

# Art in the Stockholm Metro





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*Cover photo:  
Kungsträdgården – Ulrik Samuelson 1977*

# Contents

Permanent art .....	6
The 1950s .....	8
The 1960s .....	12
The 1970s .....	16
The 1980s .....	22
The 1990s .....	26
The 2000s .....	30
Temporary exhibitions .....	38
Alphabetical list .....	46
Further reading .....	54
Guided tours .....	back cover



Slussen – Black and white pictures  
Beth Laurin 2008: “Fun in the tube”



Underground travel in Stockholm goes back a long way. There were two tram lines running in tunnels between Slussen and Skanstull as early as 1933. The first “proper” underground train line – between Slussen and Hökarängen – was opened in 1950, but it took another seven years before the first artworks were installed.

Ever since the nineteenth century, a debate had raged in Sweden over the need to make art public and accessible to people outside the salons, inspired partly by August Strindberg. The Moscow underground had incorporated art from an early stage, although the art in question was grandiose, not very modern and mainly involved the decoration of architectural features.

In the Stockholm of the 1950s artists Vera Nilsson and Siri Derkert were the prime movers behind the campaign to bring art to the Metro. On 18 April 1955 two motions on art in the Metro were submitted to Stockholm City Council in quick succession, the first by the Left Party, the second by the Social Democratic Party. The motions attracted cross-party support and work was able to begin.

In 1957 T-Centralen was the first station to gain art, following a competition launched the previous

year. The competition was preceded by much talk of cooperation between artists, architects and engineers but when these visions came up against reality, time was running out and although the entries from the twelve winning artists were displayed in the station, they were not integral to the design, as many of those involved had imagined would be the case. Nevertheless, T-Centralen’s tiling, tiled reliefs and benches still feel remarkably modern even today.

Today the Stockholm Metro has 100 stations and more than 90 of them feature art created by over 150 artists with the support of even more civil servants, politicians, engineers and architects. Although they all form part of the same Metro, run by the same body ever since it started, the stations and the art they contain are all very different. The aim of this brochure is to put the art in the Stockholm Metro in context and we have chosen to do that by looking at each decade in turn.

Welcome to the world’s longest art exhibition, all 110 kilometres of it...

*Asmund Arle: “Man and pillar”  
(Mariatorget)*





# Permanent art

The art permanently on display in the Stockholm Metro – in what we sometimes call “the world’s longest art exhibition” – includes several hundred unique works.

What they have to offer depends on who is viewing them. Some people see beauty, some have an emotional response, while to others it’s mainly a great way of telling the stations apart.

What we do know is that the art in the Metro is appreciated, unique and famous way beyond Sweden’s borders. We hope that you too will look at it, enjoy it and be inspired by it.

*Danderyds sjukhus – Klara Källström 2008*

*The artist has brought together the waiting travellers and the forest outside the station. Tall tree trunks cast long, dark, track-like shadows over the enamel surface of the walls. No two people are shown in the same pose and no one group of trees is quite the same as any other.*





**50** The 1950s was the decade that gave us the Ericofon, furniture in curved wood, imaginative china and the butterfly chair. The radio played Elvis, while the cinemas were showing Marilyn Monroe and Anita Ekberg. Ingmar Bergman was filming *Smiles of a Summer Night* and *The Seventh Seal*. Regular TV broadcasting arrived in Sweden.







The Metro's green line is the Metro of the 1950s. The majority of the stations on the green line are above ground, with only a few below ground.

The suburban lines largely follow the route of the old tram lines. The above ground stations on the Metro are therefore often in the same places as the old tram stops. The subterranean 1950s stations were built using the cut and cover method, which involved digging up the streets and building a concrete tunnel complete with tracks, platforms and all the technical installations, before filling it in again over the top. This can be seen on the stretch of line from

Hötorget to Fridhemsplan for example, which runs under Sveavägen (Rådmanngatan station), Odengatan (Odenplan), S:t Eriksgatan (S:t Eriksplan) and on to Fridhemsplan. Building using the cut and cover technique was an expensive method, however, which made life very difficult for local residents.

*Hötorget – Gun Gordillo 1998*

*The 1950s architecture is well preserved at Hötorget station. The artist has added an extra dimension – 103 stripes of dynamic neon light in five different shades of white winding above the entire length of the platform.*

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Many of the 1950s stations were designed by Peter Celsing. He was the chief architect of the Stockholm Tramways, Stockholms Spårvägar, from 1948 to 1952 but is probably better known as the architect behind Kulturhuset, Riksbanken and Filmhuset.

#### *T-Centralen*

**1 Erland Melanton and Bengt Edenfalk 1958**  
*"Klaravagnen" – an abstract pattern of glass prisms in varying colours.*

**2 Signe Persson-Melin and Anders Österlin 1957**  
*On the white tiles different stoneware designs appear, reminiscent of traffic signals or symbols. Signe Persson-Melin's choice of colours is derived from the glazes she used for her pottery teapots, bowls and dishes. Anders Österlin was mainly responsible for the composition of the figures.*

Tiled walls inspired by the underground tram stations of the 1930s are typical of the subterranean stations of this period, a style that has been described as "bathroom architecture".

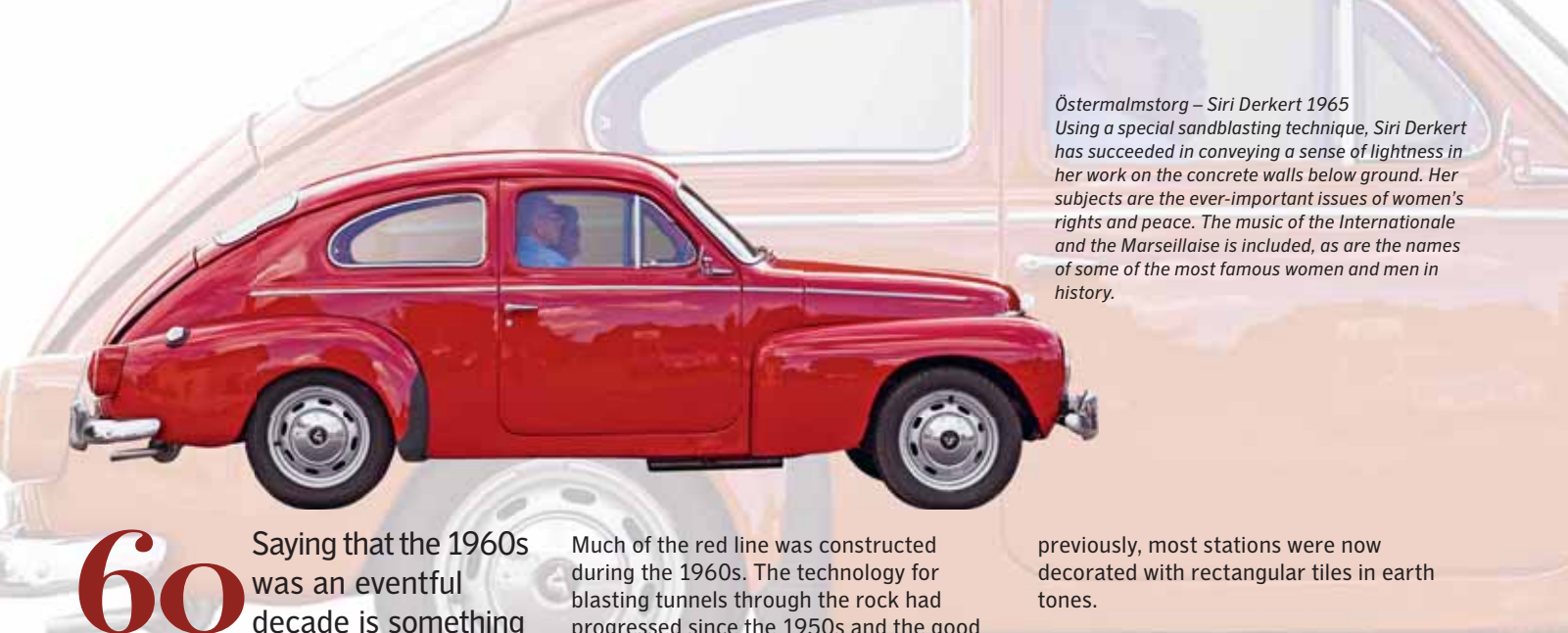
The stations are close to the surface and most have just one narrow platform without a separating wall so the whole station can be viewed easily. The exception is Fridhemsplan, which is blasted out of the rock. Hötorget, Rådmanngatan and S:t Eriksplan are prime examples of typical 1950s underground stations.

