

SOUTHBANK CENTRE



Yin Xiuzhen, *Portable City: Hamburg (detail)*, 2014. Photo: Song Dong, Courtesy of the artist and Beijing Commune
© Yin Xiuzhen

Yin Xiuzhen Heart to Heart

PREPARATION STORY
17 FEB – 3 MAY 2026

**HAYWARD
GALLERY**

Preparing for your visit

This information is for you to use as much or as little as you like, to help you **prepare for your visit to 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 events on Tuesday 10 March (2pm – 5pm) and on Thursday 16 April (11am – 2pm)** 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 **spotlight talks** with Hayward Gallery tour guides, a **printed companion resource** to inspire your explorations of the exhibition and a **chill-out space**. 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 member inside the Royal Festival Hall for directions.**

Entrance to the exhibition 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 **three 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 and are switched on again in April.



Their Jumpers is a **painting** by Nicola Tyson which shows **two figures standing** against a **yellow brick wall**. They appear to be engaging in a **dance** or **striking a pose** – or perhaps something more unsettling is taking place and their arms are raised in surrender. We are **never quite certain** of the narratives unfolding in Tyson's artworks. This artwork is located on the side of the Queen Elizabeth Hall and is opposite the Hayward Gallery Foyer.



Mother Tongue is a **bronze sculpture** by Teresa Solar Abboud that is **bubblegum pink** in colour. It depicts **two tongues intertwining into one dancing figure**. The artist explores the process of translation and assimilation that she experiences within her family context. With an Egyptian mother and a Spanish father, she has grown up in the constant intermingling between these two cultures.



Hayward Gallery facilities

Cloakroom

The cloakroom is open and there is a **charge of £2** 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 of 40 x 25 x 25cm and over (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 if you think they could support your visit. They contain adult, teen and child-sized **ear defenders** and **fidget equipment.**



Toilets

There are three **gender-inclusive 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 (Hayward Gallery Cafe). This is a **small lift that can comfortably fit one wheelchair user and a 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 stools for visitors to sit on in some of the rooms**. These have been upholstered in faux leather. 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.

You can buy **food and drink** from the cafe and use the **tables and chairs** in this area, or sit outside on the balcony. The **coffee machine** in the cafe is loud during the brewing process and the release of steam and compressed air.

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**.

You are welcome to sit in this room, the cafe or outside on the balcony when the weather allows.



HENI Project Space

The HENI 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** and there is only one entrance and exit. **Pull the glass door to enter**.

Samuel Laurence Cunnane: Blue Road is the current exhibition in this space and runs from 17 February to 3 May. This is a **free exhibition** and you do not need a ticket to enter.

You will see a large square-shaped room with small framed **photographs** on the wall. The **lighting levels are low** and there are **spotlights on the artwork**.

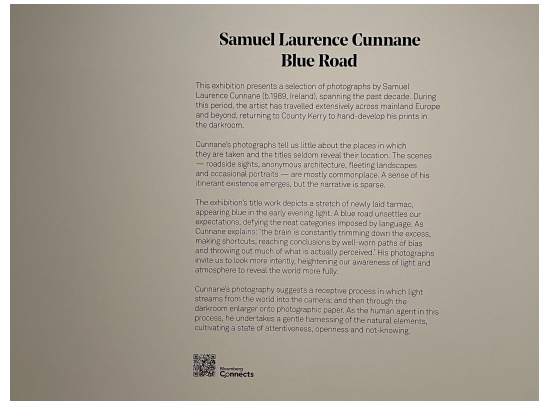


Blue Road, the first London exhibition by Irish artist Samuel Laurence Cunnane, brings together works from the **past decade** of his analogue photography practice.

Cunnane takes many of his photographs during extensive **periods of travel** across Europe and beyond, returning afterwards to his native County Kerry in southern Ireland, where he meticulously develops the colour prints in his darkroom.

The photographs record **fleeting scenes** which might go unnoticed. And yet, with Cunnane's sensitivity to subtle qualities of **light** and **atmosphere**, these commonplace subjects yield quiet and glowing intensity. The exhibition's title refers to one such moment captured by the artist: a stretch of newly tarmacked road, appearing blue in the early evening light.

