

HAYWARD GALLERY

Press Release

Date: Tuesday 6 February 2024

Contact: Laura Gosney, Press Manager (Visual Arts), laura.gosney@southbankcentre.co.uk
Megan Edwards, Press Officer (Visual Arts), megan.edwards@southbankcentre.co.uk

Images are available to download [here](#)

This press release is available in a variety of accessible formats. Please email press@southbankcentre.co.uk

When Forms Come Alive Sixty Years of Restless Sculpture

7 February — 6 May 2024

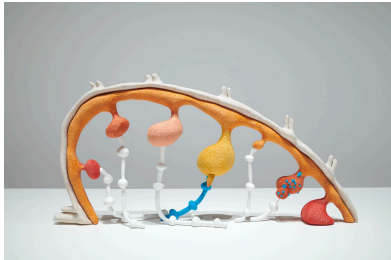


IMAGE CREDITS IN NOTES TO EDITORS

The Hayward Gallery presents ***When Forms Come Alive***, a playful and lively exhibition highlighting the ways in which artists have been inspired by movement, flux and organic growth, 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.

Spanning over 60 years of contemporary art, this unique survey exhibition includes a range of energetic sculptural forms that seem to ooze, undulate, blossom, erupt and sprawl in the gallery space, inspiring fluid and shifting realms of experience, surprising viewers at every

turn. *When Forms Come Alive* brings together works that engage in a dynamic and urgent exploration of physical experience in contrast to a world in which everyday encounters are increasingly digitised.

The exhibition features the works of 21 international artists, namely **Ruth Asawa, Nairy Baghramian, Phyllida Barlow, Lynda Benglis, Michel Blazy, Paloma Bosquê, Olaf Brzeski, Choi Jeonghwa, Tara Donovan, DRIFT, Eva Fàbregas, Holly Hendry, EJ Hill, Marguerite Humeau, Jean-Luc Moulène, Senga Nengudi, Ernesto Neto, Martin Puryear, Matthew Ronay, Teresa Solar Abboud** and **Franz West**.

Ralph Rugoff, Director of the Hayward Gallery, says: *“Dynamic, exuberant and playful, the works in this show take visitors on an adventure into a world of fascinating forms. Whilst they avoid directly representing the human body, most of these artworks evince a compelling corporeality - they remind us that there is a comedy, as well as a politics, of form.”*

Embodying a playful rebuke to rigid geometries, the sculptures in *When Forms Come Alive* evoke the pleasures of spontaneous gesture and movement, the poetics of gravity, and the experience of sensation itself. In addition, the works engage viewers in ambiguous encounters with uncanny forms that cannot be easily identified or labelled. For example, **Jean-Luc Moulène’s** knot-like constructions explore paradoxical volumes defined by surfaces that have neither inside nor outside, whilst **Teresa Solar Abboud’s** brightly coloured sculptures, at once naturalistic and surreal, embody an intractable, dynamic otherness. Alongside **Tara Donovan’s** intricate installation that brings to mind a sprawling, otherworldly molecular constellation, these artworks defiantly proclaim that nothing in the world stays the same, that everything is moving, seething, changing and transforming. These works, and the exhibition as a whole, illuminates how sculpture, by embracing its potential as our most restless medium, can be an indispensable vehicle for rediscovering and recovering lost dimensions of physical experience.

The exhibition opens with sculptures from the 1960s and 1970s by postminimalist and process-oriented artists, including **Lynda Benglis and Senga Nengudi**, showcasing how form is inseparable from a sense of transience and transformation – an aesthetic developed in pointed contrast to the sleek monolithic structures created by many male artists of the time. Later works from artists such as **Phyllida Barlow** and **Nairy Baghramian** pick up on this anti-monumental character, presenting deliberately awkward forms that evoke fleeting states of being, or relationships in flux.

Works from artists **Franz West, Olaf Brzeski** and **Matthew Ronay** utilise forms to conjure the abject, comedic and absurd. The unexpected bulges and curves in these sculptures might evoke associations to living organisms from one viewpoint, but when seen from another angle, they suggest geological formations or melting ice cream. Meanwhile, with its neon, rollercoaster-like structure, **EJ Hill’s** large-scale sculpture triggers memories of radical motion and visceral highs, to which the artist links the politics of Black joy and the historical exclusion of African-Americans from amusement parks in areas of the USA.

Organic life is a key departure point for many of the artists in the show. Inspired by her observations of natural forms, **Ruth Asawa’s** wire sculptures made in the 1950s and 1960s nest spherical forms inside hourglass shapes, suspended from the gallery ceiling to enable

their subtle motion. Made from silk, **DRIFT**'s kinetic *Shylights* mimic the folding and unfolding of flowers that close at night, whilst **Marguerite Humeau**'s multimedia sculptures echo the gills of mushrooms and honeycomb-like structures to conjure scenarios of organic metamorphosis and adaptation.