T-Centralen was the only one of the 1950s stations to incorporate art right from the start. In the others, the art was added from the 1980s onwards.

**3 Torsten Treutiger 1957**  
*Some of the pillars are decorated with small reliefs depicting musical instruments, vehicles and various kinds of geometrical shapes.*

**4 Jörgen Fogelquist 1957**  
*Spanish tile mural entitled "There and back".*





*Östermalmstorg – Siri Derkert 1965*  
Using a special sandblasting technique, Siri Derkert has succeeded in conveying a sense of lightness in her work on the concrete walls below ground. Her subjects are the ever-important issues of women's rights and peace. The music of the Internationale and the Marseillaise is included, as are the names of some of the most famous women and men in history.

**60** Saying that the 1960s was an eventful decade is something of an understatement. This was the decade that gave us the Beatles, Bob Dylan, the Rolling Stones and the contraceptive pill. It was an era of student revolt, cultural revolution and the Vietnam War, but also a time of longing for peace and freedom – “Make Love, Not War!”.

Much of the red line was constructed during the 1960s. The technology for blasting tunnels through the rock had progressed since the 1950s and the good quality of the rock on which Stockholm is built made it possible to work completely underground to a greater extent than before – faster, more cheaply and with less disruption to traffic and local residents.

Most of the 1960s stations were built below ground, with only a few above ground.

At the stations, the rock face was clad in concrete, creating a box inside the space. Instead of the square “bathroom” tiles used

previously, most stations were now decorated with rectangular tiles in earth tones.

Many of the stations incorporated art right from the start. This time round, people were thinking ahead and in 1961 a competition was held for some of the stations, sometimes to design a complete look.

1960s stations that incorporated art from day one include Östermalmstorg, Mariatorget, Hornstull and Mälärhöjden. Stations that gained art at a later date, but whose architecture is typical of the 1960s, include Zinkensdamm and Aspudden.





# 60

1 Mälärhöjden – Margareta Carlstedt 1965  
Enamel painting “Ebb and flow”.

2 Hornstull – Berndt Helleberg 1964  
Siri Derkert and Berndt Helleberg were joint winners of the 1961 competition for art in the Stockholm Metro. Helleberg's entry was entitled “Altamira” and is reminiscent of the first cave paintings. Hand-thrown and glazed Dutch bricks, laid vertically, cover both of the long walls of the station.

3 Mariatorget – Asmund Arle 1964  
“Man and pillar”, bronze sculpture.

4 Mariatorget – Karin Björquist 1979  
In 1964 Karin Björquist and Kjell Abramson covered the walls with a deep relief of four different types of

yellowish brown ceramic rods. In 1979 the artwork was added to, with the ceramic wall decorated with patterns from the plant kingdom shown here.







**70** ABBA and platform shoes, Alice Cooper and pipe-smoking politicians – the 1970s was the decade when we lounged around on beanbags cheering on young Swedish heroes like Björn Borg, Ingemar Stenmark and Frank Andersson. Your kitchen could easily be bright orange and nobody thought there was anything the slightest bit odd about flares.

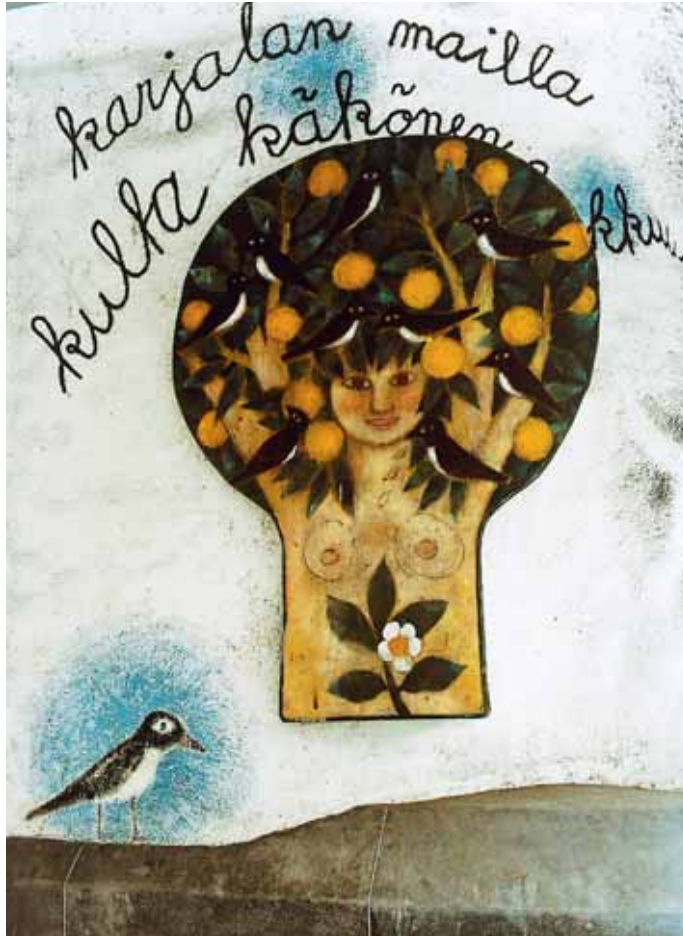
Instead of cladding the rock in concrete, as during the 1960s, in the 1970s the approach was to cover the rock face with a layer of sprayed concrete 7 to 8 cm thick. The water was drained away in pipes behind the concrete. The sprayed concrete follows the shape of the rock, giving an illusion of a station in a cave. The first station to be built using this method, Masmo, was completed at the end of 1971 and began to be used in 1972.

Building in sprayed concrete was much cheaper than the previous methods and meant money left over to design artistic concepts for entire stations. However, the cave-like stations aroused a heated debate and there were those who were afraid that these underground grottos would inspire thoughts of the underworld, Hell and other horrible things. For this reason, coloured metal grids were placed in the ceiling and on some of the walls of the first stations constructed using this method (such as Masmo, Stadion and Tekniska högskolan) to hide the rock face.

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1 Solna centrum – Anders Åberg and Karl-Olov Björk 1975

A spruce forest almost 1,000 metres long runs beneath a dramatically red night sky on the walls of the station. The subjects of the various scenes played out on the walls are those that were top of the agenda when the station was built in the 1970s – rural depopulation, the destruction of the environment, forests and nature.

2 Tensta – Helga Henschen 1975

The artist celebrates the many immigrants who live in the area. There are phrases in many different languages, flowers, animals and in the central arch a prehistoric cave to fire the imagination.

3 Rådhuset – Sigvard Olsson 1975

In Rådhuset's pink cave the artist reveals fictitious remnants of the history of Kungsholmen. Look out for the plinth of a gigantic chimney stack, baskets from the market in Kungsholmstorg, some forgotten leather bundles and a fantastic moulding from an elegant apartment on Norr Mälärstrand.







When the blue line was built, however, it was decided to show the sprayed concrete underground caves as they really were. Cave stations like this are not found anywhere else in the world and are what makes the Stockholm Metro unique.

The typical Metro art of the 1970s included stations designed as a coherent whole, with artists working in long-term partnerships with architects and engineers to create complete environments rather than individual artworks.

1970s stations include Rådhuset, Kungsträdgården, Solna centrum, Näckrosen, Alby, Bergshamra, Rinkeby and Tensta.