Please do not touch. You are welcome to stay and explore the exhibition for as long as you like.



Exhibition rules

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

Barriers

To keep the artworks safe, many have **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.

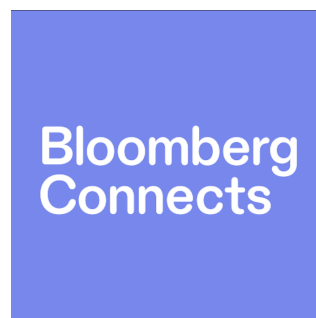
When you arrive at the Hayward Gallery entrance, the **Visitor Assistant at the entrance will ask to see your e-ticket and check the time you have booked for.** The Visitor Assistant will direct you to the **Ticket Office if you need to buy a ticket.**

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. Search for 'Hayward Gallery' and select the *Yin Xiuzhen: Heart to Heart* exhibition from the 'What's On' section.



The content of the app includes short **audio recordings** with a **transcript** of the exhibition's curatorial team discussing the various themes encountered in Yin Xiuzhen's work. You can enjoy listening to 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 the wall boxes within the galleries.

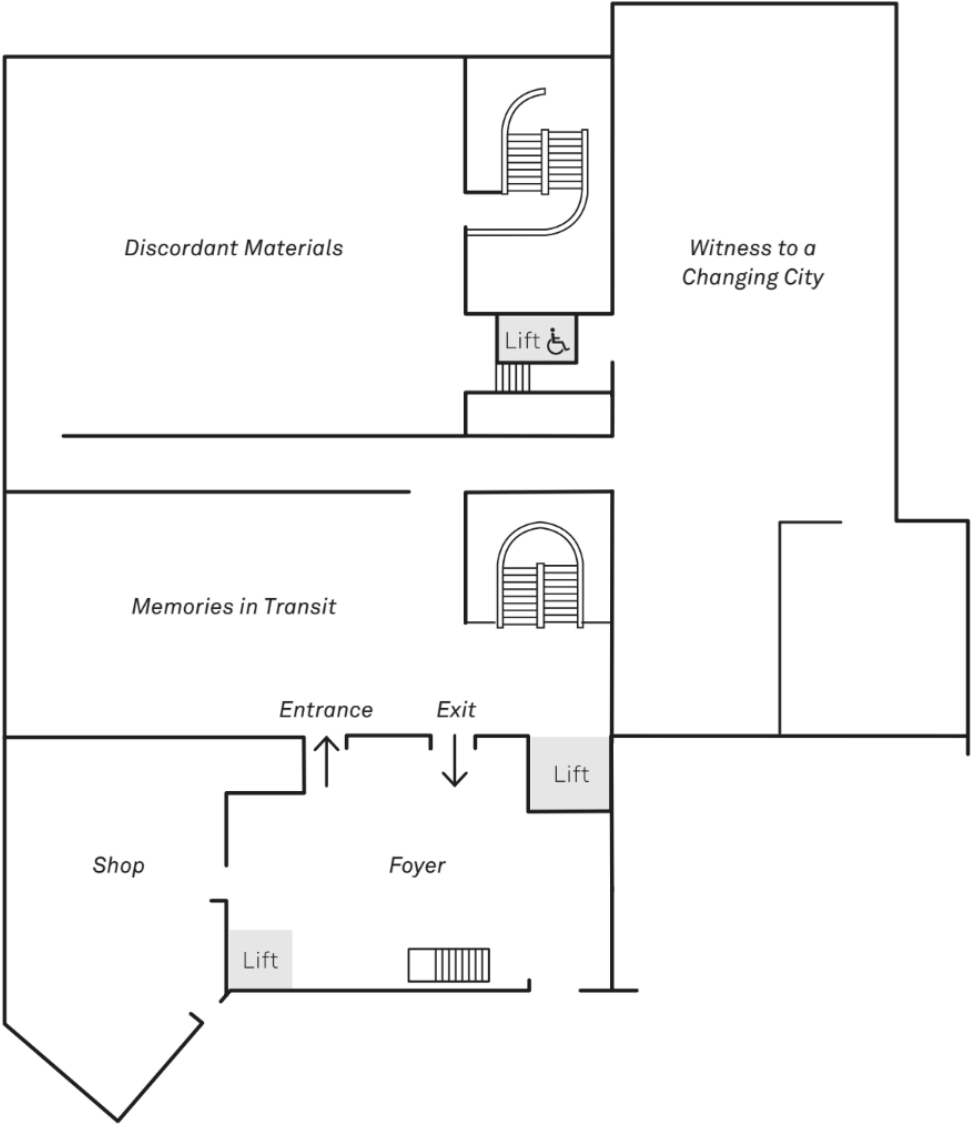
Touchable materials

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



Yin Xiuzhen: Heart to Heart

See the familiar in new ways, as artworks made from **unconventional materials** and **overlooked objects** reveal personal and collective stories.

Yin Xiuzhen is renowned for her use of **secondhand clothing, concrete**, food and household ephemera in her immersive installations and sculptures.

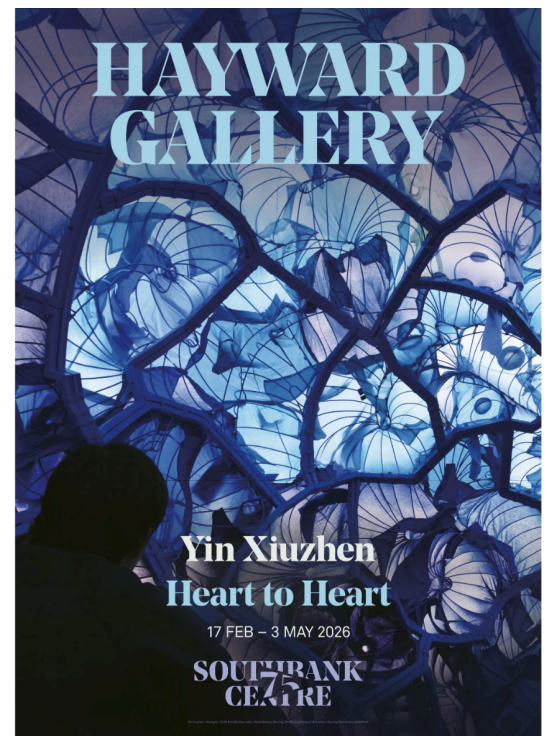
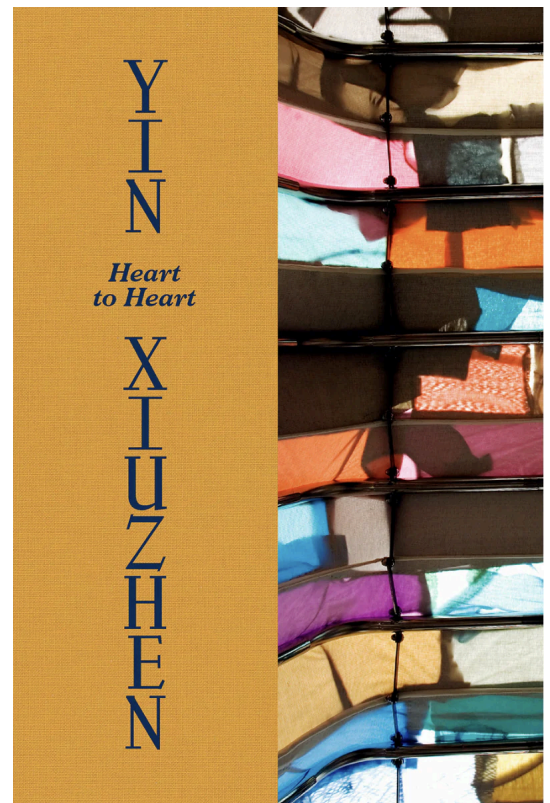
She creates multimedia artworks that negotiate the spaces between **memories**, individuals and the globalised societies that we live in today.

