

HAYWARD GALLERY

Press Release

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Images: downloadable [HERE](#)

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Hayward Gallery announces major Louise Bourgeois exhibition as part of its upcoming 2022 programme



CLOCKWISE FROM TOP LEFT: Louise Bourgeois, *Spider*, 1997, Steel, tapestry, wood, glass, fabric, rubber, silver, gold and bone, 449.6 x 665.5 x 518.2 cm. Photo: Maximilian Geuter; Louise Bourgeois, *Untitled*, 2002, Tapestry and aluminum, 45.7 x 30.5 x 30.5 cm. Photo: Christopher Burke. BOTH IMAGES © The Easton Foundation/VAGA at ARS, NY and DACS, London 2021; Wangechi Mutu, *The End of eating Everything*, 2013, Video animation (still), 8 minutes, 10 seconds, Edition of 6 plus 2 APs © Wangechi Mutu. Courtesy the artist and Victoria Miro.

In 2022, the Hayward Gallery will present the first major retrospective of Louise Bourgeois to focus exclusively on the works that she made with fabrics and textiles during the last 20 years of her life. Opening in February, *Louise Bourgeois: The Woven Child* launches the Hayward Gallery's 2022 programme which, as well as a series of free outdoor art commissions, includes two major groups shows: *In the Black Fantastic*, an exhibition of contemporary artists from the African diaspora whose works engage with the speculative and the mythic, and an autumn exhibition exploring how contemporary artists have used the medium of clay and ceramics in inventive and unexpected ways.

Louise Bourgeois: The Woven Child
09 February - 15 May 2022

From 9 February to 15 May 2022, the Hayward Gallery will present *Louise Bourgeois: The Woven Child*, the first major retrospective of this legendary artist to focus exclusively on the works that she made with fabrics and textiles during the final chapter of her storied career. Many of these works have never been shown before in the UK.

Comprising one of the greatest late career chapters in the history of art, Bourgeois forged during this period a body of work in which many of her lifelong concerns were re-articulated in newly provocative and profoundly enlivening ways, including her exploration of identity, sexuality, family relationships, reparation, and memory. In surveying this late body of work, *Louise Bourgeois: The Woven Child* will explore what the artist, in her own words, called 'the magic power of the needle ... to repair the damage' and to offer 'a claim to forgiveness'.

Beginning in the mid-1990s and continuing up until her death in 2010, Bourgeois created an astonishingly inventive, and psychologically charged, range of sculptures using domestic textiles, including clothing, linens and tapestry fragments, often sourced from her own household and personal history. This departure from traditional sculptural materials represented a return to the artist's roots. Bourgeois's connection to fabric began in her childhood, during which she helped in her family's tapestry restoration atelier in France. Her decision to create artworks from her clothes and household textiles was thus a means of transforming as well as preserving the past. She viewed the actions involved in fabricating these works – cutting, ripping, sewing, joining – in psychological and metaphorical terms, relating them to notions of reparation and to the trauma of separation or abandonment.

Featuring over 90 works, *Louise Bourgeois: The Woven Child* will survey the complete range of fabric artworks that Bourgeois produced during her last two decades. The exhibition includes major installations, notably several of Bourgeois's monumental *Cells*, in which hanging configurations of old dresses, slips, and nightwear directly reference her personal history. The imposing installation *Spider* (1997), and the related Cell piece, *Lady in Waiting* (2003), incorporate fragments of antique tapestry. Bourgeois understood the spider as both protector and predator, and associated it with her mother, a weaver and tapestry restorer. Its ability to weave a web from its own body was a metaphor that Bourgeois also used to describe her artistic process and is a particularly poignant image within this survey of her fabric work.

The exhibition will include a comprehensive range of figurative sculptures, many of which are missing limbs and heads or feature fantastical bodies that call to mind characters from

unsettling fairy tales. Presented in vitrines, suspended from the ceiling, or displayed on plinths, Bourgeois's fabric figures – which largely portray female bodies – pointedly conjure states of abjection, abandonment, or entrapment. A significant selection of the artist's fabric heads will also be showcased, revealing the wide range of expressions that she elaborated in these uncanny and impactful portraits. Also featured is a selection of Bourgeois's 'progressions': columns of stacked textile blocks or lozenges, organised in ascending and descending sequences. With these works, Bourgeois returned to the vertical sculptural forms that dominated her early work in the 1940s and '50s, only now rendered in soft materials.

Bourgeois regularly revisited and revised motifs from earlier works throughout her career, a practice that reached a climax with a group of four major late works, made during the last five years of her life, in which combinations of different types of sculptures are displayed together in large vitrines. Collectively, they constitute a kind of summary statement of her late fabric art.

In addition to sculpture, the exhibition will highlight a wide selection of Bourgeois's vibrant fabric drawings, books, prints and collages, including collages which feature large-scale clock faces that she produced during the final year of her life.

Link to full press release [HERE](#)

Link to images [HERE](#)

Link to web page [HERE](#)

In the Black Fantastic

28 June – 18 September 2022

In the Black Fantastic is a group exhibition of contemporary artists from the African diaspora whose works engage with the speculative and the mythic. By inventively recycling and reconfiguring elements of folklore, myth, science fiction, spiritual traditions, ceremonial pageantry and the legacies of Afrofuturism, these artists reimagine the ways in which we represent the past as well as the future, while also engaging with the challenges and conflicts of the present. The fantastical element in their work, in other words, has nothing to do with escapism; on the contrary, it is a means of inviting us to consider other possible ways of being in the world. Featuring painting, photography, video, sculpture and mix-media installations, this exhibition seeks to create multi-dimensional aesthetic experiences that leave space for each viewer's individual responses to the subjects being explored.