*Kungsträdgården – Ulrik Samuelson 1977, addition 1987*

*The artist has transformed the station into an underground garden depicting the history of Kungsträdgården. The green colour symbolises the plant life of the baroque garden, the red the gravel and the white the marble statues. Here we see cast sculptures once on display at Makalös Palace, formerly on the same site, an elm tree trunk clad in stone, representing the successful Battle of the Elms against the felling of the park's elm trees when the station was being built in 1971, and a waterfall in the rock.*

*At the Arsenalsgatan exit there is a kind of archaeological dig – a Forum Romanum for Stockholm – with ancient columns and fragments that once belonged to the National Art Museums. Gas lamps from Torsgatan can also be seen here, as well as anonymous remnants of buildings from a vanished Stockholm.*

1



1 Masmø – Lasse Andréasson and Staffan Hallström  
1972

The artists have created a number of paintings on stove enamelled metal sheets along the walls behind the track. In the centre is Carl Larsson's famous painting "The entry of King Gustav Vasa of Sweden into Stockholm", but here the artists have added to the picture and suddenly we see a group of people welcoming their King with a large sun on long ropes. The frieze then continues with the workers taking the sun down into the Metro.

2



2 Rinkeby – Nisse Zetterberg 1975

The artist has based his work on Viking finds from excavations in the area, enlarging them to make huge wall mosaics that glitter in gold against the rust-red rock.

3 Rinkeby – Sven Sahlberg 1975

A sculpture in gilded metal hangs from the central arch like a huge golden sun, a "Rose of Roslagen".

4 Näckrosen – Lizzie Olsson-Arle 1975

The artist has been inspired by the water lily pond that gives the station its name and by the nearby Filmstaden film studios.

3





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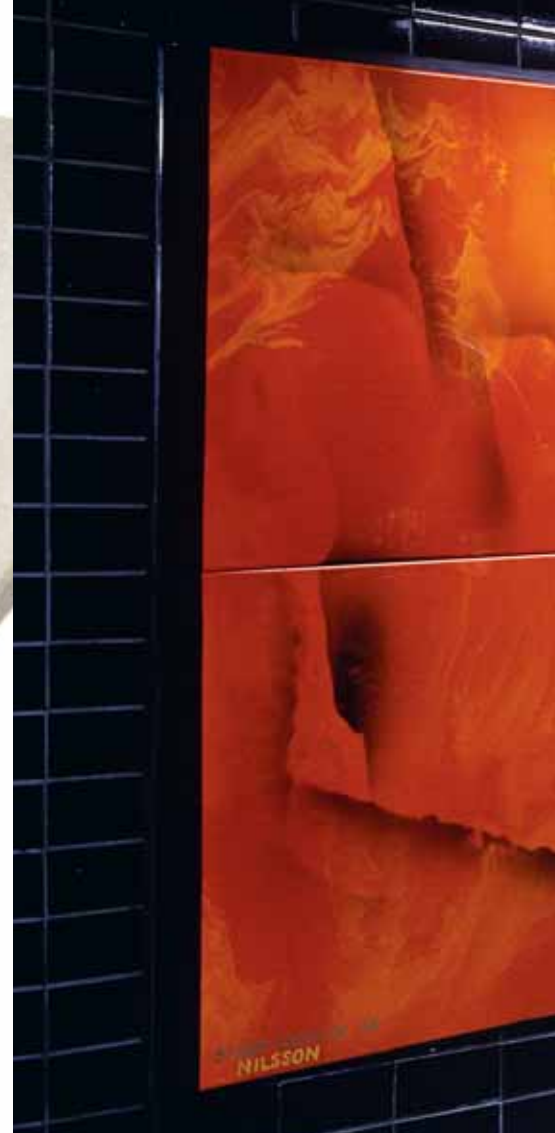
Concrete chair – Jonas Bohlin

**80** The 1980s was the bizarre decade in which boys dressed like cops in Miami Vice, while girls could quite easily pair pink and turquoise Lycra with lace while humming Depeche Mode or Europe's latest hits.

Five new stations opened in the 1980s. All of them are cave stations and four are what are known as "trumpet stations". A trumpet station has just one entrance and a shape that gradually gets narrower. The deeper stations have three escalators and one lift. Although this means that one end of the station is wide, the other end can be considerably narrower. This avoids the need for a load-bearing central wall between the platforms, allowing the entire station to become a single, open, trumpet-shaped space.

*Rådmanngatan – Sture Valentin Nilsson 1983*

*The artist has covered the walls in the passage to Tegnérsgatan – not far from August Strindberg's final home at Blå Tornet – with large enamel sheets containing images from Strindberg's life. The dominant artwork depicts a serious-looking Strindberg against a background of red flames. The image represents the author's "inferno crisis", which resulted in the novel *Inferno* (1897).*







In the 1980s too, the artists were involved at an early stage and worked in close cooperation with architects and engineers to create holistic environments. Stations include Huvudsta, Vreten, Duvbo and Rissne.

The station Sundbybergs centrum was built in the 1980s, but designed in the same way as the 1970s stations, with two entrances and a load-bearing central wall.

During the 1980s some of the 1950s stations – both subterranean (such as Rådmsgatan) and above ground stations (such as Bandhagen and Blackeberg) – also gained new art.

1



1

1 Bandhagen – Freddy Fraek 1983, copper coating 1987

*A sculpture in the shape of a gigantic folding rule accompanies passengers from the platform all the way out through the doors, meeting those on their way into the station.*

2 Sundbybergs centrum – Lars Kleen 1985

*In the station we find six sculptural buildings drawing on the history and imagined future of Sundbyberg. In the centre arch hangs the timber frame of a boat – or is it a roof truss? Together with the sculptures it celebrates different building crafts: bricklaying, metalwork, carpentry, etc.*



2



2





*Open minds – Ulrica Hydman-Vallien*

**90** Much of what we take for granted today was in fact only invented in the 1990s. Mobile phones, the internet and e-mail opened up a whole new world. This was also the decade in which the Swedish postal service lost its monopoly and Sweden gained commercial television and commercial radio.

Two new stations were opened in the 1990s: Bagarmossen and Skarpnäck. Both of these are cave stations with open platforms and no separating rock wall between them. Lighting and signs are hung on rails, reinforcing the impression of light and openness. At both Bagarmossen and Skarpnäck, the art and architecture were designed as a coherent whole right from the beginning.

During the 1990s there was more of a focus on improving older stations (more comfortable entrances, lifts, new tiled walls), especially on the green and red lines, rather than on building new ones. Stations also gained works of art as part of this work.

The art also fulfils a function here – giving each station its own identity and distinguishing between stations that would otherwise look very similar. The art often involves tiling in ticket halls and stairways, or sculptures.

Stations whose art dates from the 1990s include Ängbyplan, Gamla stan, Gubbängen, Hötorget, Svedmyra, Vårby gård and Vårberg.

*Sockenplan – Sture Collin 1990*  
The sculpture “Ship of fools” can be seen as a three dimensional interpretation of the mediaeval assumption that the earth was flat. Humanity is like a ship heading towards disaster, with a crew of panic-stricken fools.







1a



1c



1b





1a Alvik – H. N. Koda 1999

The artistic theme is entitled “Meeting of the waves” and derives from several different elements that together form a coherent whole. Koda’s intention is to draw light, water and rock into the station, reminding every traveller of the surroundings outside as they touch or view the art.



1b “Snake and iris” is a cement mosaic spanning 110 square metres.

1c The sculpture “Source of dawn” is made from five diabase boulders and weighs 28 tonnes. The inner surfaces are highly polished, while others have been left in their natural state.

2 Bagarmossen – Gert Marcus 1994

Bagarmossen is pared down in style with clean lines, grey marble platforms and a long row of coloured panels along the walls. These are made from 228 sheets of glass containing laminated and back-lit screen prints in clear, transparent colours. The shifting colours illustrate the movement of the trains.

