

SOUTHBANK CENTRE



Hiroshi Sugimoto: Time Machine

PREPARATION STORY
11 OCTOBER 2023 - 7 JANUARY 2024

**HAYWARD
GALLERY**

Preparing for your visit

This information is for you to use as much or as little as you like, to help you to prepare for your tour of the exhibitions. In this handout, you can find pictures of the route through the exhibitions and information about what you will experience along the way.

For our Relaxed Hours event on Wednesday 22 November 2023 (11am – 4pm), we are making small changes to help our visitors who require a more relaxed environment, including turning up the lights where possible and reducing the number of visitors in the galleries for these hours. We don't expect visitors to be quiet during these hours. It is a time and space for you to be yourself.

When you arrive at the Southbank Centre site, look for the building with the pyramid shapes on the roof, or ask any staff inside the Royal Festival Hall for directions.

Entrance to the exhibitions is via the Hayward Gallery main entrance. Please arrive as close to your time slot as possible.



External installations

As you approach the Hayward Gallery, there is one installation located around the outside of the building.

Thinking Fountains by Klaus Weber is an outdoor sculpture featuring two water-spouting bronze figures and a narrow waterfall cascading from an elevated concrete walkway. This installation is located near the entrance to the Hayward Gallery Foyer. The fountains are turned off during the winter.



Hayward Gallery facilities

Cloakroom

The cloakroom is open and there is a charge of £1 per item to leave anything here. Please note that we do not accept cash and all payments are made by card. You won't be able to bring any bags over 40 x 25 x 25cm (for example, a large backpack or luggage) into the exhibition, so please leave large bags at home.

You can request to borrow a gallery stool to use while you explore the exhibition. These stools are foldable and lightweight to carry. There are also two wheelchairs available to borrow if needed. We recommend pre-booking the wheelchairs where possible.

Sensory backpacks are available for children to borrow. They contain children-sized ear defenders and fidget toys.

Toilets

There are three gender-neutral toilets (this means everyone can use them) located in the Hayward Gallery Foyer between the Hayward Gallery Shop and the cloakroom. One of these toilets is an accessible toilet.

There are additional toilets within the galleries, located halfway up the front staircase. These toilets are separated for women and men.

Foyer lift

The foyer lift goes to the following floors: Level 0 in the car park (step-free access route from street level), Level 2 (Hayward Gallery Foyer and Shop, toilets and HENI Project Space) and Level 3 (the Cafe). This is a small lift that can comfortably fit one wheelchair user and companion. There is a mirrored wall facing you as you enter the lift.

Gallery lift

The gallery lift is located on the right, just inside the entrance to the Lower Galleries. It takes you to the Upper Galleries and back down again. This is a large lift, with silver-coloured walls and a black carpet.



Seating

There are benches for visitors to sit on in some of the rooms. You can also borrow a foldable gallery stool from the cloakroom if you prefer. A Hayward Gallery Visitor Assistant will always be happy to bring you a stool if you need one. Just ask the nearest member of staff with a yellow lanyard.



Hayward Gallery Cafe and finding a quiet space

The Hayward Gallery Cafe is located on Level 3 and can be accessed either by the staircase in the Hayward Gallery Foyer or by taking the lift in the Foyer to Level 3.



The Hayward Gallery Cafe is open Wednesday to Friday and Sunday, 10am to 6pm, and Saturday, from 10am to 8pm. The cafe stops serving 30 minutes before closing.

If you need a quiet space, please speak with a member of staff who will be happy to help.



Dan Graham Waterloo Sunset Pavilion

The Dan Graham Waterloo Sunset Pavilion is located next to the Hayward Gallery Cafe. This is an oval-shaped glass pavilion with views over Waterloo Bridge.



The Hiroshi Sugimoto film *Garden of Time: Enoura Observatory* is projected onto a large screen and is shown on a continuous loop. The film lasts 33 minutes 16 seconds and you can join at any time. Push aside the plastic slatted curtain to enter. You are welcome to sit on the chairs and watch as much or as little of the film as you would like.

