

SOUTHBANK CENTRE



Haegue Yang, *The Randing Intermediates – Underbelly Alienage Duo*, 2020. © Haegue Yang. Courtesy of the artist. Commission by Museum of Contemporary Art and Design (MCAD), Manila. Photo: At Maculangan/Pioneer Studios.

Haegue Yang: Leap Year

PREPARATION STORY

9 OCTOBER 2024 – 5 JANUARY 2025

**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 November 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.

There are **guided tours** with Hayward Gallery Tour Guides, **chill-out spaces**, and **free creative workshops and activities with artists**. 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 are **two installations** 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.



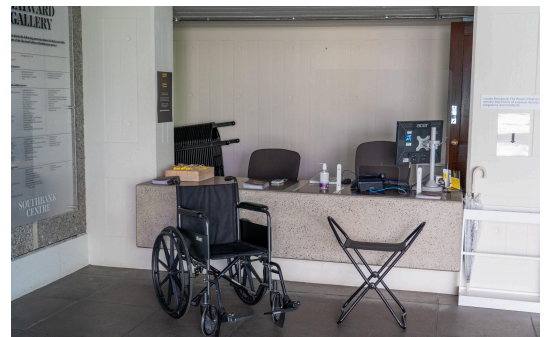
First Kiss is a **painting** by Sola Olulode which imagines a queer couple at the beginning of their romance, capturing a sense of joy, and creating a space for celebrating queer love. This artwork is located on the side of the Queen Elizabeth Hall and is opposite the Hayward Gallery Foyer.



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, chairs and white plastic stools 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.



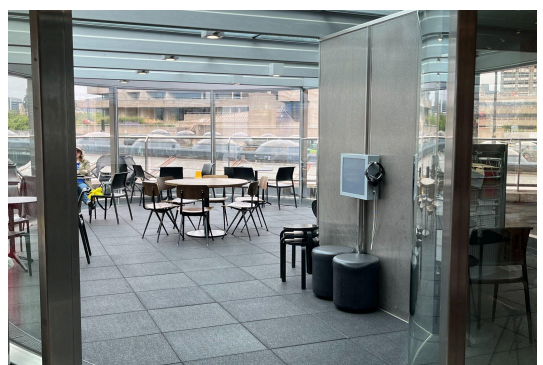
The Hayward Gallery Cafe is open **Tuesday to Friday, and Sunday, from 10am to 6pm, and Saturday, from 10am to 8pm**. The cafe stops serving 30 minutes before closing.

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**.

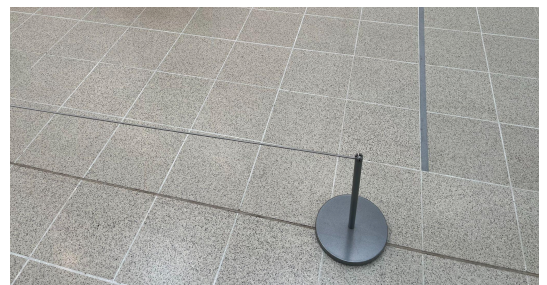


Exhibition Rules

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

Barriers

To keep the artworks safe, many 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 Visitor Assistant will direct you to the **Ticket Office** if you need to buy a ticket.

You will be directed to the entrance to the exhibition by a Visitor Assistant, 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 or after 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.** You can collect a large-print handout from the foyer or take one from wall boxes within the galleries.