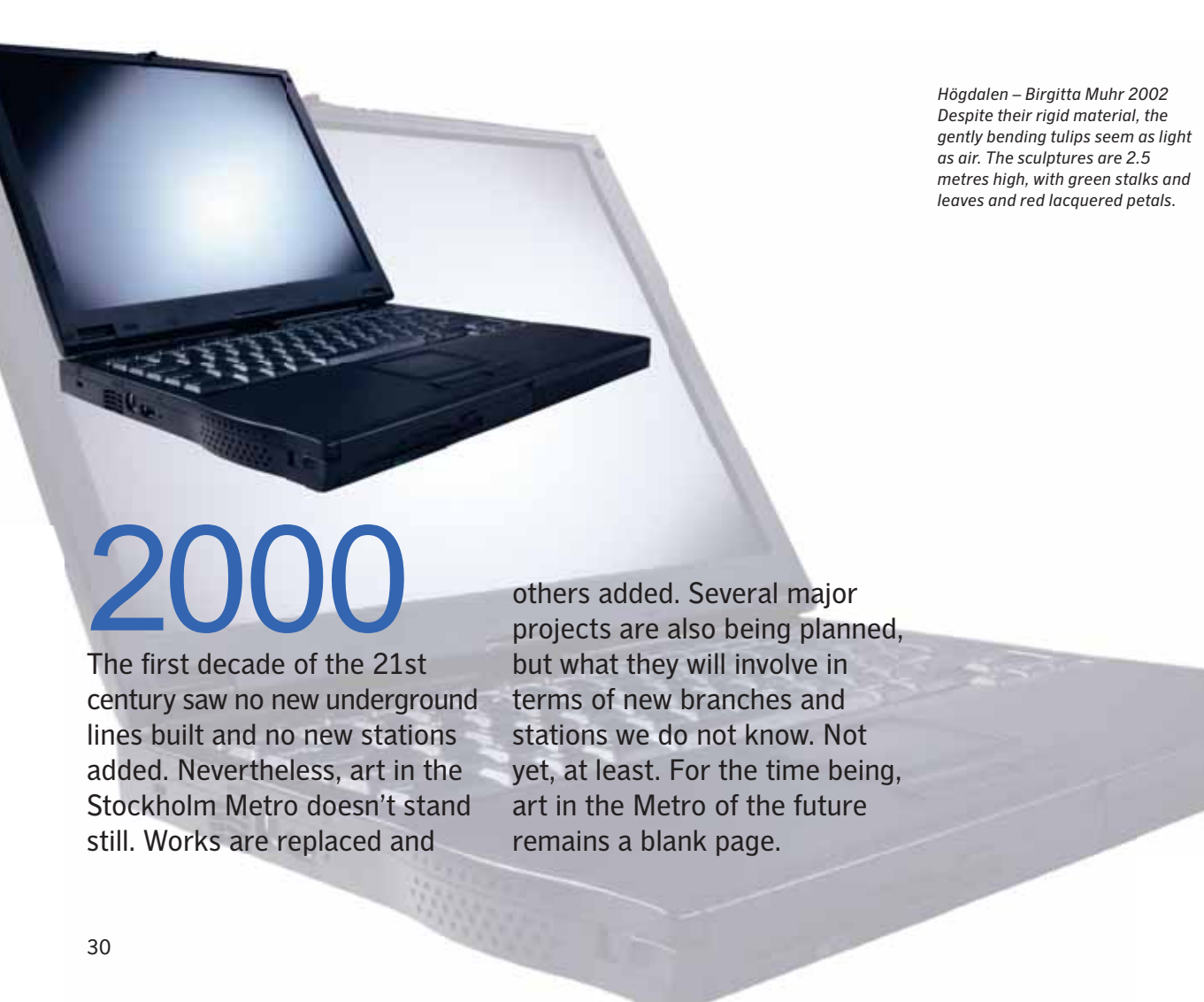


3 Svedmyra – Torgny Larsson and Barbro Johansson 1991

The art harks back to the trees and greenery in the local surroundings. A 40 metre-long glass screen shows pictures of leaves from trees found in the Stockholm area. The afternoon light makes the colours in the glass shine, just as the veins of a leaf stand out when you hold it towards the sun. Around the walls of the lift are arch-shaped stoneware tiles in shifting shades of green.

4 Skarpnäck – Richard Nonas 1994

The surfaces of the rock are painted in a red inspired by Skarpnäck’s brick architecture and the floor is tiled in red. The artist has designed 17 sculptured blocks on the footbridge and 17 bench-like sculptures placed in a line on the platform.



*Högdalen – Birgitta Muhr 2002  
Despite their rigid material, the  
gently bending tulips seem as light  
as air. The sculptures are 2.5  
metres high, with green stalks and  
leaves and red lacquered petals.*

# 2000

The first decade of the 21st century saw no new underground lines built and no new stations added. Nevertheless, art in the Stockholm Metro doesn't stand still. Works are replaced and

others added. Several major projects are also being planned, but what they will involve in terms of new branches and stations we do not know. Not yet, at least. For the time being, art in the Metro of the future remains a blank page.





2000



## 2000

The work to provide stations with art continues with the refitting of older stations, as was seen during the 1990s. Stations involved include Råcksta, Högdalen and Liljeholmen.

In some stations the art also needs to be replaced or added to. This work is currently underway at Sundbybergs centrum and has been completed at Danderyds sjukhus.

In the first years of the 21st century extensive renovation work has been carried out on the branches to Fruängen and Farsta of the network. This means that older stations such as Fruängen and Blåsut have now gained art. One important part of our work with art in the 2000s is temporary exhibitions. Find out more about these on page 38.

### 1 Fruängen – Fredrik Landergren 2005

*On the stairs passengers encounter the huge face of a child gazing seriously at the viewer. The picture began as a small painting, which was then transferred to a glass mosaic 2.5 m x 3 m. The glass mosaic is set in a tile pattern reminiscent of a gingham table cloth.*

*On the wall outside the station the artist has created another seven large glass mosaic faces. "Man's life faces" is the artist's title.*

1





2 Zinkensdamm – John Stenborg 2003

*Our most common paper size, A4, has inspired the floor pattern in the ticket hall and the tiled pattern on the wall by the entrance.*

3 T-Centralen – Roland Persson 2006

*Between the sheets of glass the artist has pressed plants and objects cast in coloured silicon rubber. Three-dimensional objects have been turned into something almost two-dimensional.*



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**1 Liljeholmen – Leif Bolter 2004**

Artist and architects have worked closely together to preserve the transparency and the flow of light through the architecture. In the two light shafts that bring daylight down to the platforms, glass prisms break the incoming sunlight into all the colours of the rainbow.

**2 Liljeholmen – Leif Bolter 2004**

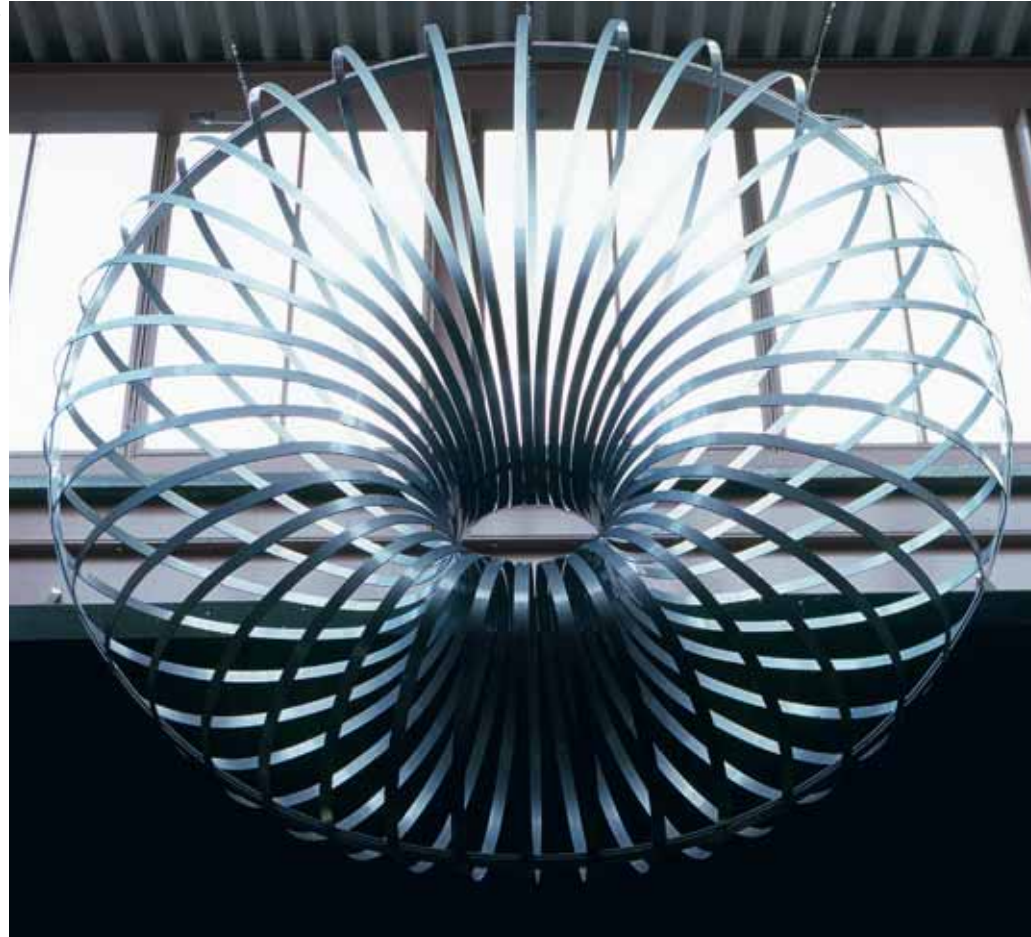
Where the steel girders and the pillars meet, precisely where the load is greatest, the massive

uprights divide into a corolla of light and space. The colour of the light changes through the day from green to blue, purple, yellow and red.