This film focuses on the building of the Enoura Observatory, situated on the coast of central Japan and designed by Hiroshi Sugimoto. The film captures Sugimoto's thoughts on the project, combined with his observations on nature, time and the origins of humanity.

You do not need an exhibition ticket to watch this film.

HENI Project Space

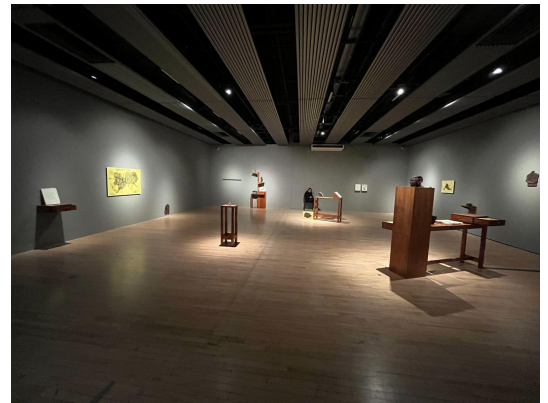
HENI Project Space is an additional exhibition space where you can experience art by both emerging and established artists. It is located in the foyer at Hayward Gallery.

Amol K Patil: The Politics of Skin and Movement is the current exhibition in this space and runs from 11 October to 19 November. This is a free exhibition and you do not need a ticket to enter. Pull the door towards you to open and go inside.




This is a large square-shaped room with many small objects on show. The lighting levels are low and there are spotlights on the artwork.

The artist uses drawings, poetry, sculpture, kinetic objects and moving images to explore the relationship between the body and the urban environment.

In Amol K Patil's words, 'The installation looks like a disjointed sequence of still images, but when you get closer, there are subtle movements. These movements are like meditations on the body's senses; touch, sound, breathing, and other working processes, engaging with ideas of touch and skin politics.'



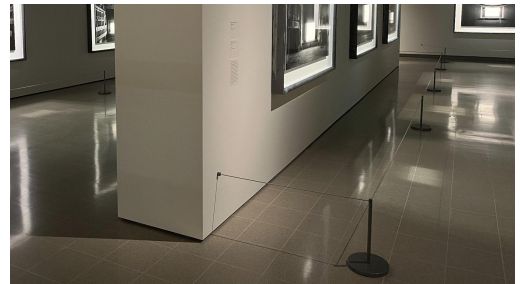
Exhibition Rules

	Please do not touch
	Photography is allowed with no flash
	No food or drink in the galleries

Barriers

To keep the artworks safe, some have barriers around them. This means that you shouldn't lean over or step into this area.

There are no barriers around most of the framed artwork on the walls. Although you can look closely, please do not touch them.



Hayward Gallery Visitor Assistants

All our Hayward Gallery Visitor Assistants wear bright yellow lanyards and black Hayward Gallery T-shirts.

Our Visitor Assistants' priority is to ensure you have a positive and safe experience at the Hayward Gallery. They are friendly, knowledgeable and passionate about visual art, and if you need help or have a question about anything in the gallery, they'll be happy to assist.



What happens when you arrive at the Hayward Gallery

There may be short queues to enter the building and the exhibition. If you are not able to queue or need further assistance, our staff are here to help you.

When you arrive at the Hayward Gallery entrance, the Hello Visitor Assistant at the entrance will ask to



see your e-ticket and check the time you have booked.

You will be directed to the Visitor Assistant standing by the entrance to the exhibition, who will scan your e-ticket and tell you about the rules of the Hayward Gallery.

The Hello Visitor Assistant will direct you to the Ticket Office if you need to buy a ticket.

There are toilets in the Hayward Gallery Foyer if you wish to use the facilities before you see the exhibition.

