SOUTHBANK CENTRE

When Forms Come Alive

Sixty Years of Restless Sculpture

PREPARATION STORY
7 FEBRUARY – 5 MAY 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 exhibition**. In this handout, you can find pictures of the route through the exhibition and information about what you will experience along the way.

For our **Relaxed Hours event on Tuesday 26 March 2024 (10am – 3pm)**, 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 o**utdoor 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.

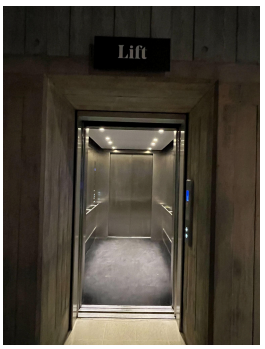
Sensory backpacks are available for children to borrow. They contain children-sized ear defenders and fidget toys.

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 **Tuesday to Friday and Sunday, 10am to 6pm, and Saturday, from 10am to 8pm. T**he 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.**

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 **low barriers or floor tape** around them. This means that you shouldn't lean over or step into this area. Although you can look closely, **please do not touch the artworks.**

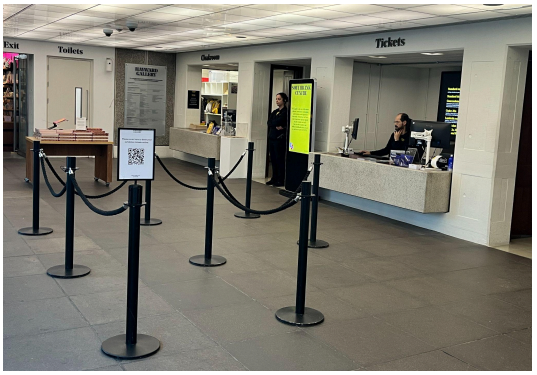
Hayward Gallery Visitor Assistants

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 **Visitor Assistant at the entrance will ask to see your e-ticket and check the time you have booked for.** The Hello Visitor Assistant will direct you to the **Ticket Office if you need to buy a ticket.**

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.

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.

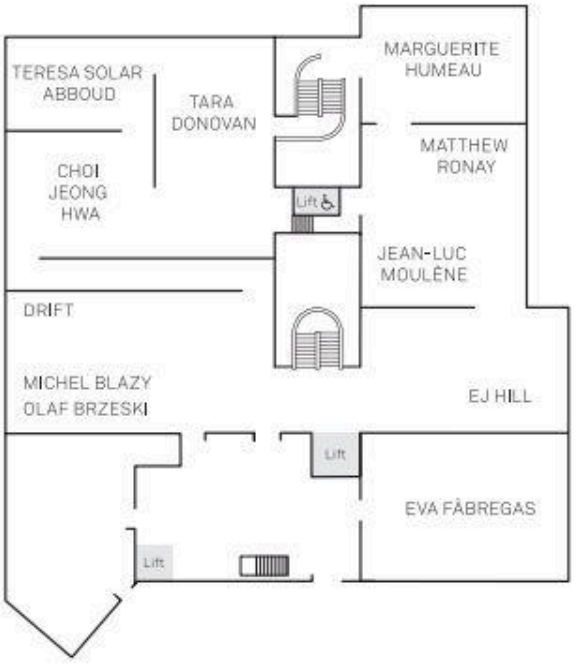
It is available for download from Google Play or the App Store. Scroll down the list of galleries and museums until you reach the Hayward Gallery section. The content of the app includes **descriptions of the artwork and some additional audio and video features.** You can enjoy watching this from home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