**3 Stadshagen – Mikael Göransson 2003**

These images from nature are made out of concrete using a very special technique invented by the artist himself, a combination of cement mosaic and photogravure. The tree trunk images, spruce and Swedish whitebeam, come from the landscape of his childhood.

1



*1 Norsborg – Eva and Peter Moritz 2006*

*The sculpture epitomises movement, rotation and union and hangs outside the ticket hall, lit with blue light. The design creates optical effects as the viewer moves.*

*2 Räcksta – Mia E. Göransson 2001*

*The artist's work for the station was inspired by the chestnut trees outside. The station is tiled throughout in hand-glazed tiles in different shades of white, giving an impression of sensuality and craftsmanship. In the lower part of the stairwell are discrete ceramic reliefs cast from one of the nearby chestnut trees.*





# Temporary exhibitions

An important part of SL's work is to focus on art that is being created now, today. In many cases this is art created by artists who use techniques that would not survive long-term in the tough environment of the Metro – graphics, drawings, paintings and textiles. SL also wants to give more artists the opportunity to show their work in the public space of the Metro, despite no new stations currently being built. Therefore in six of the stations the temporary art is replaced 1 – 4 times a year.



*Skanstull – Film work  
Jesper Just 2008: "No man is an Island"*

*Zinkensdamm – Colour print  
Thomas Henriksson 2008: "Weather paintings"*





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## Temporary exhibitions at Odenplan

- 1 *Christian-Pontus Andersson: exhibition 47 2008*
- 2 *Camilla Diedrich: exhibition 18 2001*
- 3 *Annika Ståhlgren: exhibition 11 1999/2000*
- 4 *Sandra Backlund: exhibition 34 2005*
- 5 *Jeanette Schweitz: exhibition 3 1997*
- 6 *Anders Jansson: exhibition 8 1999*
- 7 *Gustav Nord and Johan Pettersson: exhibition 21 2002*

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## Temporary exhibitions at Slussen and Fridhemsplan

*Black and white pictures*

1 Örjan Wallert: Slussen 1990

2 Birgitta Hahn: Slussen 2000/2001

3 Stina Eidem: Fridhemsplan 2002

4 Lisa Andrén: Fridhemsplan 1999/2000

5 Peter Kinny: Fridhemsplan 2001

6 Maria Lindberg: Fridhemsplan 2008/2009

7 H. C. Ericson: Slussen 2006/2007

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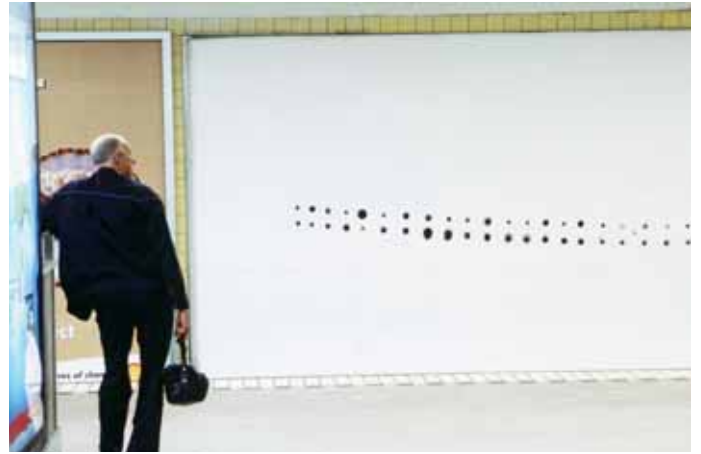




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## Temporary exhibitions at Zinkensdamm and Gärdet

### Colour prints

- 1 Jens Fänge: Gärdet 2008/2009
- 2 Åke Pallarp: Gärdet 2004/2005
- 3 Cajsa Holmstrand: Zinkensdamm 2004/2005
- 4 Charles Njau: Zinkensdamm 1998/1999
- 5 Mari Rantanen: Gärdet 2006/2007
- 6 Tomas Nordberg: Gärdet 2005/2006
- 7 Bengt Berglund: Zinkensdamm 2003/2004

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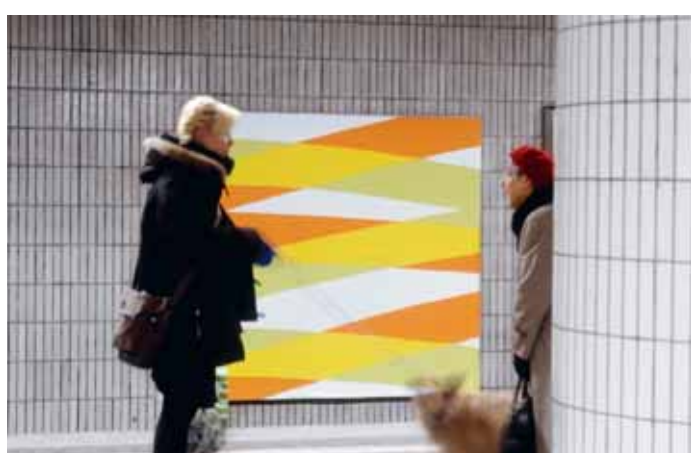
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# Alphabetical list

Over 90 of SL's 100 Metro stations feature sculptures, mosaics and paintings. An art exhibition 110 km long runs beneath the streets of Stockholm. SL's passengers can see it every day. Each year the exhibition is updated with new works of art, temporary as well as permanent. You can also view and find out more about the art on our website [www.sl.se/art](http://www.sl.se/art). The website also includes information about SL in general. The books "Art goes underground" and "Stockholm Under" provide even more information about the Metro, its architecture and its art. Please note that "Stockholm Under" is only available in Swedish.

## **Abrahamsberg** →

Ticket hall and stairwell tiling in grey scale. A relief – stoneware frieze in the ticket hall.  
*Rigmor Roxner 1999.*

## **Akalla** →

Ochre grotto. Ceramic pictures illustrating the ideals, daily lives, leisure and work of men and women.  
*Birgit Ståhl-Nyberg 1977.*

## **Alby** →

"The cavern of secrets."  
Decorations, signs and symbols in various colours on a green background.  
*Olle Ångkvist 1975.*

## **Alvik** →

"Meeting of the waves", diabase stone sculpture in the north ticket hall towards the Tvärbanan light rail line. Cement mosaic mural. Design of tiled walls and cement mosaic floor. Corten steel guard rail on the track bordering Drottningholmsvägen.  
*H. N. Koda 1999. (see page 28)*

## **Aspudden** →

Penguin sculpture and enamelled reliefs on the walls behind the track.  
*P. G. Thelander 1987.*

### **Axelsberg** →

The name of the station in sculpture. Each letter has been turned into a 3 to 4 m high sculpture in glass, concrete, stone or iron.  
*Leif Bolter, Veine Johansson, Inga Modén, Gösta Wessel 1983.*

Addition in the form of tiled walls inlaid with black granite along the ramp and the lift walls.  
*Gösta Wessel 1999.*

### **Bagarmossen** →

Colour composition in laminated glass with back-lit screen prints. Marble floor.  
*Gert Marcus 1994. (see page 29)*

### **Bandhagen** →

Sculpture in the shape of a gigantic folding rule and a block of sandstone weighing 19 tonnes.  
*Freddy Fraek 1983. (see page 24)*

Folding rule encased in sheet copper 1987.