When you are ready to enter the exhibition, you will move towards the entrance, to the right of the Ticket Office.

Bloomberg Connects app

The Southbank Centre has launched a new, digital guide on Bloomberg Connects, the free app that makes it easy to access and engage with arts and culture from mobile devices, anytime, anywhere.

It is available for download from Google Play or the App Store. Scroll down the list of galleries and museums until you reach the Hayward Gallery section. The content of the app includes descriptions of the artwork and some additional audio and video features. You can enjoy watching this from home before your visit or use it on the day you come to the Hayward Gallery.

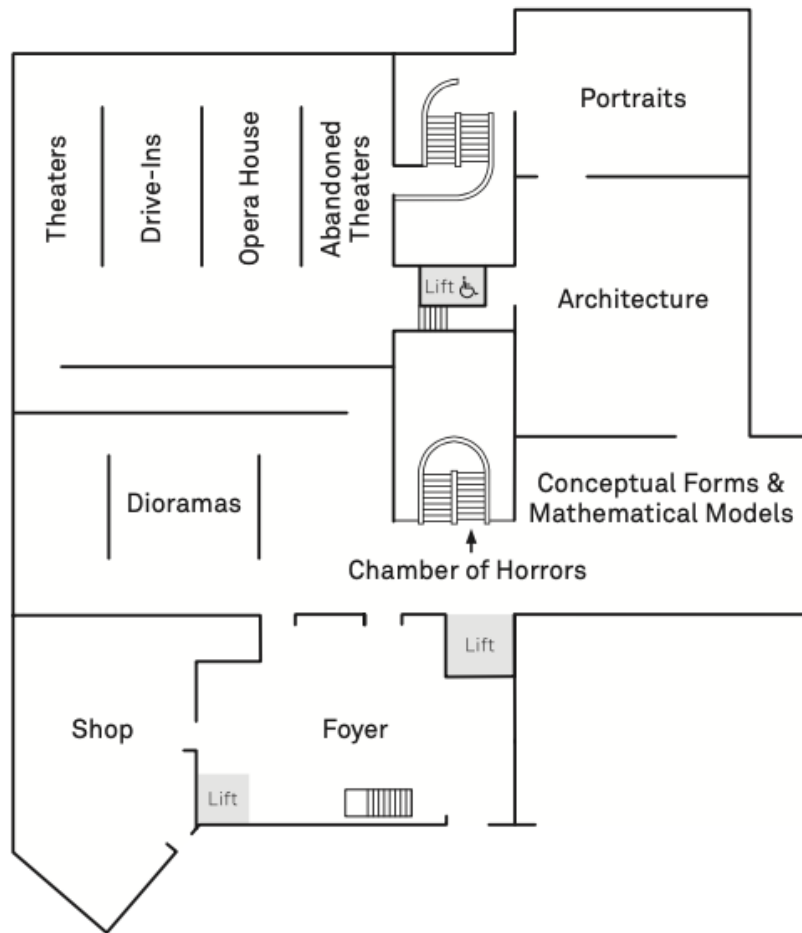
You can still enjoy the exhibition without using the app. There are wall texts on the gallery walls describing the artwork, or a large-print handout if you prefer.