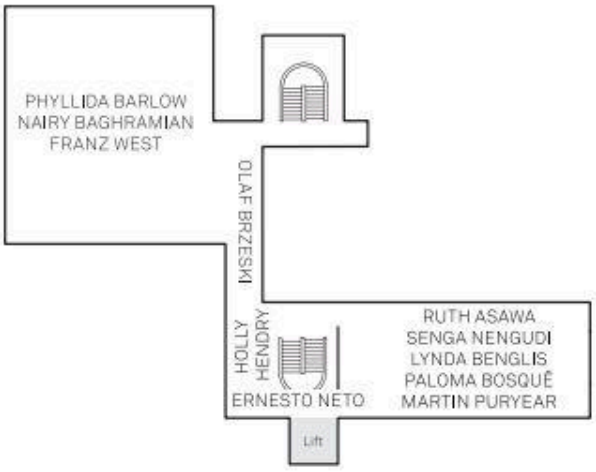
Touchable materials

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

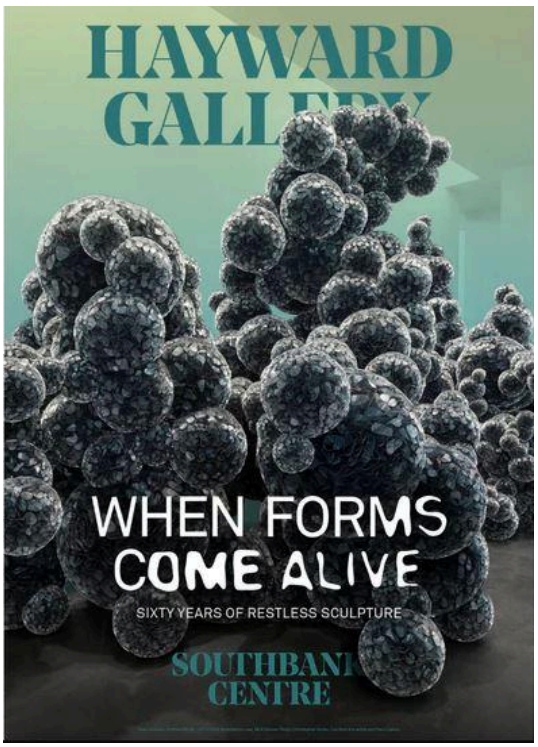
Lower Galleries



Upper Galleries



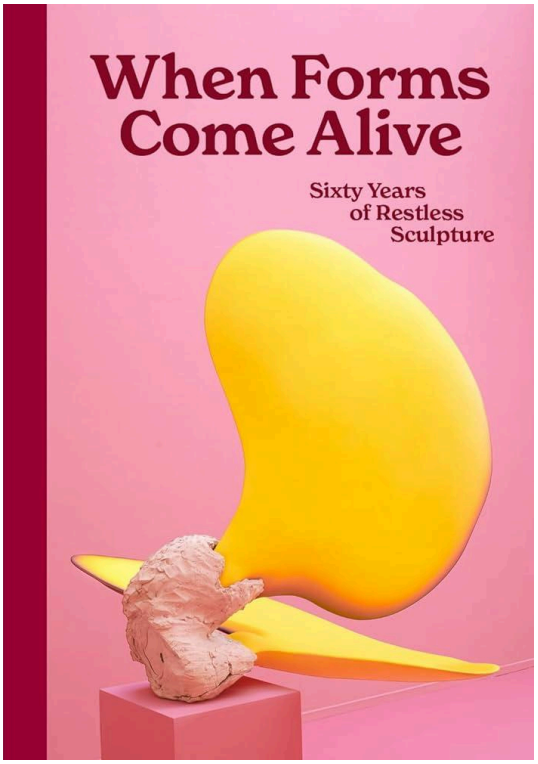
When Forms Come Alive: Sixty Years of Restless Sculpture



Spanning over **60 years of contemporary sculpture**, this exhibition highlights ways in which artists draw on familiar experiences of movement, flux and organic growth.

Inspired by sources ranging from a dancer's gesture to the breaking of a wave, from a flow of molten metal to the interlacing of a spider's web, the artworks in ***When Forms Come Alive*** **conjure fluid and shifting realms of experience**.

Undulating, drooping, erupting, cascading and promiscuously proliferating, these sculptures invite a tactile gaze, and trigger physical responses. In an **era when our encounters are increasingly digitised and disembodied, these artworks call to mind the pleasures of gesture and movement, the poetics of gravity and the experience of sensation itself.**



The **exhibition is located on two floors**, the Lower Galleries and Upper Galleries. There are **five rooms** to explore in the Lower Galleries, **three rooms** in the Upper Galleries and one in the foyer.

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.

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
As you enter the Lower Galleries, you are now in Room 1. This area is a large open space and the **lighting levels are dark, with spotlights shining on the artwork.** This room contains artwork from **three** different artists. Please do not touch.

