

HAYWARD GALLERY

Press Release

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Images: downloadable [HERE](#)

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Hayward Gallery opens Jyll Bradley's *The Hop* inspired by Kent hop gardens

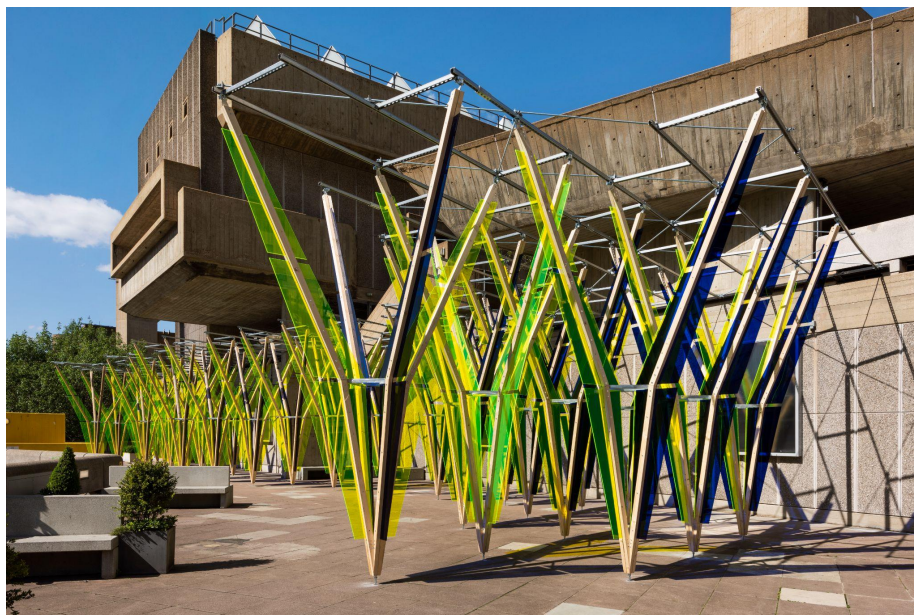


Image caption L - R: Jyll Bradley, *The Hop* (2022) installation view at Southbank Centre © Thierry Bal;

Artist Jyll Bradley connects the urban landscape of the South Bank to the rural hop gardens of Kent with a vibrant, interactive outdoor installation, *The Hop*. The towering pavilion, made of metal, wood and coloured plexiglass, creates brilliant light reflections and projects a spectrum of colours onto the Southbank Centre's iconic Brutalist architecture. *The Hop* continues this year's programme of striking outdoor installations at the Southbank Centre, offering free access to art for all.

The work, which will be available to see until 2 October 2022, is inspired by the history of thousands of working class families from Lambeth bringing in the hop harvest – or 'going hopping' – which was viewed by some as a 'working holiday'. Every year until the 1960s, these Londoners escaped the pollution of the city for the green hop gardens of Kent.

Jyll's installation echoes the geometry of Kent's unique hop growing structures where vines were arranged to expose the crop to the maximum amount of sunlight. *The Hop* reaches outwards and upwards, evoking a gathering of people with outstretched arms. It considers the physical and spiritual work needed to grow something, whether a crop or a community. The work also hints at several

temporary creative pavilions that were constructed nearby as part of the post-war Festival of Britain in 1951. Many of these pavilions were colourful, creative and futuristic spaces. When lit up at night, the South Bank became an exciting location for impromptu gatherings and even spontaneous dancing.

Jyll Bradley says: *“The Hop is a work of time, memory and light. I felt an immediate connection to local ‘hopping’ stories: I grew up in the Kentish countryside and have spent all my adult life in Bermondsey. The work also speaks to the site as I worked at the Hayward as a young artist, learning about the post-war Festival of Britain with its creative pavilions. The Hop is made up of multiple elements and, like a hop garden, is the work of many hands. I see the sculpture as a collective, a gathering in itself, as well as a space for gathering and for solo contemplation.”*