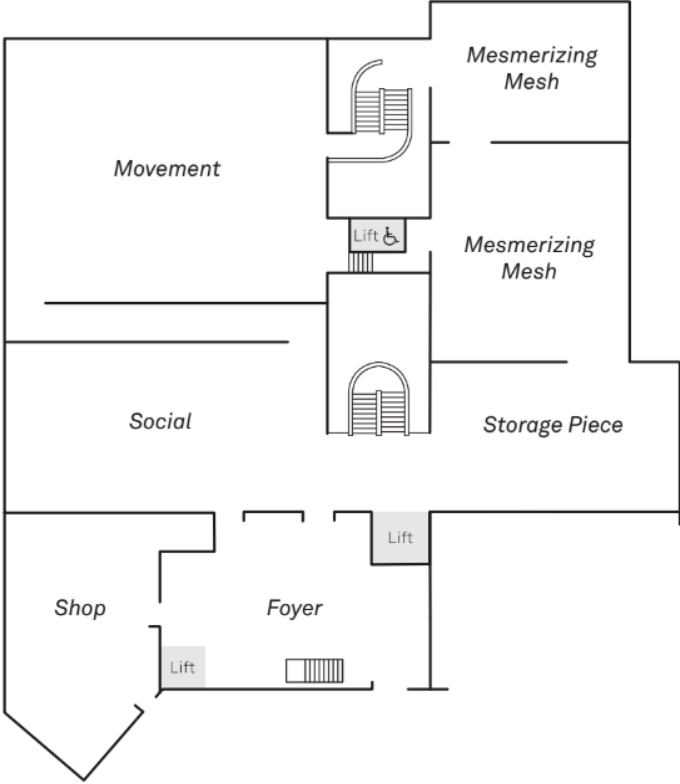
Touchable materials

We ask that visitors **do not touch any of the artworks in the exhibition.**

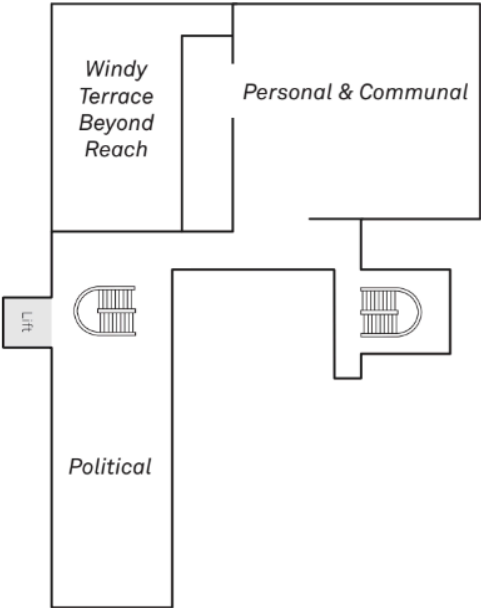
However, there are some **specific touchable materials** inside the galleries, and you are **welcome to touch these.**



Lower Galleries



Upper Galleries



Haegue Yang: Leap Year

Haegue Yang's work spans a vast range of media – from paper collage to performative sculpture and immense sensorial installations.

Equally as wide-ranging, her inspiration draws on diverse histories and customs, including East Asian traditions and folklore, modernism, contemporary art history and nature.

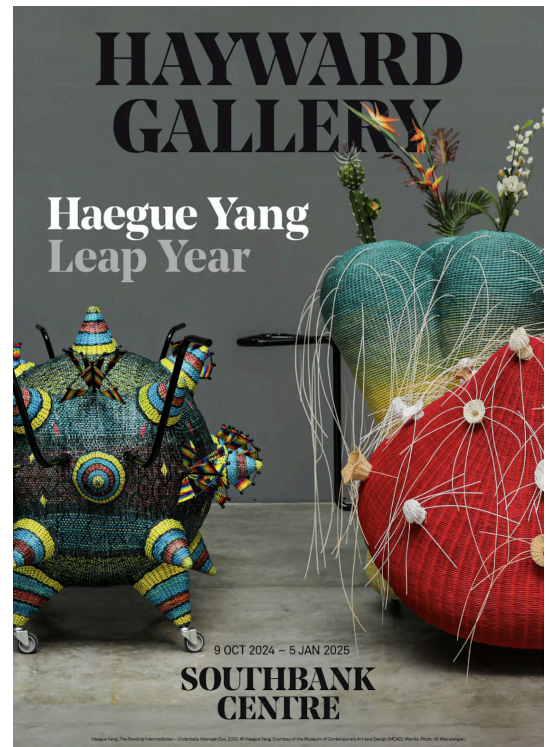
Yang uses a variety of crafts, techniques and materials in her work, tapping into the cultural connotations they carry. Her works often feature a variety of household and industrial objects, including drying racks, light bulbs, metal-plated bells, nylon pom-poms, hand-knitted yarn and hanji (Korean paper).