***Shylight, 2006-2014* by DRIFT** is suspended from the ceiling and performs a **kind of dance of descending and ascending lights which open and close like flowers**. You can hear the slight whirring of the machinery as the lights move up and down. A starburst pattern is sometimes reflected on the floor. **You can sit or lie on the floor to watch the performance if you wish.**

Michel Blazy installed a scaffolding structure fitted with troughs containing cascading soap bubbles which curl downwards. ***Bouquet Final, 2012*** is switched on in the morning and the **soap bubbles will grow larger during the day.** The white foam moves so slowly that it is hard to see it change. **The bubble bath foam is unscented.**

Positioned on either side of the scaffold sculpture are two works by **Olaf Brzeski** from the ***Little Orphans*** series. The cast iron slabs appear to slump on chairs. **There are low barriers around these works. Please watch your step.**

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
The **lighting levels are low**, with two freestanding walls dividing the room into three sections, each section for a different artist. **There are low barriers and floor tape around some of the artwork. 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.**

The eleven totem-like columns displayed on a silver plinth against shiny silver walls are by **Choi Jeong-hwa.** The artist uses everyday objects like rusty nails, colourful plastic bowls, balloons and saucepan handles and puts them together in repetitive combinations.

The next area contains three abstract sculptures by **Teresa Solar Abboud**. They are made out of fiberglass and are very delicate. There are low barriers around the artwork. Please watch your step.

Retrace your steps towards the Choi Jeong-hwa works, **then turn left past the end of the freestanding white wall.** You will see a large silver sculpture made up of reflective silver balls made of cones made out of mylar, a metallic polyester film. This work is by **Tara Donovan**. There are many **spotlights on the artwork, which makes it appear to shimmer**. Please do not touch.

The Visitor Assistant has a sample of mylar for visitors to touch.

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**.

Room 3
This is a large open space with a wooden floor. The **lighting levels are very low in this room so please watch your step or ask the Visitor Assistant if you would like any help.**

There are three sculptures by **Marguerite Humeau** from her series of work called ***Meys***. The artist is interested in the processes of the natural world, especially the **tightly-knit communities of bees**

and termites, for example. Two of the sculptures are made out of wax and you **can smell the scent of beeswax** as you walk around them.

There is a different **soundtrack of a single saxophone** for each work and they overlap gently throughout the day. The **sound is located inside the sculptures so it appears the sculptures are communicating with each other**.

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

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

Room 4

The **lighting levels in this room are much brighter**. There are two separate bodies of work by two completely different artists on show and all works are displayed on white tables.

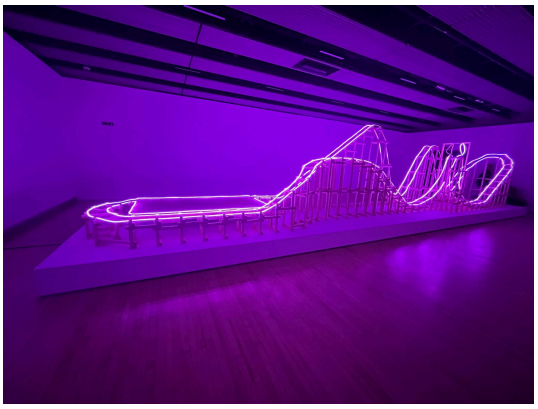
The small works on the square tables are by **Jean-Luc Moulene** and are made from bronze and glass. Many of these sculptures draw on the shapes of **different types of knots**.

The works on the long white table are by **Matthew Ronay**. They are very colourful and sculpted out of wood and brightly painted or covered in flock fabric. **The artist is colour blind and has developed a language about colour with his partner,** who helps translate his thoughts and pick the colours he uses.

All of the artwork in this room reminds us of **forms from nature, under the sea, extraterrestrial beings or organs within the body.**

When you are ready to move on, **go through the purple slatted, plastic curtain covering the doorway to enter Room 5.**

Room 5
This room has one large installation displayed on a plinth. Please do not step on it or touch the artwork.The **lighting levels are low in this area and the room is flooded in purple lighting.** The wooden roller coaster with pink neon strips is by **EJ Hill.** You can walk all the way around the sculpture if you wish.



You may hear bass music from the Eva Fàbregas work located in another room.