Touch materials

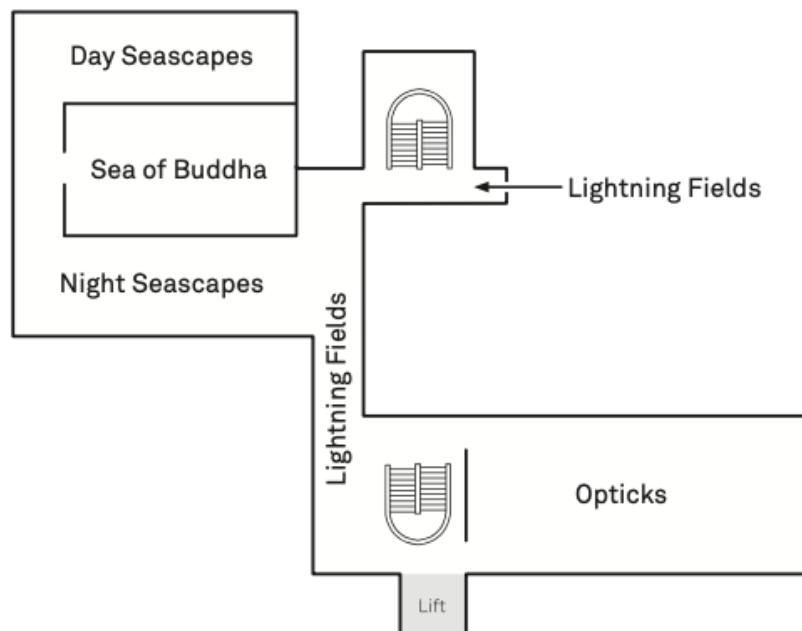
We ask that visitors do not touch any of the artworks in the exhibition. However, there are some specific touch materials and laminated images of the cameras Sugimoto used displayed on gallery stools inside the galleries, and you are welcome to touch these.



Lower Galleries



Upper Galleries



Hiroshi Sugimoto: Time Machine

The largest survey to date of Hiroshi Sugimoto, an artist renowned for creating some of the most alluringly enigmatic photographs of our time.

Featuring key works from all of the artist's major photographic series, this survey highlights Sugimoto's philosophical yet playful inquiry into our understanding of time and memory, and photography's ability to both document and invent.

The exhibition also includes lesser-known works that reveal the artist's interest in the history of photography, as well as in mathematics and optical sciences.

The exhibition is located on two floors, the Lower Galleries and Upper Galleries. There are seven rooms to explore in the Lower Galleries and four rooms in the Upper Galleries.

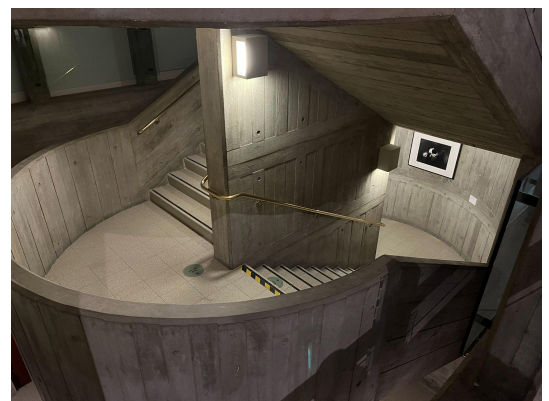
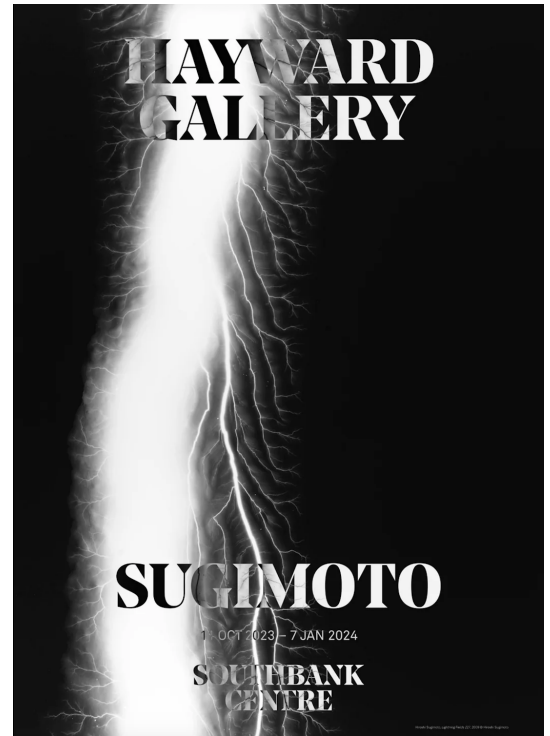
You can leave the exhibition at any time if you need to. You can go in again, as long as it is on the same day.