These works bring together a wide spectrum of visual and sensory experiences through the mediums of installation, sculpture, collage, text, video, wallpaper and sound.

The **exhibition is located on two floors**: the Lower Galleries and Upper Galleries. There are **five rooms** to explore in the Lower Galleries and **two areas** 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.

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.



Room 1: Social

As you enter the Lower Galleries, you are now in Room 1. This room has a bell curtain called *Sonic Droplets* hanging over the entrance and you are welcome to gently walk through it. **This is the only artwork that can be touched in the entire exhibition.** The strands of silver and blue metallic bells will make a jingling noise as you move through them. There is plenty of space to the side of the curtain if you would rather go around than through.

The lighting levels are low, with **spotlights** shining on the artwork, which cause **shadows** on the walls and **reflections** on the shiny tiled floor of the gallery.

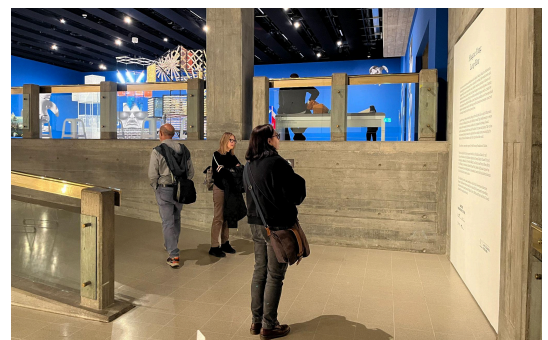
In the centre of the room there are **light sculptures** called *Non-Indépliables, nues*. These are **drying racks covered with strings of light bulbs and cables** instead of clothes. The way they are positioned makes it look as though they are about to perform a dance. The **light bulbs are bright** so please mind your eyes. **Walk slowly around these sculptures as there are many hanging cables.** There are no low barriers or floor tape around the work but **please do not touch.**

On the left hand side of the room you will see *Sonic Arch Rope*, a **thick golden rope** hanging from the ceiling. This rope is made up of many **strands of gold metallic bells** and **cannot be touched.** The Visitor Assistant will put on a white glove and activate the rope for visitors **once every hour.** The sound is a **loud jangle of many bells.**

The Korean folkloric inspiration for the work, the tale *Sister Sun and Brother Moon*, tells of **two siblings** who **escape from a tiger** with a **metal rope** sent from the heavens; they then go on to become the **sun and moon.**

Dehors is a **slide projection** loop consisting of 162 cutouts of real estate advertisements from Korean newspapers. You are welcome to **sit in the chairs** and watch the slide projections.

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: Movement

This is a large room containing many large sculptures, artworks on the walls and vinyls on the wall and the floor. **There are low barriers around some of the artwork. Please watch your step.**

The overhead spotlights cast shadows on the walls and reflections on the **shiny tiled floor of the gallery.**

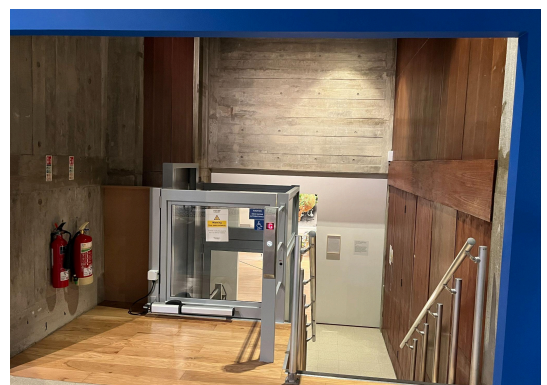
The walls are painted in a vibrant **blue colour** that alludes to the iconic *Yves Klein Blue*. The Hayward Gallery staff were asked to choose the colour they thought was the closest to the *Yves Klein Blue*. It is not the exact colour but a close match!