Drawing on over **30 years** of creation, the exhibition brings together a selection of the artist's seminal projects alongside a number of **new commissions**, and is the first major UK survey of her work.

The **exhibition is located in the Lower Galleries**. There are **three galleries** to explore. 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: the poster features an image of a **blue-coloured artwork of a human brain** called *Thought* (2009) that is **not featured** in this exhibition. It is part of Yin's *Organ* series and was replaced by *Heart to Heart* (2025) a monumental installation of a **human heart specially commissioned for the Hayward Gallery**. This installation gave its name to the exhibition.



Gallery 1:

As you enter the Lower Galleries, you are now in Gallery 1. This gallery is called *Memories in Transit* and resembles an **airport-style environment**. The space is designed to mimic a transit zone, complete with a luggage conveyor belt, trolleys, airport seating and signage.

There are **large-scale installations** including a model of an aeroplane suspended from the ceiling. The aeroplane fuselage is covered entirely from a **patchwork** of discarded, used clothing. Yin uses worn clothing because it retains the **memories** and lived experiences of its previous owners, acting as a narrator for personal and collective histories.

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

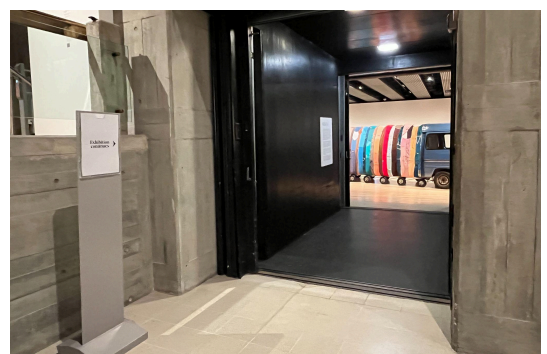
There is **floor tape** around the works so please stay behind the lines and **do not touch**. You are welcome to sit on the airport-style seating if you wish.

Arranged on the luggage carousel are a series of **open suitcases**, each containing a **miniature cityscape** made from **clothes donated or collected from those locations**. *Portable Cities* represent **cities the artist has travelled to for work**, including a specially commissioned model of London, which is displayed on a plinth to your right as you enter the gallery. These are not a replica but **impressions**, capturing the artist's personal feelings of the city.

Several of the *Portable Cities* feature **audio** of street sounds recorded when the artist visited that city, or popular songs from the city. The audio **volume is low** and more like background noise.

You can see that the luggage carousel and plinth are also **covered** in a **patchwork** of used clothing. Please note the black floor tape and do not cross the lines.

Walk through the large, industrial-style lift opening when you are ready to move to the next room.



Gallery 2:

This room is a long rectangular space with a wooden floor and features photography, large and small installations, a video installation and artworks mounted on the walls. One corner of the room has been divided into a smaller room with an **audio** soundtrack. This gallery is called *Witness to a Changing City*.

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

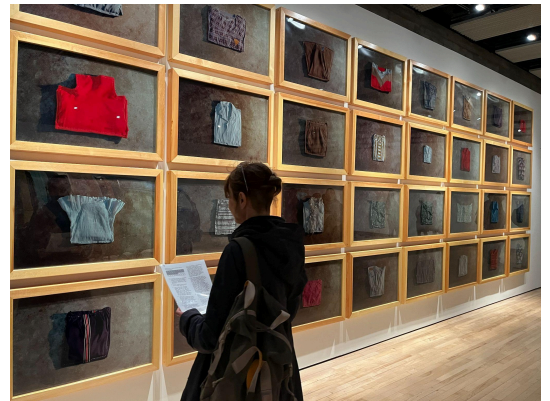
Collective Subconscious (2007) is a 1990s blue **minibus** which has been cut in half and reconnected by a 14-metre-long stainless steel frame. The frame is wrapped in a **patchwork** made from approximately 400 pieces of **used clothing** donated by the artist's friends and family.