The exhibition includes one area called *The Chamber of Horrors* which features smaller-sized photographs in a basement area which visitors can enter by descending the staircase. This is not accessible for wheelchair users and some people with limited mobility. Please speak to a visitor assistant who can assist you with the step-free accessible route.

To ensure all visitors can experience this work, we've produced a video walkthrough of the installation, viewable on a tablet inside the gallery.

You do not need to look at every artwork and the Visitor Assistants are happy to help you if you wish to avoid certain areas.

Please note that the entrance to this exhibition is different to the usual entrance to the galleries. The Visitor Assistants in the foyer will guide you.



Room 1: *Dioramas*

As you enter the Lower Galleries, you are now in Room 1. This room has two freestanding walls located in the middle of the floor, dividing the room into three sections. All of the artwork is hanging on the walls. Please do not touch.

The lighting levels are a little dark, with spotlights shining on the artwork.

This series of photographs features Victorian-era dioramas illustrating animal habitats, all of which are on display in natural history museums in the United States. Sugimoto photographed the displays in their glass cases, hoping to 'bring dead nature back to life'.

The introductory text about the exhibition is located on a wall at the bottom of the ramp.

Go up the ramp when you are ready to move to the next room.



Room 2: *Theatres*

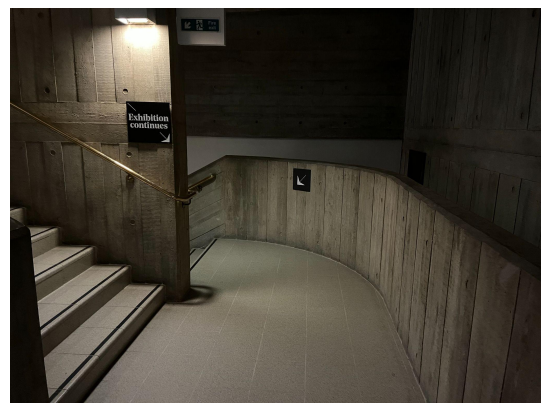
The space is very dark, with three freestanding walls dividing the room into four sections. There are low barriers around some of the artwork, as these have lead frames. Please watch your step.

There are spotlights on the artwork, which cause shadows on the walls and reflections on the shiny tiled floor of the gallery.

This series of photographs features brilliant white screens in empty American movie palaces, abandoned theatres, opera houses and drive-in theatres.

Each photograph is double lit, with one spotlight shining across the entire frame and a smaller spotlight shining directly on the white screen. As there is twice as much light on the white screen and white surround, they look like they are glowing.

When you are ready to move on, walk down the concrete staircase and enter Room 3.



You can also use the platform lift if you need step-free access. Please note that the lift door will open outwards, so leave plenty of space to allow this. Push and hold the button when you are inside the lift. This lift makes a buzzing noise as it moves up and down. Ask the Visitor Assistant if you would like any help. Turn left when you exit the lift so that you move into Room 3.



Outside of Room 3: *Lightning Fields*

There are three images that look like lightning bolts situated up the exterior wall of the gallery, hidden in an out-of-the-way spot at the bottom of the rear staircase. These images are part of the *Lightning Fields* series.

There is a low barrier on the floor to protect the artwork. Please watch your step.

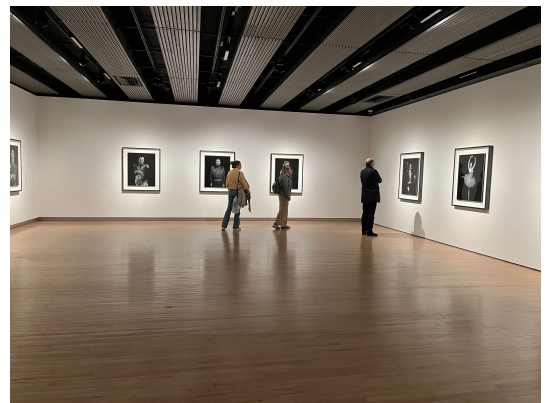


Room 3: *Portraits*

This is a large open space with a wooden floor. There are photographs on all of the walls. There are spotlights on the artwork, which cause shadows on the walls and reflections on the wooden floor of the gallery.