The figures along the wall are called *Eclectic Totemic* and weave together a jumble of references to the Western avant-garde, dances, costumes and cultural heritages.

The **floor vinyl** has been especially designed for the gallery. Haegue Yang is interested in **weather patterns**, specifically around the **movement of air and wind** and you will see examples of different patterns from meteorological maps throughout this swirling floor vinyl. These patterns also act as the **placeholders** for all of the sculptures. The sculptures will be **activated on specific Saturdays** throughout the gallery run, once per month. Ask the Visitor Assistant for the next activation date or see the listings on the wall text in the foyer.

There are some **white plastic stools** and a **bench** for you to sit on if you wish. When you are ready to move on, **walk down the rear 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.

Room 3: Mesmerizing Mesh

The **lighting levels are low** in this room so **please watch your step** or ask the **Visitor Assistant** if you would like any help. There are **spotlights** on the artwork, which cause **shadows on the walls and reflections on the wooden floor of the gallery**.

Haegue Yang is interested in the ways contemporary art connects with old **folk and craft traditions**. With *The Intermediates*, for example, she explores **weaving practices** from different cultures. The sculptures look like they are woven out of **straw** but it is actually **artificial straw**. The Visitor Assistant can show you some touchable materials so you can feel the plastic texture of this material.

These sculptures resemble strange **sea and mythical creatures**; one looks like a black dragon. Look at the **titles** of the artworks that are written on the wall text. They are **fun and very long**, which makes them hard to remember in full, for example *Weary Bell Bottom Hairy Hug Senior*.

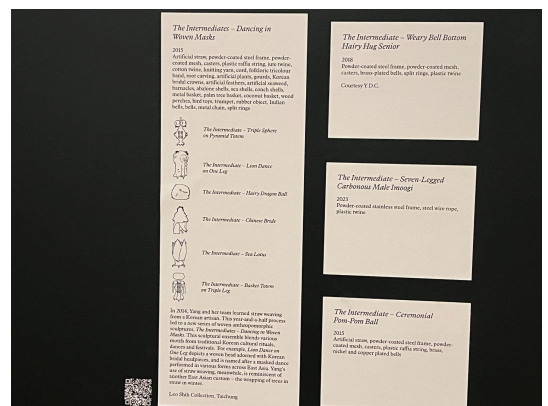
Examples from the *Mesmerizing Mesh* series are displayed on the walls. The artist uses traditional Korean hanji paper, as well as Japanese washi and graph paper, to create **intricate collages**. The wooden structures she builds around these works resemble **shrines** from different cultures.

You will notice that the **dividing walls** for the gallery have been **cut out** at the bottom so you can see through into the next area. The **sandbags** help to keep the wall in place.

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

Room 4: Mesmerizing Mesh

In this room there are artworks on the walls and sculptures in the middle of the floor. There is floor tape around the sculptures which means that you shouldn't lean over or step into this area. Cove is displayed with a low white platform around



the artwork. **Please do not step on it.**

The **lighting levels in this room are a little brighter**. There are spotlights on the artwork, which cause **shadows on the walls and reflections on the wooden floor of the gallery**.

Sonicwear is an artwork of two geometric objects **made out of small blue bells** placed on top of a circular **white plinth**. One is a triangular shape and the other circular. **Please do not touch these**. Next to the plinth is a small screen playing a **video** of people demonstrating how the objects are activated. You will hear the **gentle sound of small bells jingling**. The Visitor Assistant has a **sample** of the bells that you can touch.

The *Hardware Store Collages* are made with images taken from a German **hardware store catalogue**. When the artist first moved to Germany to study, she used the catalogue for her art practice. It was also a good way to learn German!