Ralph Rugoff, Director at the Hayward Gallery, says: *“Inspired by local histories, Jyll Bradley’s epic outdoor installation is an adventurous and engaging new work that appeals to visitors with its inspired architectural forms and its remarkable play with light and colour. As you walk through and around it, details of its appearance are constantly shifting, challenging our perceptual habits. At the same time, The Hop also creates an exciting and welcoming new environment on the Gallery’s western terrace - a glowing and colourful space in which visitors can explore, parade or rest and reflect.”*

An exciting collection of newly commissioned poetry, sound art and dance pieces are being created in response to *The Hop*. Poetry, inspired by the themes of the installation, has been commissioned from the New Poets Collective; sound artist and composer Emily Peasgood has created an original sound composition, influenced by futuristic electronic techniques from the 60s and 70s; and a series of dance performances, choreographed by Adesola Akinleye, will take place on 6 August within *The Hop* pavilion. In the days prior to the opening, dance company MDCDC performed a newly commissioned routine which responded to the themes of *The Hop* through hip hop and contemporary movements. An ‘In Conversation’ event with Jyll Bradley and Director of Hayward Gallery, Ralph Rugoff, will take place on 21 September.

The work was designed in close partnership with structural engineer Ben Godber and Expedition Engineering, with Hayward Curatorial Assistant Debbie Meniru, Operations and Logistics Manager Marcia Ceppo, and Senior Installation Technician Maarten van den Bos managing the project’s realisation on site.

The Hop has been realised with the generous support of the Hayward Gallery Commissioning Committee, and significant additional support from David Maclean.

ENDS

Link to *The Hop* webpage is available [HERE](#).

Listings Information:

The Hop Jyll Bradley

Until 2 October

Hayward Gallery Terrace

Free

Join the conversation:

#TheHopPavilion

@southbankcentre @hayward.gallery @jyll.bradley

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 six Resident Orchestras (Aurora Orchestra, Chineke! Orchestra, London Philharmonic Orchestra, London Sinfonietta, Orchestra of the Age of Enlightenment and Philharmonia Orchestra).

About Jyll Bradley

Born Folkestone, UK, 1966. Lives and works in London. Jyll Bradley makes installations, films, drawings and sculptures. Her work first emerged in the late 1980s within a cohort of artists interested in combining the formal vigour of Minimalism with ideas of identity and place. Light has been a constant protagonist in her practice, from her early photographic light-box installations to her work with fluorescent plexiglas. Her work often pairs organic and industrial materials, reflecting a desire to bring together different aspects of self - for instance her rural childhood and urban adulthood.

Bradley's work frequently engages with site and the creation of new spaces. Her acclaimed public realm commissions – including *Green/Light (for M.R.)* for The Folkestone Triennial and *Dutch/Light* for Turner Contemporary – reference generative structures such as hop gardens and glasshouses, expressing what she sees as the practical, spiritual and emotional work involved in growing a sense of self, place or community. Bradley's sculptures have increasingly become sites of activity such as dance and performance. Recently this has further developed through the creation of new films such as *M.R. (2021)* and *Woman Holding a Balance (2021)* which explore the works' 'world' and ecology. These innovations reflect Bradley's interest in sculpture as a potent gathering place of people and ideas.

Jyll Bradley's projects for 2022 include *The Hop* commissioned by the Hayward Gallery, London, UK and *Threshold*, a project for Kaunas, European Capital of Culture, Lithuania. She studied at Goldsmith's College (1985-88) and The Slade (1991-3) and has exhibited extensively in the UK and internationally including: The Fruitmarket Gallery (2021-2), Sculpture in the City (2020, 2019, 2018); New Art Centre, Roche Court (2017); The Drawing Room Biennial, London (2021, 2019, 2017, 2015); The National Library of Australia (2013); the Bluecoat, Liverpool (2011); Newlyn Art Gallery (The Exchange), Penzance (2010); the Walker Art Gallery, Liverpool (2008); Arnolfini, Bristol (2005); Museo De Antioquia, Medellin, Colombia (2004); Vitamin Creative Space, Guangzhou, China (2004); The British Art Show, Hayward Gallery, London (1990), Riverside Studios, London (1988).

Bradley's work is held in numerous national and international private and public collections including the Government Art Collection, UK; Folkestone Art Works, UK (long term loan), the Walker Art Gallery, Liverpool; the National Library of Australia and Canberra Museum and Art Gallery.



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