Inside, a sound system plays the wistful **pop song** *Beijing, Beijing* by Wang Feng, which reflects on the longing and identity crisis caused by the city's overwhelming growth.

You are welcome to look inside the van but please **watch your head** on the overhead door. There is a **barrier** across the entrance to stop people going inside the installation. You will see small wooden stools in the tunnel and light filtering through the colourful fabrics covering the frame.

Dress Box (1995) was Yin's first work to feature used clothing. The piece contains **garments worn by the artist** from childhood through to adulthood, each carefully folded and stitched along the seams. They were then placed into an **old dress box** made by her **father**, and sealed with **concrete**. You can see the clothes inside the box in the framed photographs on the wall to the left of *Dress Box*, in the work *My Clothes* (1995/2021). There is a **laminated** piece of paper you can read where Yin discusses her **memories** of the clothing items.

Ruined City (1996) is an installation that captures the grief and upset caused by the rapid **demolition** of old Beijing to make way for **postmodern development**. The artist has seen multiple tower



blocks displace traditional houses and alleys; she has been forced out of her own studio more than once.

The large mound and a fine coating of dry grey cement symbolise the constant **construction dust** of 1990s Beijing. Yin collected the **roof tiles** and domestic furniture from the streets as buildings were demolished.

There are four works on the wall called *One Sentence*. The artist collected garments from a **single person** for each one, sewed the clothing together then shredded them, presenting the cross-section of all the garments in a **film canister**. Each canister represents a portrait of one person.

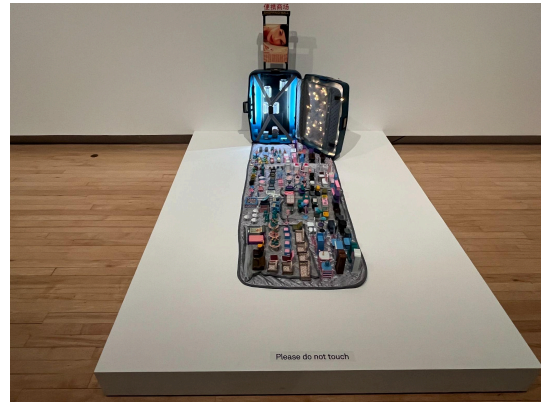
Portable Shopping Mall continues the theme of Yin's portable works and features an open suitcase and rows of **doll house-sized furniture**. This speaks to how we place value on objects.

Beijing Opera is a small enclosed room with one entrance and exit. The **wallpaper** is made up of **photographs** Yin took in Beijing of **communal areas** where Chinese elders would come together and sing Peking opera. There are many small **stools** and chairs in this space and you are welcome to sit on them. You can hear Peking opera playing softly over the speakers in this room.

The final section of this gallery is dedicated to Yin's **land artworks** from the 1990s and features a video installation and photographic works.

The video installation is called *Washing River* (1995) and is a landmark **performance piece** highlighting environmental awareness. It was originally staged on the banks of the Funan River in Chengdu, China. The artist extracted ten cubic metres of **polluted river** water and **froze** it into individual ice bricks. The bricks were then stacked on the riverbank and passers-by were invited to use mops, brushes and clean water to **'wash'** the frozen blocks. The video highlights the futility of individual efforts against systemic environmental collapse.

There is a **bench** for you to sit on if you wish.



When you are ready to move on, go **up the steps** to Gallery 3. Take your time and hold on to the **metal handrail** when ascending the eight wooden steps. You will hear the **sound of your footsteps** as you ascend the **wooden staircase**.

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.