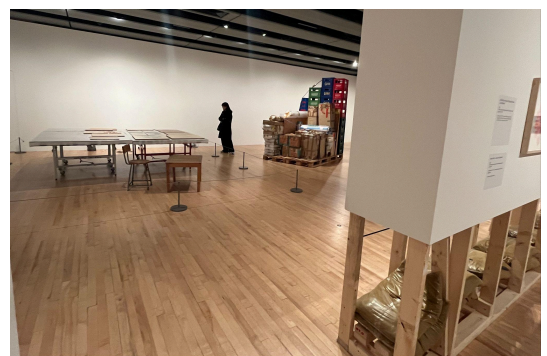
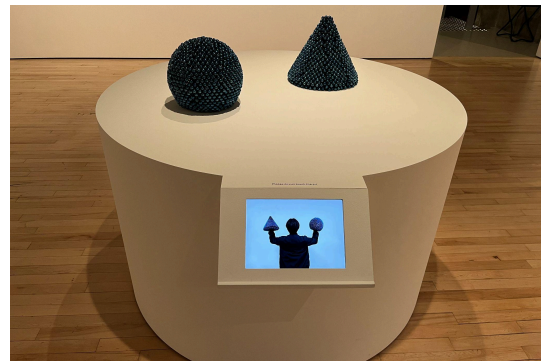
When you are ready to move on, go through the open doorway on the left hand side of the wall opposite and you will now be in Room 5: *Storage Piece*.

Room 5: Storage Piece

This room contains artwork on the walls and an installation of boxes and packaged works

Storage Piece is a work that was created in 2004 out of financial need and an acute lack of space. Haegue Yang had an exhibition invitation around the same time other exhibitions were ending and works were being returned to her. Her flat in London was small and she could not afford to pay for storage space. Instead the works were professionally packed up and shipped off to the gallery to be shown as an installation; a collection of packaged works on shipping pallets.

You will hear the sound of a **pre-recorded voice** reciting a speech about the installation. There is one **speaker** placed inside the installation. This piece is played **on a loop** and a transcript of the speech is



available to view if you would like to read it.

An actor will enact the speech in a **live performance** on specific Saturdays throughout the gallery run. These dates are listed on the wall text in the foyer.

Every Tuesday afternoon throughout the exhibition, two professional art handlers will **gradually unpack Storage Piece** with members of the Curatorial and Registrars teams. These pieces will be displayed in the gallery as they unpack them.

The *Lacquer Paintings* are **varnished collages** made of **organic materials** such as seeds and leaves **combined with scraps and leftovers**, including used knife blades, discarded packaging materials and paper cut-offs, from the artist's workspace. You can see some insects and debris that got stuck in the varnish in some of the artworks!

When you are ready to move on, go through the open doorway and walk up the front staircase or take the lift to the Upper Galleries.

Connecting Corridor

As you enter the Upper Galleries from either the front staircase or the lift, you will see two hanging sculptures. These are lanterns from the *Mesmerizing Mesh* series. Both are lit from within and the lights can be seen more clearly in the evening.

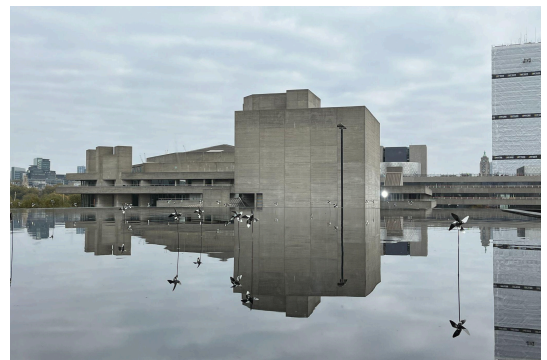
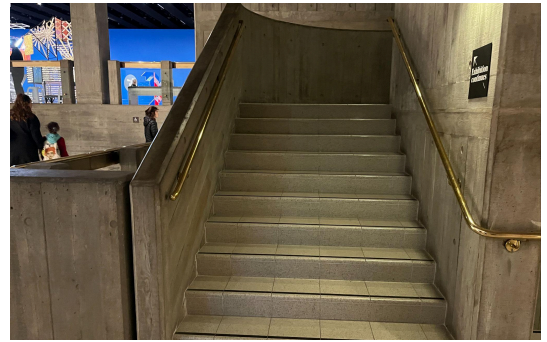
Waterloo Sculpture Court

