture, geology, and development.

His artwork included dramatic photographs of local landmarks and statuary such as Cleopatra's Needle and the London Sphinx, precious objects from the Museum of London and the Imperial War Museum, historical illustrations e.g. 'Monster Soup' commonly called Thames Water' 1828 by William Heath; as well as objects he found from mudlarking on the nearby foreshore.

Feedback from passers-by included: *"The work makes me think about variety, the diversity and*

richness of London. We walk on history and this work uncovers some of it." ... *"Very intriguing. Makes you curious."*

Visitors to the artist's talk were delighted by the richness of the historical information brought to light by the artwork.

About the artist:

Simon Roberts works with photography to document landscapes and public life, creating surveys that reflect social, political and economic conditions. His books include *Motherland*, *We English* and *Pierdom*. His work is held in major collections including the Deutsche Börse Art Collection and the Wilson Centre for Photography.

www.simoncroberts.com

Credits:

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Partner:

Museum of London - www.museumoflondon.org.uk



TIM DAVIES

Figures on the Foreshore
2015–2023

Figures on the Foreshore: a site-responsive artwork created by Tim Davies, and commissioned by Tideway



About the work:

Tim Davies created an artwork exploring and celebrating the proximity of the river; childhood memories, playfulness and a place to dream, a place to relax. Through the observations of numerous river users, Davies' work comprised a series of performative gestures and actions, conveying a sense of movement. Informed by a flip-book aesthetic and the work of Eadweard Muybridge, an English pioneering photographer who captured motion in stop-motion photographs, the movement was conveyed across the hoarding panels as a series of images. Whilst the Thames remained the central visual thread, suggestions of London's architecture were reflected within the work, reminding viewers of its constant companionship to water.

About the artist:

Tim Davies works across a range of media to create site-responsive and often ephemeral works that respond to place and its representation. His practice considers how sites are perceived, understood, and experienced, with projects developed across Europe in both public and gallery contexts. He represented Wales at the 54th Venice Biennale in 2011 and was shortlisted for the inaugural Artes Mundi Prize.

www.timdaviesartist.com



HEATHER & IVAN MORISON

Tideway Artists in Residence

2018–2019



A series of commemorative cups celebrating the geology and engineering behind the Tideway Tunnel was created by Heather Peak and Ivan Morison as a result of their artist residency

When you dig, you find things, and if you don't you still find earth, clay, mud, soil, stone and then you can make something.

We will begin with site visits, meeting staff members, understanding the plans, materials, construction, ecology, geotechnics, archaeology, history. We will read around the notion of tunnelling and digging, starting with science fiction, poetry and philosophy. We will convene meetings and present our work, lines of enquiry, and ask questions. We will then weave and leak our thoughts, observation, images, conversations and discoveries into our studio in Herefordshire, where they will mix into the artistic processes and whirl around with other art works, projects and thoughts.

Then we will make something that connects this artistic process, the tunnel and the people in it and above it. Heather and Ivan Morison

Heather Peak and Ivan Morison were selected as Tideway's second Artist-in-Residence in June 2018. They were tasked with exploring the theme of 'digging', reflecting Tideway's commencement of tunnelling in late 2018 and the peak of construction which was reached by the end of 2019. Heather and Ivan were invited

to actively consider the projects' huge workforce and scale of construction.

They spent 12 months visiting Tideway offices and sites, talking to people, reading, and gathering ideas, in order to get an understanding of the Tunnel's construction and get to know some of the people involved in the undertaking of such a project, including geologists, miners, engineers, archivists, actors, welders, construction workers, archaeologists, project managers, landscape architects, architects, crane operatives and the communications team. Amongst the evocative and fantastical information shared with the artists were accounts of a skeleton unearthed during the tunnelling process; discoveries of long forgotten drains, jetties and a canoe; wonderment of Isambard Kingdom Brunel's flamboyant banquet, held beneath the River Thames and depicted in George Jones' painting of c.1827; and learning of the presence of small statue of Santa Barbara – the Patron Saint of Tunnels, Explosions and Sudden Death.