### **Bergshamra** →

“Voices from the past.” Collage of historical development with images on sheets of glass, cement mosaic inlays in the floor and runes on granite walls.  
*Göran Dahl, Carl Johan De Geer, Kristina Anshelm 1978.*

Addition at the south entrance: landscape in glass and a cement mosaic floor inlaid with polished stone.  
*Göran Dahl 1987.*

### **Björkhagen** →

Relief in the ticket hall. On the platform a sculpture of three birch tree trunks cast in fibre-reinforced concrete in a frame of corten steel.  
*Lenka Jonesson 1991.*

### **Blackeberg** →

Paintings inspired by the natural world on glazed tiles.  
*Ruben Heleander 1987.*

### **Blåsut** →

Themed design for the ticket hall, entrance and passenger tunnel in close cooperation with architects.  
*Ann Edholm 2008.*

### **Bredäng** →

Sawn and painted wooden shapes/jigsaw puzzle pieces with animal motifs in the ticket hall.  
*Lena Kriström-Larsson 1982.*

Addition above the stairs: painted concrete jigsaw puzzle pieces depicting well-known buildings in Bredäng.  
*Lena Kriström-Larsson 1999.*

### **Brommaplan** →

Two glass pillars and an aeroplane engine hanging from the ceiling celebrating the history of the area and the history of flight.  
*Peter Svedberg 1996.*

### **Danderyds sjukhus** →

Art on walls, floor and pillars on the theme of “Medicinal plants and symbols from folklore” in the foot tunnel to the hospital.  
*Hertha Hillfon 1978.*

“The tree of life.” Composition in plaster and artificial stone in the foot tunnel to the bus terminal.  
*Pierre Olofsson 1980.*

“Duo”, sculpture in the waiting room of the bus terminal.  
*Pierre Olofsson 1992.*

Photographic prints on enamel on the walls behind the track.  
*Klara Källström 2008. (see page 7)*

### **Duvbo** →

“The cave”, fossil-like relief patterns on the walls behind the track.  
*Gösta Sillén 1985.*

### **Farsta** →

“Transformations in the air.” Aluminium shapes painted in acrylic paint hang from the ceiling of the ticket hall.  
*Gunnar Larson 1982.*

### **Farsta strand** →

Cement mosaic patterns on floor and walls.  
*Fredrik Jacobsson 1993.*

Copies of woodcuts depicting the history of Farsta.  
*Kristina Anshelm 1989. Placed on the platform in 1997.*

### **Fittja** →

Bronze sculpture on the platform symbolising non-violence (a scaled-down version of the original sculpture in New York).  
*Carl Fredrik Reuterswärd 1998.*

Two hanging sculptures in opal-coloured plastic incorporating pulsating coloured lights. The sculptures are located in the canopy roof above the entrance.  
*Eva Rosengren 2002.*

### **Fridhemsplan** → →

**Blue line:** Stipple painted walls behind tracks and platforms, objects in glass cases linked to the sea and the environment. A seabird with a wingspan of 3 m hangs under one of the arches. *Ingegerd Möller, Torsten Renqvist 1975.*

### **Fleminggatan/S:t Eriksgatan exit in the ticket hall:**

Terracotta sculpture and tiled wall. A tribute to Linnaeus. This work of art was a gift to SL from Metropolitan de Lisboa in Portugal. *Dimas Macedo 1997.*

**Green line:** Temporary art: black and white pictures between advertising billboards behind the track. From 2000 onwards. (see pages 42–43)

### **Fruängen** →

Glass mosaic set in a tiled wall. There are seven more glass mosaics at the bus terminal. *Fredrik Landergeren 2005.* (se sid 32)

### **Gamla stan** → →

Two pictures in medieval tapestry patterns on the walls behind the track, sundog motif

on the transformer station and patterns in the platform floors, passenger tunnels and ticket hall, all in cement mosaic. Patterned tiled walls in passenger tunnels and ticket hall. *Göran Dahl 1998.*

Woven metal fence between the tracks. *Britta Carlström 1998.*

### **Globen** →

“Ice fantasy.” Concrete and glass sculptures along the track. *Joanna B. Troikowicz 1989.*

### **Gubbängen** →

“Watchmen.” Two bronze sculptures on the platform and patterns down the centre of the platform. *Ragnhild Alexandersson 1994.*

### **Gullmarsplan** →

“Zenith” painted steel sculpture on one of the platforms. Neon light boxes under the concrete roof. *Leif Tjerner 1995.*

Addition: “The angels” and “The crawlers” painted on aluminium on the walls surrounding the stairwell. *Leif Tjerner 1997.*

### **Gärdet** →

Fantasy beetles with Latin names in display cases. *Karl Axel Pehrson 1967.*

**Temporary art:** Colour prints between advertising billboards behind the track. From 1998 onwards. (see pages 44–45)

### **Hagsätra** →

Stone mosaic in the ticket hall. *Britta Simonsson-Örtenholm 1960.*

Three paintings by the ramp. *Per Carm 1991.*

### **Hallonbergen** →

Enlarged children’s drawings, figures and text on a white background. Painted metal sculptures. *Elis Eriksson, Gösta Wallmark 1975.*

Addition of a “fence” between the platforms. *Elis Eriksson, Gösta Wallmark 1982.*

### **Hallunda** →

Rods of screen-printed film in plexiglass tubes and neon lights in the light well outside the ticket hall. *Kazuko Tamura 1993.*

### **Hammarbyhöjden** →

Image of a goat on brick in the south ticket hall. *Tom Möller 1958.*

Moved in conjunction with renovation 2003.

### **Hjulsta** →

The walls behind the track are decorated with pictures by various artists on different subjects. *Eva Nyberg, Magnus Rimling, Olle Magnusson, Ruth Rydfelt, Christina Rundqvist-Andersson, Birgitta Karlsson-Thorsén, Ove Thorsén 1975.*

### **Hornstull** →

“Altamira”, a composition in Dutch brick along the walls behind the track. Wrought iron gates. *Berndt Helleberg 1964.* (see page 14)

Glass and wrought iron addition on the wall of the central passage. *Berndt Helleberg 1979.*

Addition of sculpture/installations in 16 display cases on the theme Sky, Sea, Earth and Desert. *Berndt Helleberg 1992.*



### **Husby →**

Light green cave. Long frieze of images depicting the archipelago and tree trunks.

*Birgit Broms 1977.*

Photographs of roses encased inside plastic blocks in the wall at the bottom of the escalator.

*Helen Sandberg 1993.*

### **Huvudsta →**

“Hanging gardens”, metal veils hanging from the ceiling.

Patterned platform.

*Per Holmberg 1985.*

### **Hässelby strand →**

“Teleporting.” Tile mosaic in the ticket hall. Tile mosaic in the form of fragmentary animals on the inside of the ramp. Cement mosaic pattern.

*Christian Partos 2000.*

### **Högdalen →**

Three bronze tulips, 2.5 m high on the platforms.

*Birgitta Muhr 2002. (see page 31)*

### **Hökarängen →**

Bronze sculptures, designs on the floor of the platform and glazed colour prints in the pillars supporting the platform canopy.

*Hanns Karlewski 1995.*

The glazed colour prints were replaced with lacquered steel sheets in 2000.

### **Hötorget →**

Stripes of white neon snaking across the ceiling above the platform.

*Gun Gordillo 1998. (see page 8)*

### **Karlaplan →**

Tiled design for platform walls.

*Tor Hörlin 1967.*

“That day, that sorrow”, a 96 metre-long photo montage depicting events in Sweden during the twentieth century.

*Larseric Vänerlöf 1983.*

The montage was transferred to photographic prints on aluminium sheets in 2008.

### **Kista →**

Sculpture 16 m high, painted aluminium bars at an angle of 73 degrees.

*Lars Erik Falk 1980.*

### **Kristineberg →**

“Traveller with animal”, a group of bronze and concrete sculptures.

*Carina Wallert 1991.*

### **Kungsträdgården →**

**Platforms and Gallerian exit:**

Design of platforms, escalator and ticket hall. Exposed rock face, green sprayed concrete, cement mosaic floor, cast sculptures from the Makalös Palace, petrified waterfall, painted harlequin design on the ceiling, etc.