Through the window in the connecting corridor, you will see a large raised structure flooded with water **stained black** with an **ecological dye**. Silver pinwheels have been placed at intervals within the water and they rotate when the wind catches them.

There is a **periscope** attached to the wall and you are welcome to look through it. It is heavy but can be moved gently from side to side.

The seagulls seem to like the pinwheels so you may see some birds playing with them!

There is a **bench** near the window and you are



welcome to sit 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: Personal & Communal

The overhead spotlights cast shadows on the walls and reflections on the **shiny tiled floor of the gallery.**

The artist has used **venetian blinds** to divide the gallery into four quadrants. Some of the blinds are used as **projection screens** for the three videos shown in this gallery. One of these videos shows the artist retracing her way back to the abandoned house that served as the venue for her first Korean solo exhibition in 2006. You can sit in the **chairs** or on the **white plastic stools** to watch these videos.

There are many **domestic items** in this gallery: an electric fan, a humidifier, a drying rack, venetian blinds and heaters, for example, and these remind us of being at home. Take your time to explore and watch out for the **low hanging cables** and light bulbs.

There are two black **scent atomisers** that are suspended from the ceiling by **single cables**. They look like cameras and are activated on a regular basis to release the scents of **fresh laundry** and **wood fire**. The atomisers will **move gently** when they are releasing scent. You will hear a faint **whirring sound**.

The humidifier also comes on at regular intervals and releases a fine **mist of water** into the air. You will hear a gentle **hissing sound**.

The work that is visible on the other side of the terrace doors is called *The Wind Does Not Have Arms* and is made up of **jars** of typical Korean **cooking ingredients**, basic household cleaning products and laundry detergent. Haegue Yang is referencing living in another country, being away from home and trying to source favourite Korean household items.



When you are ready to move on, retrace your steps back down the connecting corridor into the last room.

Room 7: Political

This room contains one large-scale commissioned installation called *Star-Crossed Rendezvous after Yun*. It explores the idea of separation and reunion. It is made up of **venetian blinds** that are hung by steel wires from the ceiling in **ascending levels** so that it **looks like a bridge**. There are **two roving spotlights** placed at opposite ends of the room and these have a **strong bright light** so please mind your eyes.

When the **musical score** *Double Concerto (1977)*, composed by Isang Yun (1917 – 1995), starts playing it **synchronises** with a **light show** projected on to the blinds. This 35-minute piece is on a loop and there are periods of **70 minutes of silence** in between each playing. The period of silence is longer than the playing of the music, reflecting that the pain of separation is much longer than the joyous moment of reunion.

The lighting levels will get darker in the gallery as the sun sets. You will notice the light show more clearly when it is darker.

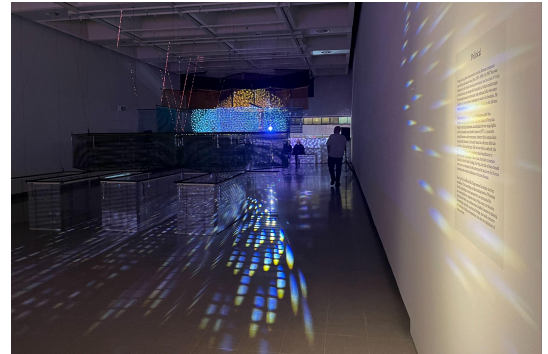
When you are **ready to leave** the *Haegue Yang: Leap Year* exhibition, either **walk down the front staircase or take the lift down to the Lower Galleries**. Go through the exit door into the foyer.