When you are ready to move on, **go through the purple slatted curtains located at the opposite side of the room to where you entered.** You are now back in Room 1. **Walk up the stairs to the Upper Galleries or you can use the lift located on your left, if you prefer.**

Connecting corridor
Sottobosco, 2024 is a site-specific installation by **Holly Hendry** that sits in the window of the Upper Galleries. The title of the artwork is an Italian word meaning a **forest's dense undergrowth**. The artwork is made out of industrial materials like steel ducting, lead and timber.

On the outdoor ledge of the window, the metal ducting is painted green to suggest the colour of lichen, and seems to be creeping into the gallery. The installation continues on the inside of the window ledge.

Hanging above the staircase is an installation by **Ernesto Neto**. It is made out of cotton string crochet dyed yellow with turmeric. **Two spotlights highlight the work and cast impressive shadows of the work on the walls.**

The dangling pods are filled with **spices (turmeric, clove, cumin, black pepper and ginger)** and we have some touch materials available for you to experience what they smell like.

You are welcome to sit on the bench and look at the artworks for as long as you wish.

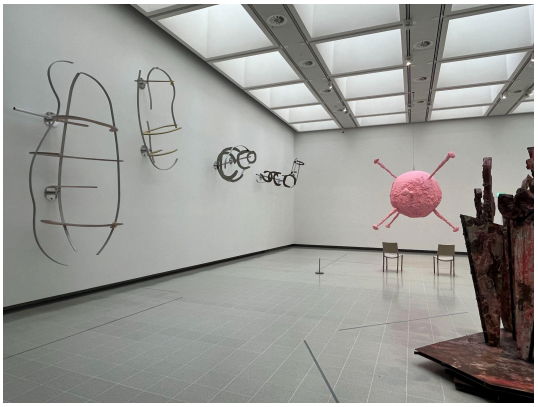
When you are ready to move on, **head down the connecting corridor into the next room**.

Room 6
This room is **brighter as it is flooded with natural daylight** from the overhead pyramid roof lights. There is artwork on display by four different artists.

Dream–Spontaneous Combustion, 2008 by **Olaf Brzeski** looks like a plume of black smoke billowing from the wall. There are black scorch marks on the wall and **the floor is covered with a black powdery residue.**

The work was inspired by the artist's experience of being **overwhelmed by a cloud of soot when cleaning a chimney in his studio**. Some of that soot has been used in this installation.

To your left you will see two large sculptures by the late **Phyllida Barlow**. Both are made from a range of industrial materials like steel, timber, cement, wire netting and paint stripper. Both are large sculptures **that remind us of ancient rock formations or a distressed landscape**.



The four brace-like structures pinned to the wall are by **Nairy Baghramian**. It looks as though they contained **an organ or body parts which have somehow escaped**. They are made from waxed wood and polished aluminium.

The two large sculptures at the back of the room are by **Franz West**. The pink hanging planet could be a satellite or microbe. The empty chairs beneath it allow us to imagine ourselves as part of the scene, **however these chairs are too fragile for visitors to sit on. They are made out of bamboo and so are behind a low barrier.**

The other strange and absurd sculpture features two lumpy forms that look as if they are about to **fight or perhaps dance?**

When you are ready to move on, **retrace your steps along the connecting corridor towards Room 7.**

Room 7
This is a large open space with artwork from five different artists displayed on the floor and against or on the walls. This **room is bright, 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.**

We have three works by **Ruth Asawa**, which includes the oldest work in the exhibition. These hanging sculptures are suspended from the ceiling and looped with wire using a **basket-making technique that the artist learned in Mexico**. **There is a low white platform around the artworks. Please do not step on it.**

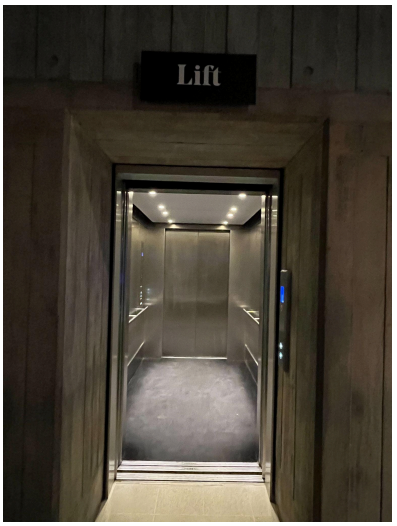
There are two works by **Senga Nengudi. *Water Composition I, 1969-70/2019*** presents water-filled forms slumped over a rope affixed to the wall. ***R.S.V.P. Reverie 'D', 2014*** uses nylon tights stretched across the opposite wall. The artist is **thinking about the elasticity of skin**. With some works in the *Reverie 'D'* series she uses dancers to perform in and around her sculptures.