The artists' intention was to create an artwork that was ceremonial and celebratory, taking the geology, and the hole and dirt of the tunnel as a starting point. They arrived at the idea of a series of commemorative bone china cups, based on a geological sample of rock extracted from beneath the Thames. By taking a mould from this piece of rock, they were then able to create a series of casts in clay. Part sculpture, part performance and part functioning cup – the artwork tells the story of the tunnel being built

under our feet, it invites the owner to stop and take tea and stands as a symbol of the poetry of civic engineering as well as being a rather special souvenir and gift.

There are six versions of the cup, each commemorating one of the main tunnel drives on the Tideway project and its corresponding tunnel boring machine (Millicent, Annie, Ursula, Selina, Charlotte and Rachel) with a label on a fabric blanket that tells the story of the cup and how it relates to the project. Each cup has a slightly different glaze finish, with colouring that alludes to the distinct range of rock types below the Thames, to make it unique and differentiate it from the others.

The label for one cup read as follows:

This commemorative cup is an arts commission to celebrate the completion of the Drive A section of the Thames Tideway Tunnel by the tunnel boring machine Millicent. The cup is cast from a piece of rock extracted from the tunnel itself and is one of six variations, each one marking the completion of different parts of the overall tunnel and given to those who worked beneath and above ground in this remarkable historic feat. We commend and celebrate your work. With thanks from Tideway

2000 cups were made in total and were distributed to those involved in the construction of the tunnel as excavation of each section of tunnel was completed.

About the artists:

Heather Peak and Ivan Morison work collaboratively on public art projects that combine sculpture, storytelling, events and writing. Their practice is rooted in responsiveness, playfulness and working closely with people and places. They are known for creating accessible, high-impact works that draw large and diverse audiences.

www.peakmorison.org

Photo credit: Stephen King



TANIA KOVATS

Dirty Water
Tideway Artist in Residence
2016–2017



Dirty Water is a free limited-edition artwork by artist Tania Kovats, created during her artist residency and distributed at low tide at 20 locations along the River Thames on Thursday 21 September 2017

Dear Reader, I am an old river. I want to tell you some things while I can. There is a current running through this city that has to speak... I am going to share things that are difficult for me to tell, things that trouble me from my lowest tides, and some of the things I think about to lift my spirits. You decide if you can trust me.

Extract from Dirty Water, London's Low Tide

At low tide on Thursday 21 September 6,000 copies of a limited-edition artwork by internationally renowned artist Tania Kovats were given away at twenty locations from east to west along the River Thames. Produced in newspaper format, Dirty Water, London's Low Tide is a collection of drawings, images, secret musings and writings edited by old River Thames herself, offered to those traversing the river at low tide on the morning of the Autumn Equinox. Dirty Water was also part of Totally Thames, the annual 30-day season of events celebrating the River Thames.

Dirty Water was the inaugural annual artist-in-residence commission for Art on the Tideway. Kovats spent a year researching the Thames, investigating and gathering stories, images,

maps and drawings made by her and others including Canaletto and Turner, and engineers, scientists and illustrators from the London Illustrated News. Dirty Water, London's Low Tide is a journal narrated by the River Thames conceived by Kovats as an ageing woman within a paradox of memory and forgetfulness, joy, sadness, anxiety and hope as she recalls the highs and lows of the River over the last five hundred years and looks forward to the future. Overlaying the written texts and images are Kovats' drawings, mapping the artist's deep engagement with the River over the past twelve months. They frame the river as a topography, a habitat, as the city's guts and its flush, a workplace, an engineered and contained natural force, and as a means of keeping London free from economic or health difficulties allowing freedom of movement and trade.

Roger Bailey, Tideway's Asset Management Director said, "We are delighted to be launching Art on the Tideway, which repositions the River Thames as a new venue for contemporary art. A bold, world-class programme of site specific artworks will be created by a group of visionary international and national artists, local communities and cultural partners making this one of the most ambitious public art programmes in recent years which we hope Londoners and visitors to the capital will enjoy."

About the artist:

Tania Kovats creates drawings, sculptures and installations that explore landscape, water, geology and time. She works frequently in the public realm, with major commissions including TREE at the Natural History Museum. Her solo exhibitions include Yorkshire Sculpture Park, Newlyn Art Gallery and Museum of Science and Industry, Manchester.

Credits:

Dirty Water by Tania Kovats

Dirty Water Newspaper Distribution Locations