In this gallery, Sugimoto presents photographs of wax models from Madame Tussauds wax museum in London. You will see royalty, politicians, writers and artists across a span of 500 years.

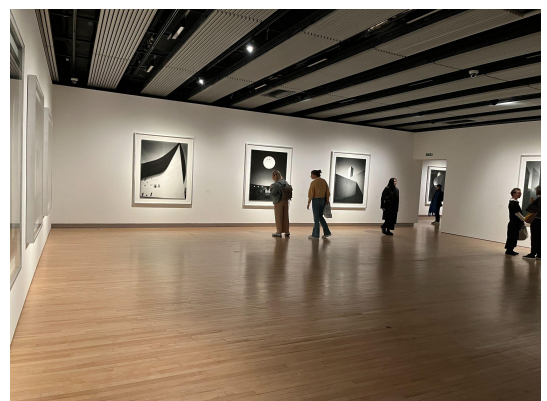
When you are ready to move on, go through the open doorway to enter Room 4.



Room 4: *Architecture*

This is another large open-space room with a wooden floor and spotlights on the artwork on the walls.

This series of photographs features modernist buildings around the world. Sugimoto set his old, large-format camera's focal length to a 'twice infinity' setting so that the image is blurred. Sugimoto is almost creating an image of the dream of the



building that the architects first saw in their minds before the buildings were created.

When you are ready to move on, go through the open doorway to enter Room 5.

Room 5: Conceptual Forms and Mathematical Models

This room has two models displayed on plinths and artwork on the walls.

The models are made from aluminium and stainless steel. The smaller, pointed model sits on a mirror-topped plinth. You can see the reflection of the model and the ceiling in the mirrored surface. Please do not touch.

The taller model is displayed on a low plinth. Please do not step on it or touch the artwork.

The photographs are of small plaster mathematical models used as teaching aids. Sugimoto photographed these small models from below and at very close range, so they appear to be much larger, almost monumental in size.

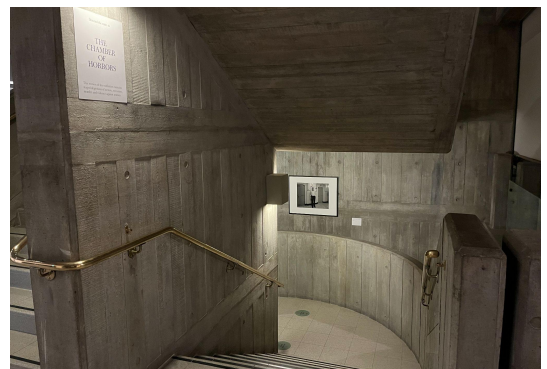
The lighting levels are low in this area.

Go through the black curtains when you are ready to move to the next room.

Room 6: Chamber of Horrors

This section of the exhibition contains staged depictions of torture, execution, murder and violence against women. You do not need to descend the stairs to enter this basement area if you do not wish to.