*Ulrik Samuelson 1977.*

*(see page 18)*

**Towards Arsenalsgatan:**

Sculptures, pillars, plants, painted arches, etc. Design of platforms, escalator and ticket hall.

*Ulrik Samuelson 1987.*

*(see page 19)*

**Arsenalsgatan exit: Addition:**

Concrete sculpture.

*Ulrik Samuelson 1999.*

### **Kärrtorp →**

Light boxes containing “secret” signs placed on the platform, in the stairwell and at the side of the track area.

*Björn Olsén 1994.*

### **Liljeholmen →**

Concrete frieze in bas relief in the ticket hall.

*C. A. Lunding 1964.*

A holistic approach implemented by the artist in close cooperation with architects. Treatment of different architectural elements such as walls, ceiling, floor and pillars.

*Leif Bolter 2004.*

*(see page 34–35)*

### **Mariatorget →**

Ceramic rods in deep relief on the walls at platform level.

*Karin Björquist, Kjell Abramson 1964.*

Wrought iron gates.

*Britt-Louise Sundell 1964.*

Bronze sculpture on the platform.

*Asmund Arle 1964.*

*(see page 14)*

Addition: ceramic wall with plant motifs in the central passage.

*Karin Björquist 1979.*

*(see page 15)*

### **Masmo →**

“Bring the sun down into the Metro”, paintings on metal sheets on the walls behind the track.

*Staffan Hallström, Lasse*

*Andréasson 1972. (see page 20)*

### **Medborgarplatsen** →

Coloured pillars and walls.  
*Gunnar Söderström 1979.*

Colours transferred to enamel sheets in 1992.

Tiled mural and cement mosaic floor in the south ticket hall.

*Mari Pårup 1997.*

### **Midsommarkransen** →

A wooden Midsummer garland in the ceiling and bas relief on the walls.

*Anna Flemström, Stina Zetterman, Hans Nilsson 1979.*

Wooden reliefs: flowers and “A Midsummer Night’s Dream” on the platform walls.

*Lisbeth Lindholm, Dag Wallin 1990.*

### **Mälärhöjden** →

“Ebb and flow”, enamel painting on metal sheeting mounted on the walls behind the track.

*Margareta Carlstedt 1965.*  
(see page 14)

### **Mörby centrum** →

The shadows on the surface of the rock are picked out in pink, blue-grey and white, producing different impressions of colour depending on the angle of the

viewer. Folded metal sculptures by the escalators.

*Karin Ek, Gösta Wessel 1978.*

### **Norsborg** →

Aluminium sculpture hanging outside the ticket hall.

*Eva and Peter Moritz 2006.*  
(see page 36)

### **Näckrosen** →

Motifs, paintings and objects associated with the water lily pond and Filmstaden film studios.

*Lizzie Olsson-Arle 1975.*  
(see page 21)

### **Odenplan** →

The display case on the platform shows the works of students from different art and design colleges in Sweden. The aim is to showcase the work of the young generation of artists to SL passengers.

From 1996 onwards.  
(see page 40 – 41)

### **Rinkeby** →

Rust-red cave with a gold mosaic depicting finds from the Viking period discovered in excavations in the local area. Pictures of birds on the walls behind the track, sculpture hanging from the ceiling.

*Nisse Zetterberg, Lennart Gram, Sven Sahlberg 1975.* (see page 20)

“Palisade” between the tracks from a sketch by *Nisse Zetterberg*, created by *Alf ten Siethoff 1985.*

### **Rissne** →

Captioned timeline stretching from the pyramids to the present day. Corresponding maps illustrate parts of the text.  
*Madeleine Dranger, Rolf H. Reimers 1985.*

### **Ropsten** →

Painting depicting a twisting snake on the platform wall. Playful paintings in the moving walkway tunnel towards Hjorthagen.  
*Roland Kempe 1971.*

Paintings encased in glass. 2007.

Wrought iron gate with a pattern of leaves by the Hjorthagen exit.  
*Matts Jungstedt 1980.*

### **Råcksta** →

Tiled reliefs and hand-glazed tiles on the walls of the ticket hall.

*Mia E. Göransson 2001.*  
(see page 37)

### **Rådhuset** →

A sandstone grotto with imaginative “architectural finds” from different periods in

Kungsholmen’s history.  
*Sigvard Olsson 1975.*  
(see page 17)

Additions by *Sigvard Olsson*: The lift at the Kungsklippan entrance has been decorated with tiles and neon. 1999.

Tiled and painted steels by the ramp leading to Hantverkargatan. 2000.

In the passenger tunnel by the lifts at the Kungsklippan entrance there is an ornamental arch and a red granite wall with folds, a cement mosaic floor and the plinth of a chimney stack. 2001.

Tiled and granite walls in the passenger tunnel to Kungsholmsgatan. Mouldings on the walls above the stairs to Kungsholmsgatan. 2002.

### **Rådmansgatan** →

Enamel works depicting the life of August Strindberg by the Tegnérsgatan exit close to the Strindberg Museum.  
*Sture Valentin Nilsson 1983.*  
(see page 22–23)

### **Rågsved →**

“Green bird”, sculpture in bronze, mounted on a pillar 7 m above the platform.  
*Björn Selder 1988.*

### **Skanstull →**

Four monitors in the south ticket hall show art films.  
From 2004 onwards.  
(see page 38)

### **Skarpnäck →**

17 bench-like granite sculptures on the platform and 17 sculpted granite blocks on the footbridge.  
Tiled floor.  
*Richard Nonas 1994. (see page 29)*

### **Skogskyrkogården →**

Wooden sculpture in the form of a giant table and chairs on the platform.  
*Hans Bartos 1975.*

### **Skärholmen →**

23 paintings on one wall behind the track. The way daylight changes across a landscape of wrecked cars.  
*Ulf Wahlberg 1990.*

Addition at the north exit: Five glazed pictures in matt and shiny tile.  
*Ulf Wahlberg 2004.*

The paintings on the track wall were replaced with laminated photographs in 2005.

### **Skärmarbrink →**

Bronze sculptures on the platforms.  
*Carl Magnus 1990.*

### **Slussen →→**

Iron and concrete screen dividing the platforms.  
*Aston Forsberg 1964.*

Glazed 2008.

Enamelled sheet metal wall designs in the passenger tunnel to Hökens gata.  
*Sune Fogde 1965.*

“Admission 70 öre”, deep relief in white marble concrete in the Hökens gata ticket hall.  
*Aston Forsberg, Birger Forsberg 1966.*

“Off the tracks”, glass painting in the Slussen ticket hall.  
*Harald Lyth 1983.*

Blue screens with a triangular lattice pattern in the track area.  
*Bernt Rafael Sundberg 1990.*

**Temporary art:** Black and white pictures between advertising billboards behind the track.  
From 1990 onwards.  
(see page 4, 42–43)

### **Exit to the Nacka/Värmdö**

**busses:** A 90 metre-long noise-reducing wall artistically decorated with neon, black granite, etc. by the bus terminal.  
*Gun Gordillo 1987.*

### **Sockenplan →**

“Ship of fools”, bronze sculpture on the platform.  
*Sture Collin 1990. (see page 27)*

### **Solna centrum →**

A red and green cave painted with motifs from 1970s Sweden, rural depopulation, the environmental movement, etc. Peepshow displays with stories told in sculpture.  
*Karl-Olov Björk, Anders Åberg 1975. (see page 16)*

“The district of Hagalund”, addition in a display case towards Solna centrum.  
*Anders Åberg 1992.*

### **Stadion →**

Large-scale wooden sculptures act as signs, and celebrate the 1912 Olympics, the Stockholm Stadium and Stockholm's Royal College of Music. Bright colours on a blue marbled rock wall.  
*Enno Hallek, Åke Pallarp 1973.*

### **Stadshagen →**

Changing sporting images painted on folded sheets of aluminium set up on the walls behind the track.  
*Lasse Lindqvist 1975.*

Additional pictures added to make a total of six.  
*Lasse Lindqvist 1976 and 1985.*