The exhibition is accompanied by a richly illustrated, hardback catalogue that explores the artists and their work in detail. The book includes essays by Hayward Gallery Director **Ralph Rugoff** and art historian **Natalie Rudd** which expand on the key themes of the show, citing the artists' work within the context of postminimalism, and exploring formal and material innovation in sculpture across the past half century. Texts on each artist by a range of writers accompanies a broad-ranging selection of images.

When Forms Come Alive: Sixty Years of Restless Sculpture is curated by Ralph Rugoff with Assistant Curator Katie Guggenheim and Curatorial Assistant Anusha Mistry.

-ENDS-

NOTES TO EDITORS

Image Credits (from left to right, top to bottom)

- Installation view of Matthew Ronay, *When Forms Come Alive* (7 February — 6 May 2024). Photo: Jo Underhill. Courtesy the Hayward Gallery.
- Installation view of Teresa Solar Abboud, *When Forms Come Alive* (7 February — 6 May 2024). Photo: Jo Underhill. Courtesy the Hayward Gallery.
- Installation view of EJ Hill, *When Forms Come Alive* (7 February — 6 May 2024). Photo: Jo Underhill. Courtesy the Hayward Gallery.
- Installation view of Michel Blazy, *When Forms Come Alive* (7 February — 6 May 2024). Photo: Jo Underhill. Courtesy the Hayward Gallery.
- Installation view of Tara Donovan, *When Forms Come Alive* (7 February — 6 May 2024). Photo: Jo Underhill. Courtesy the Hayward Gallery.
- Installation view of Holly Hendry, *When Forms Come Alive* (7 February — 6 May 2024). Photo: Jo Underhill. Courtesy the Hayward Gallery.

Exhibition Listing Information:

When Forms Come Alive: Sixty Years of Restless Sculpture

7 February - 6 May 2024

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

Full price standard: £18

Concessions available & Southbank Centre Members go free

Under-30s & Lambeth residents: £8, only available Tue – Fri & after 5pm on Sat

Not available during final week of exhibition (30 April – 6 May)

Ages 12 – 16: £7

Under-12s: Free

Link to *When Forms Come Alive: Sixty Years of Restless Sculpture* web page [here](#)

The Hayward Gallery opening times:

Tue – Fri, 10am – 6pm

Sat, 10am – 8pm

Sun, 10am – 6pm

Closed Mon

The gallery will be open 10am – 6pm on Monday 6 May 2024

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/

Public Programme Information:

Artists' Talks: Intersections of Art and AI

Thursday 22 February, 7pm

Level 5 Function Room, Green Side, Royal Festival Hall

Join science writer Philip Ball and artist Marguerite Humeau for a discussion on the relationship between artificial intelligence, art and the natural world.

Tickets £12

More information [here](#)

Uncovering Careers in Exhibition-Making

Sunday 3 March, 12 noon

Hayward Gallery

Explore what goes into putting on a public exhibition in this behind-the-scenes tour, talk and Q&A for 16 – 25 year olds considering a career in the arts.

Free

More information [here](#)

When Forms Come Alive: Artists' Talk

Sunday 3 March, 3.30pm

Level 5 Function Room, Green Side, Royal Festival Hall

Explore the multifaceted themes of the exhibition with artists Paloma Bosquê, Holly Hendry and Teresa Solar Abboud, and Hayward Gallery director Ralph Rugoff.

Tickets £12

More information [here](#)

British Sign Language Tours: When Forms Come Alive

Saturday 9 March & Saturday 27 April, 6.30pm

Hayward Gallery

Artist Rubbena Aurangzeb-Tariq leads a BSL Tour of When Forms Come Alive, discussing the artists' ideas and techniques behind the sculptures.

Tickets £8, includes entry to exhibition

More information [here](#)

Relaxed Hours: When Forms Come Alive

Tuesday 26 March, 10am

Hayward Gallery

These sessions support anyone who may not feel comfortable visiting during busier times, such as those with sensory differences or anxiety, or parents or carers.

Tickets £18

More information [here](#)

Relaxed Tours: When Forms Come Alive**Wednesday 3 April & Wednesday 1 May, 2pm****Hayward Gallery**

Join us on a Relaxed Tour of our exhibition in a calmer environment, led by Hayward Gallery tour guides.

Tickets £8, includes entry to exhibition

More information [here](#)

How Does Art Make You Feel?**Wednesday 24 April, 6pm****Level 5 Function Room, Green Side, Royal Festival Hall**

Explore intersections of art and science as artists, dancers and scientists come together to discuss how sculpture expands our understanding of our world.

Tickets £12

More information [here](#)

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 Queen Elizabeth II 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). www.southbankcentre.co.uk

For all press enquiries please contact:

Laura Gosney, Press Manager (Visual Arts), laura.gosney@southbankcentre.co.uk

Megan Edwards, Press Officer (Visual Arts), megan.edwards@southbankcentre.co.uk



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



SOUTHBANK CENTRE