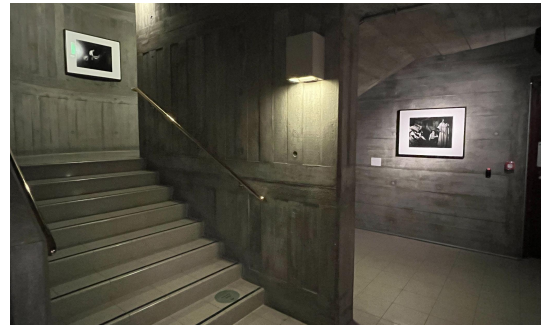
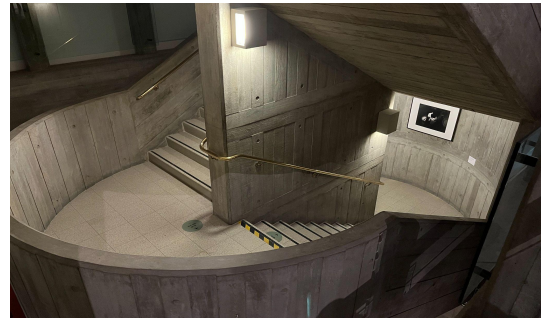
Sugimoto first visited Madame Tussauds wax museum in 1994, and saw its *Chamber of Horrors* exhibit, which featured life-sized figures of notorious murderers and other infamous historical figures. Incorporated within the display were theatrical props as well as authentic artefacts. Sugimoto took photographs of the wax figures and backdrops and the effect is like looking at a still image from a film.



This is not accessible for wheelchair users and some people with limited mobility. Please speak to a visitor assistant who can assist you with the step-free accessible route.

To ensure all visitors can experience this work, we've produced a video walkthrough of the installation, viewable on a tablet inside the gallery. There are also printed images of the works available in a folder, if you would prefer to look at this.

When you are ready to move on, retrace your steps back to the Lower Galleries and then walk up the stairs to the Upper Galleries. You can use the lift located opposite the entrance to the *Chamber of Horrors* if you prefer.



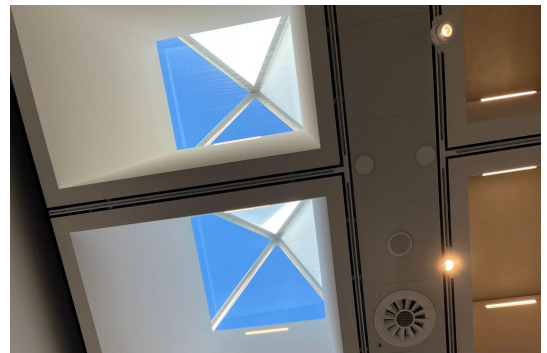
Connecting corridor: More *Lightning Fields*

Sugimoto's inspiration for *Lightning Fields* initially came from a technical problem in photography. When pulling out a sheet of film from its holder, occasionally the friction causes static electricity to spark, which can scar the film, destroying an image.

Experimenting with different electrical discharge tools, Sugimoto discovered that he could produce shapes that looked like amoeboid organisms.

The results are dramatic photographs taken without a camera. Some works seem to depict a lightning bolt striking the ground. Other images more closely resemble organic forms as seen under a microscope.

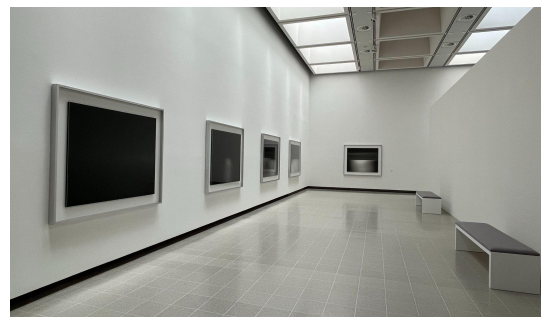
When you are ready to move on, head into the next room.



Room 7: *Seascapes*

This room is brighter as it is flooded with natural daylight from the overhead pyramid roof lights.

This series of photographs is called *Seascapes* and the night views are on the left-hand side as you enter. The day views are located on the opposite side of the gallery. There is a rectangular-shaped room located in the middle of this room which



contains a different body of work called *Sea of Buddha*.

In order to create his timeless maritime vistas, Sugimoto elevates his large-format film camera upon a cliff or raised patch of ground, and arranges his viewpoint so that the resulting image is evenly divided between sea and sky.