Photogravure on slabs of concrete placed on walls in both of the station's ticket halls.  
*Mikael Göransson 2003. (see page 35)*

### **Stora mossen →**

Tiling in the pedestrian tunnel and stair area and enamelled metal on the load-bearing girders in the platform roof.  
*Marianna Zaborska 2002.*



### **Sundbybergs centrum** →

Sculptures imaginatively depicting the facades of local buildings of the past and potential buildings of the future. Cement mosaic silhouette, a roof truss in the form of the timber frame of a boat and sculptures representing the senses in the central and cross-tunnels. *Lars Kleen, Michael Söderlundh, Peter Tillberg 1985. (see page 25)*

### **Svedmyra** →

A 40 metre-long glass screen along the track with pictures of different leaves. Sculpture in green oxidised copper on the platform. *Torgny Larsson 1991. (see page 29)*

Arch-shaped tiles in shifting shades of green around the lift. *Barbro Johansson 1991. (see page 29)*

### **Sätra** →

“Arabian nights”, ceramics on the concrete surfaces of the platform and smaller tiles on the supporting wall. *Päivi Ernkvist 1994.*

### **Tallkrogen** →

Above the stairs is a picture in laminated plastic depicting a fantasy dragon encircling the town. *Kristina Anshelm 1998.*

### **T-Centralen** → → →

#### **Green and Red lines:**

Tiled patterns in the stairwell and on the lower platform. *Oscar Brandtberg 1957.*

Engraved concrete pillars on the upper platform. *Siri Derkert 1957.*

Spanish tile mural in the Vasagatan ticket hall. *Jörgen Fogelquist 1957–62. (see page 11)*

Cast stone sofas on the upper platform. *Egon Möller-Nielsen 1957.*

Pillars decorated with stone and glass mosaics on the upper platform. *Vera Nilsson 1957.*

Black and white tiles with varying bas relief designs on pillars on the lower platform. *Torsten Treutiger 1957. (see page 11)*

White tiled walls with figures on the wall behind the track on the upper platform. *Anders Österlin, Signe Persson-Melin 1957. (see page 10)*

High relief cement mosaic on a black pillar on the upper platform. *Berndt Helleberg 1957.*

Abstract pattern of glass prisms in varying colours on the wall behind the track on the upper platform. *Erland Melanton, Bengt Edenfalk 1958. (see page 10)*

Addition on a pillar in the south ticket hall by the Vasagatan exit. Engraved white tiles. *Jörgen Fogelquist 2000.*

**Passenger tunnel between T-Centralen and the Central Station:** Tiled mural. *Jörgen Fogelquist 1994.*

Addition. *Jörgen Fogelquist 1998.*

**Blue line:** Blue vines, flowers and silhouettes of workers on a blue and white background on walls and ceiling. *Per Olof Ultvedt 1975.*

“Take the A-train”, blue enamel frieze inspired by SL’s logo along the walls of the moving walkway tunnel. *Carl Fredrik Reuterswärd 1984.*

#### **Sergels torg ticket hall:**

The shapes of plants and objects in silicon rubber are placed between sheets of glass in the windows by the Sergels torg exit. *Roland Persson 2006. (see page 33)*

### **Tekniska högskolan** →

Paintings, figures and sculptures symbolising and illustrating the four elements, the universe and technological development. *Lennart Mörk 1973.*

### **Telefonplan** →

“My friends are your friends”, wall tiles with screen-printed images along the ramp. *Bo Samuelsson 1997.*

### **Tensta** →

“A rose for the immigrants. Solidarity and sister- and brotherhood.” Flowers, animals, plants and quotations in colour on a white background. Penguins on shelves in the central passage. *Helga Henschen 1975. (see page 17)*

### **Thorildsplan →**

Sun relief on the wall behind the track.

*Huck Hultgren 1975.*

Tiled walls inspired by pixelated symbols from computer games and computer icons.

*Lars Arrhenius 2008.*

### **Universitetet →**

“The UN Declaration of Human Rights”, tiled mural on the walls behind the tracks. Platform walls decorated with 12 tiled panels; pictures and texts, on themes including the travels of Linnaeus. *Françoise Schein 1998.*

### **Vreten →**

“Cubes of sky.” Blue cubes with white clouds emerging from walls, ceilings and the floor of the station. They are balanced by a black stone cube above ground by the station entrance.

*Takashi Naraha 1985.*

The cubes on the platforms were encased in glass in 2007.

### **Vårberg →**

“In our hands”, tiled images on the concrete surfaces of the platform walls.

*Maria Ångquist Klyvare 1996.*

### **Vårby gård →**

“Flora.” Screen-printed pictures on tiles in the area outside the station entrance.

*Rolf Bergström 1999.*

### **Vällingby →**

Square urban concrete trees on the platforms.

*Casimir Djuric 1983.*

### **Västertorp →**

“With the Eagle towards the Pole”, murals illustrating S. A. Andrée’s expedition to reach the North Pole in his balloon “the Eagle”.

*Jörgen Fogelquist 1982.*

### **Västra skogen →**

Repeated faces in profile in cement mosaic with cobblestone and tiles.

*Sivert Lindblom 1975.*

Additional tiling on one of the platforms and a “curtain of trees” between the tracks.

*Sivert Lindblom 1985.*

### **Zinkensdamm →**

Paintings on the end walls.

*Göran T. Karlsson, John Stenberg 1991.*

Addition: Tiled walls outside the station and at platform level.

Cement mosaic pattern in the flooring of the ticket hall.

Tiled benches outside the station.

*John Stenberg 2003.*

*(see page 33)*

**Temporary art:** Colour prints between advertising billboards on the wall behind the track.

From 1998 onwards.

*(see page 39, 44 – 45)*

### **Åkeshov →**

Bronze sculpture symbolising non-violence in the ticket hall (a scaled-down version of the original sculpture in New York).

*Carl Fredrik Reuterswärd 1998.*

### **Ängbyplan →**

Tiled walls in the stair and lift area.

*Åsa Lindström 1994.*

### **Östermalmstorg →**

Theme: “Women’s rights and the peace and environmental movements.” Figures and texts blasted into the concrete of the walls behind the track and the interior walls of the platform.

*Siri Derkert 1965. (se sid 13)*

Wood sculpture around the concrete pillar in the pedestrian tunnel to Birger Jarlsgatan.

*K. G. Bejemark 1965.*

# Would you like to find out more about the art in the Stockholm Metro?

If this brochure has whetted your appetite for more information about the art and architecture in the Metro, we would be delighted to recommend our own website, [www.sl.se](http://www.sl.se), as well as a couple of books and our regular guided tours of the art in the Stockholm Metro.

## **Art goes underground**

“Art goes underground” is an extensive survey of the art in the Stockholm Metro packed with pictures. The book contains a list of all the works of art in the Metro up to 1999, and provides an insight into what goes on behind the scenes with politicians, engineers, architects and artists all working towards a common goal. “Art goes underground” was published by Stockholmia Förlag and can be purchased at the SL Center, the Stockholm Transport Museum and in bookshops.

*Revised edition 2000 with English translation 2004. Guide price SEK 340.*

## **Stockholm Under**

“Stockholm Under” tells the story, in Swedish, of all of Stockholm’s Metro stations. The book was produced for the 50th anniversary of the Metro and contains facts as well as articles. It describes the places in which the various stations are located – their history and the people and businesses who make them their home. It also contains details and descriptions of the art in the different stations. The book was published by Bromberg’s Bokförlag and can be purchased at the SL Center and the Stockholm Transport Museum.

*Revised edition 2007 (in Swedish only).  
Guide price SEK 300.*



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### **Guided tours**

Since 1997 SL has been running regular guided tours of the art in the Stockholm Metro. Each week we travel along one of the Metro lines, visiting four or five stations at a time. During the trip one of our expert, qualified guides will tell you more about the art, the architecture and the artists behind the works. If you were to go on all our guided tours for a whole year, you would visit over 90 stations and see art created from the 1950s to the present day. There is no extra charge for the guided tours, but you will need a valid ticket in order to join us. The tours are in Swedish all year round,



with English tours available in the summer. Pick up a timetable at the SL Center or download one from [www.sl.se/konstakningar](http://www.sl.se/konstakningar).