Gallery 3:

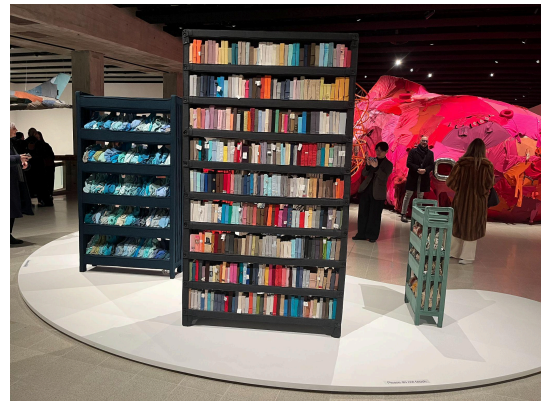
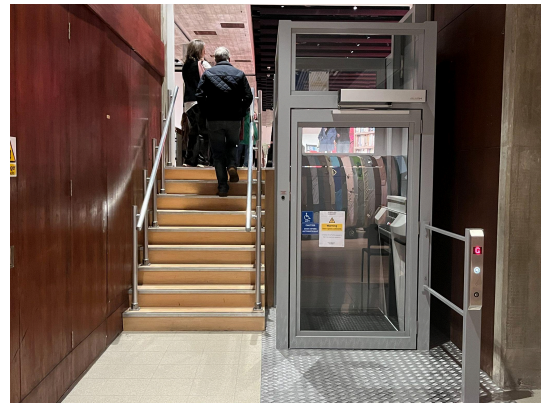
This gallery is called *Discordant Materials* and is a **large room** with glass and ceramic artworks on the walls, a bean-shaped plinth holding Yin's bookshelf series and a large immersive sculpture. There are **low barriers** in front of some of the artworks so please **watch your step** and **do not step on the plinth**.

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

The *Bookshelf* series consists of sculptural installations where the artist **wraps wooden blocks** to create something that looks like books and actual bookshelves in used garments to create what she calls '**second skins**'. Each 'book' represents a person's **life experiences**. One of these bookshelves was created for her daughter and includes the phrase 'study hard'.

Inspired by a visit to Jingdezhen, China's porcelain capital, Yin began to experiment with this medium. Upon learning that iron contamination causes defects in the work, Yin challenged conventions.

Yin's glass works *Ripple Stress* see the artist fire **fruits** into the glass; in *Blending Instruments* she includes objects like **knives** and **mirrors** in the clay, and in *Wall Instruments* she adds her signature material, used clothing. These 'foreign' objects cause the porcelain to **crack** and surfaces to fracture – a battle of materials, with imprints and



traces left visibly behind.

Heart to Heart is a monumental installation of a **human heart** commissioned for the Hayward Gallery. It is composed of many **used and donated garments**. Yin believes this 'second skin' over the steel frame carries the **memories and experiences** of the previous owners. The work draws on the Chinese concept of Xin (heart-mind), where thought and feeling are inseparable.

Visitors are welcome to enter and enjoy this as a **communal space** for reflection, conversation and slowing down. The **mirrored wall** reflects the heart structure making it seem as though there are two hearts in this space, reflecting the title of the work.

On the opposite side of the gallery near the ceramic works, you will see an open doorway on the left and this is where you can take the **stairs** up to the Upper Galleries to visit *Chiharu Shiota: Threads of Life*. There is one artwork displayed on the wall at the top of the staircase.

Please note, there are **40 steps** to climb, so if you would rather **take the lift**, either retrace your steps and take the wooden staircase or platform lift down to Gallery 2, turn right and walk through the open lift doorway to Gallery 1. You will see the lift through the open doorway on the left-hand side.

If you take the lift to the Upper Galleries, turn left then head straight down to the end of the connecting corridor and through the marked **access door** to reach Gallery 4 and the start of the Chiharu Shiota exhibition.

When you are **ready to leave** the *Yin Xiuzhen: Heart to Heart* exhibition, go through the exit door in Gallery 1 into the foyer.

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

After your visit

We hope you enjoyed our *Yin Xiuzhen: Heart to Heart* 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:
haywardrelaxedhours@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: Yin Xiuzhen: Heart to Heart

Tuesday 10 March, 2pm – 5pm

Thursday 16 April, 11am – 2pm

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



Book online for *Relaxed Hours: Yin Xiuzhen* [here](#).

own needs when visiting. **Relaxed, chill-out** spaces away from the exhibition 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 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. For this event your ticket allows you to arrive, leave and re-enter at any time during the *Relaxed Hours* event.