The notion of the Black fantastic employed by the exhibition builds on scholar Rosemary Jackson's definition of the fantastic as a genre inseparable from the social and cultural contexts within which such work is produced. For Jackson, fantasy undoes and reconfigures the 'cultural order' of society, creating something 'strange' and 'apparently new' in the process. In subverting prevailing norms the fantastic gives voice to desires for societal change. As they probe histories and motifs related to racial oppression and social injustice, many of the works in this exhibition simultaneously affirm Black and postcolonial narratives of the speculative and the spiritual as invaluable sources of cultural knowledge, insight and artistic inspiration. The 'In' of the exhibition title suggests the Black fantastic as an active not a passive condition – a way of seeing that makes sense of the fraught experience of the racialised everyday by embracing fantasy as a zone of creative and cultural liberation.

In the Black Fantastic is guest-curated by Ekow Eshun.

Clay & Ceramics (title TBC)

October – December 2022

This exhibition will be the first large-scale group exhibition in the UK to explore how contemporary artists have used the medium of clay and ceramics in inventive and unexpected ways. Featuring over 25 international artists working over recent decades, the exhibition will examine the 'plasticity' and the possibilities of clay – from fantastical creatures to uncanny representations of the everyday, and from poetic forms to large-scale installations that take the medium 'beyond the kiln'. While contributing to the broadening dialogue between art and craft, *Clay & Ceramics* will provide a closer look at this slow and tactile medium, serving as an artistic refuge from the speed and ephemerality of today's digital culture. The exhibition will be curated by Dr Cliff Lauson, Senior Curator, and will be accompanied by a fully-illustrated catalogue with newly commissioned texts.

Outdoor Commissions 2022

Launched in summer 2021 with Slavs and Tatars's giant inflatable sculpture *Samovar* and Klaus Weber's *Thinking Fountains* installation, the Hayward Gallery began a new artistic strand of significant outdoor commissions. Presented seasonally, these public installations are designed to transform the areas around the Hayward Gallery and spaces across the Southbank Centre site into a lively sculpture park which is free to visit and accessible to the Southbank Centre's millions of visitors and passersby. 2022 will feature new commissions by several artists, including Anthea Hamilton and Jyll Bradley, as well as the second of the Bagri Foundation Commissions.

ENDS

For further press information and high res images please contact:

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Listings information:

Louise Bourgeois: The Woven Child

09 February - 15 May 2022

The Hayward Gallery, Southbank Centre, Belvedere Road, London SE1 8XX

Full price standard: £15

Concessions available & Southbank Centre Members go free.

Tickets for *Louise Bourgeois: The Woven Child* go on sale to Southbank Centre Members at 10am on Wednesday 13 October and on general sale at 10am on Thursday 14 October.

Link to *Louise Bourgeois: The Woven Child* web page [HERE](#)

The Hayward Gallery opening times:

11am – 7pm, Wednesday - Saturday

10am – 6pm, Sunday

Closed Monday and Tuesday

Further information:

www.southbankcentre.co.uk

Twitter: [@haywardgallery](https://twitter.com/haywardgallery)

Instagram: [@Hayward.Gallery](https://www.instagram.com/Hayward.Gallery)

Facebook: www.facebook.com/haywardgallery/

NOTES TO EDITORS

About the Hayward Gallery

The Hayward Gallery, part of the Southbank Centre, has a long history of presenting work by the world's most adventurous and innovative artists including major solo shows by both emerging and established artists and dynamic group exhibitions. They include those by Bridget Riley, Bruce Nauman, Anish Kapoor, Lee Bul, Andreas Gursky, Tracey Emin, Jeremy Deller, Kader Attia and Matthew Barney, as well as influential group exhibitions such as *Africa Remix*, *Light Show*, *Psycho Buildings* and *Space Shifters*. Opened by Her Majesty, The Queen in July 1968, the gallery is one of the few remaining buildings of its style. The Brutalist building was designed by a group of young architects, including Dennis Crompton, Warren Chalk and Ron Herron and is named after Sir Isaac Hayward, a former leader of the London County Council.

About the Southbank Centre

The Southbank Centre is the UK's largest arts centre occupying a prominent riverside location that sits in the midst of London's most vibrant cultural quarter on the South Bank of the Thames. We exist to present great cultural experiences that bring people together and we achieve this by providing the space for artists to create and present their best work and by creating a place where as many people as possible can come together to experience bold, unusual and eye-opening work. We want to take people out of the everyday, every day.

The site has an extraordinary creative and architectural history stretching back to the 1951 Festival of Britain. The Southbank Centre is made up of the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room and Hayward Gallery as well as being home to the National Poetry Library and the Arts Council Collection. It is also home to four Resident Orchestras (London Philharmonic Orchestra, Philharmonia Orchestra, London Sinfonietta and Orchestra of the Age of Enlightenment) and four Associate Orchestras (Aurora Orchestra, BBC Concert Orchestra, Chineke! Orchestra and National Youth Orchestra of Great Britain).

Keeping audiences safe on site

As the Southbank Centre welcomes visitors back, our number one priority is the safety, health and wellbeing of visitors and staff, so we have introduced a number of measures to help everyone feel confident. We continue to review and manage any risks and respond to any changes in government guidance. Full details of Covid-secure measures can be found on the Southbank Centre website [here](#).



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