You are welcome to sit on the benches in this room and look at the photographs for as long as you wish.



Room 8: *Sea of Buddha*

This series of photographs is located in the rectangular-shaped room located in the middle of this gallery. There is a low barrier around the largest photograph directly opposite the entrance to this room.

Sugimoto took photographs of the 1,001 nearly identical gilded wooden sculptures in a 12th-century Buddhist temple in Kyoto. If you look closely, you will see that each image is slightly different to the others.

When you are ready to move on, retrace your steps along the connecting corridor towards Room 9.



Room 9: *Opticks*

This is a large open space with coloured artwork on all of the walls. This room is brighter, as it is flooded with natural daylight from the overhead pyramid roof lights. The overhead spotlights cast shadows on the walls and reflections on the shiny tiled floor of the gallery.

Opticks is a series shot using a Polaroid camera, capturing light refracted through a glass prism, similar to Isaac Newton's experiments in the 18th century. The Polaroids were digitally scanned, flaws were cleaned up and the tone was adjusted. The finished images look like paintings.



To exit the *Hiroshi Sugimoto: Time Machine* exhibition, either walk down the front staircase or

take the lift down to the Lower Galleries. At the bottom of the staircase, the exit doors lead from the gallery to the Hayward Gallery Foyer.

If you take the lift down to the Lower Galleries, turn to your left and you can see the exit doors in the middle section of the first room. Push the door to go back into the foyer and exit through the Hayward Gallery Shop.



After your visit

We hope you enjoyed our *Hiroshi Sugimoto: Time Machine* exhibition. Thank you for visiting the Hayward Gallery. We look forward to seeing you at our next exhibition.

We are committed to ensuring all visitors feel welcome and have an enriching and positive experience when they visit the Hayward Gallery. We are keen to hear about your experience and ways you feel we may be able to keep improving.

Our staff in the gallery would like to hear what you think – speak to them directly or give feedback by completing one of our forms in the Hayward Gallery Foyer.



To receive emails about Relaxed Hours at the Hayward Gallery, please email:
accesslist@southbankcentre.co.uk

More information about our Access Scheme can be found on our website.

To stay up to date and receive information about our year-round programme of accessible events, please email: artsandwellbeing@southbankcentre.co.uk



Relaxed Hours for *Hiroshi Sugimoto*

Wednesday 22 November, 11am – 4pm

Come along for a guided tour of the exhibition, and spend some time in our Relaxed Hours Studio, a space for you to play, create and reflect with artists Georgia Akbar, Takeshi Matsumoto and Renata Minoldo and the Southbank Centre's Arts & Wellbeing team. We're setting out to engage all of our senses and explore a variety of activities together.

About Relaxed Hours at the Hayward Gallery

Relaxed Hours at the Hayward Gallery are a way to experience our exhibitions in more relaxed conditions, and with additional support to experience the show fully. We make changes to ensure the gallery is even more of a welcoming environment, where you can enter and exit more freely, and exhibition capacity is reduced to create a calmer space. We don't expect visitors to be quiet. It is a time and space for you to be yourself. We have tour guides on hand and encourage visitors to work with us to prioritise their own needs when visiting. A quiet space away from the exhibition is provided.

This is open to all, but is particularly suited to visitors with access requirements and anyone who may not feel comfortable visiting during busier times. If you have a particular requirement or any questions ahead of your visit, do let us know – we will do all we can to accommodate any requests.

There are Relaxed Hours sessions for every exhibition that takes place at the Hayward Gallery. Dates are shared on our website in advance. Advance booking is essential and you'll be asked to choose a time slot when you book. However, for this event your ticket allows you to arrive, leave and re-enter at any time during the Relaxed Hours.



For bursary places and travel support email: haywardrelaxedhours@southbankcentre.co.uk or call the Arts & Wellbeing team on 07989 083109.