HENI 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. **Pull the glass door to enter**.

The **lighting levels are low** as this is a **film installation** by Taiwanese artist **Huang Po-Chih** which is **35 minutes long** and **plays on a continuous loop**.

There are spotlights on the artworks at the back and sides of the room. **There are no low barriers or**



floor tape around the work but please do not touch.

Huang Po-Chih: Waves

The exhibition features new video and text-based work as part of a presentation of **installation, photography and sculpture**. Stories and anecdotes from the 1960s to the present day take place against a backdrop of migration and trade, and Huang addresses the role that his own artistic production plays within this system of global capitalism.

Drawing upon his family heritage – particularly his mother's experiences as a garment worker in Taoyuan, Taiwan – Huang Po-Chih engages with the personal narratives of individuals involved in the textile industry across China, Hong Kong, South Korea and Taiwan.

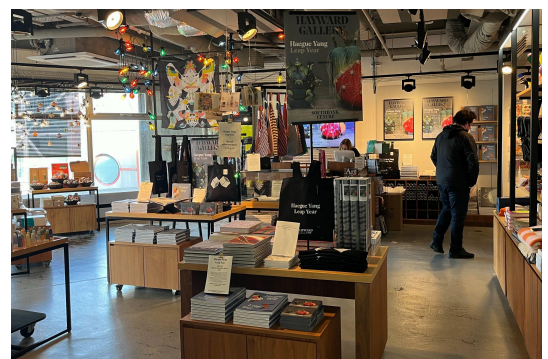
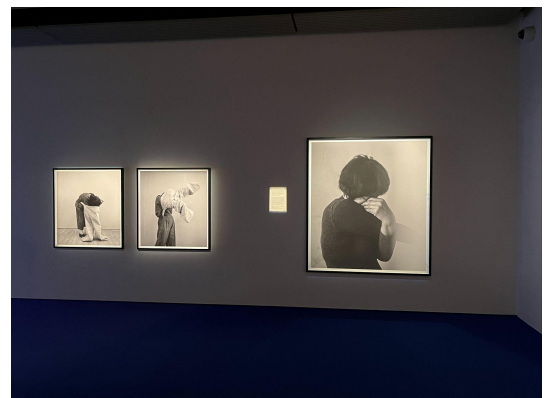
Throughout the work, narratives and themes circulate like the waves and ocean currents that transport people and materials via trade routes in the region and beyond. This sense of fluidity also serves as a metaphor for the turbulent conditions faced by the generally low-paid workers in the East Asian textile industry.

The film lasts **35 minutes** and will play on a constant loop. You are welcome to stay and watch the entire film or leave whenever you like. Exit back through the glass door into the foyer when you are ready.

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

After your visit

We hope you enjoyed our *Haegue Yang: Leap Year* 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: Haegue Yang

Tuesday 26 November, 10am – 3pm

Come along for a **guided tour of the exhibition**. **Play, create and reflect** in our **Relaxed Hours Studio spaces** with **workshops and creative activities** engaging all the **senses**, with **artists** and the Arts & Wellbeing Team.



About Relaxed Hours at the Hayward Gallery

We welcome everyone to the gallery throughout our opening hours but we also recognise that some visitors may require a more **relaxed approach to noise and movement** in the space, or **additional support** to experience exhibitions 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**. 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 you to prioritise your own needs when visiting. **Quiet, chill-out** spaces away from the exhibition and workshops are available.

These events are **open to all** and we particularly welcome those with **sensory processing differences, neurodivergent visitors** or those living with **neurological conditions**, as well as **early-year visitors, parents** and **carers**. If you have a particular **access 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 at 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. For this event your ticket allows you to arrive, leave and re-enter at any time during the Relaxed Hours.

Book online for Relaxed Hours: Haegue Yang [here](#).

For more info and access to bursary places and travel support email:

haywardrelaxedhours@southbankcentre.co.uk or call the Arts & Wellbeing team on: 07989 083109