The artwork in the middle of the room is called ***Two Stones, 2017*** and is by **Paloma Bosquê**. The handmade felt runs from the top down and across the floor and then back up again, turning itself into a knot. It is quite precarious. **This artist is also inspired by dance and moving bodies.**

A single work from **Martin Puryear** called ***Untitled, 2015*** hangs on the wall near the back of the room. It is **made out of wood and hangs from just two screws**. It is very delicate.

The two large sculptures at the back of the gallery are by **Lynda Benglis. *Quartered Meteor, 1969, cast 1975*** is made out of lead and resembles an undulating lava flow. ***Power Tower, 2019*** is made of bronze and has a highly polished surface. The undulating curves of the work resemble a knot. You can walk all the way around this sculpture.

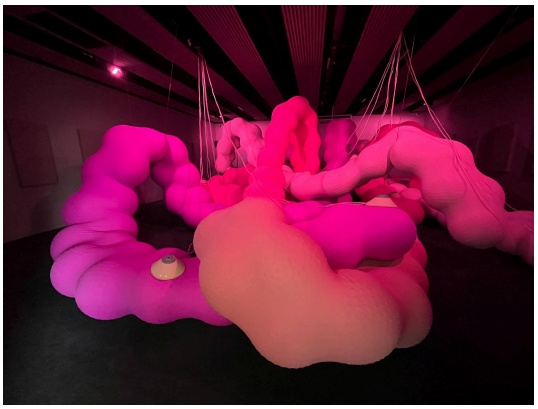
To exit and see the last room of *When Forms Come Alive* exhibition, either walk down the front staircase or take the lift down to the Lower Galleries. At the bottom of the staircase, the exit doors lead from the gallery to the Hayward Gallery Foyer. **Turn left and you will see the Project Space in front of you. Pull the glass door to enter.**



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 turn left to enter the Project Space.**

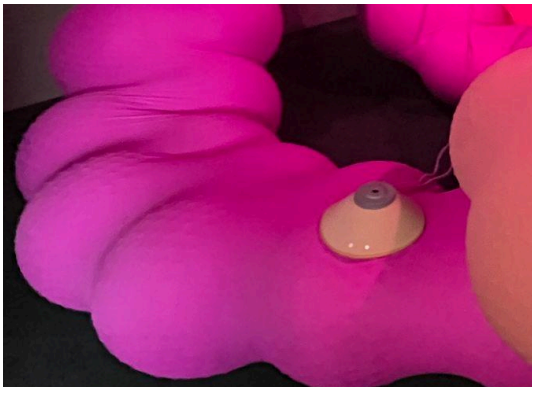
Project Space
The Project Space is an additional exhibition space where you can **experience art by both emerging and established artists**. It is located in the Hayward Gallery Foyer.

For this exhibition, we are using Project Space as part of the *When Forms Come Alive* exhibition. ***Pumping, 2019* by Eva Fàbregas** is a large sound installation that consists of **three worm-like structures that are tangled together like a knot**. Each structure is made from colourful stretched fabric and inflated balls.



The **lighting levels are low and will change colour**. There are spotlights on the artwork. **There are no low barriers or floor tape around the work but please do not touch.**

The bass heavy soundtrack was inspired by the artist's experience of sound tracks in nightclubs. There are **multiple subwoofers on these structures which transmit a bass-heavy soundtrack and this makes the structures pulsate and look as though they are gently breathing**. You can sometimes feel the vibrations when you touch the walls of the gallery.



This is a large square-shaped room and you can walk around the installation in a clockwise direction and exit through the same door you entered through. Speak to a Visitor Assistant if you need any

assistance in this room.

Exit through the **Hayward Gallery Shop** when you are ready to leave the Hayward Gallery.

After your visit
We hope you enjoyed our *When Forms Come Alive* 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**

Upcoming events

Relaxed Hours for *When Forms Come Alive*
Tuesday 26 March, 10am – 3pm

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, 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