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Elizabeth Price Curates: *IN A DREAM YOU SAW A WAY TO SURVIVE AND YOU WERE FULL OF JOY*

A Hayward Touring exhibition opening at the Whitworth, The University of Manchester (10 June - 30 October 2016, then touring)

Seventy artists including: Constantin Brancusi, Edward Burra, Alice Channer, John Flaxman, Edward Onslow Ford, Henry Fuseli, Rodney Graham, Anthea Hamilton, Richard Hamilton, Jenny Holzer, Hilary Lloyd, The Lumière Brothers, Giulio Paolini, Carolee Schneemann, Cosey Fanni Tutti, Andy Warhol, and Francesca Woodman

Turner Prize-winning artist **Elizabeth Price** (b.1966) curates ***IN A DREAM YOU SAW A WAY TO SURVIVE AND YOU WERE FULL OF JOY***, opening at the **The University of Manchester's Whitworth** on 10th June, and touring to the **De La Warr Pavilion, Bexhill on Sea**, and the **Glynn Vivian Art Gallery, Swansea**.

This is the latest in a series of Hayward Touring exhibitions curated by artists. These exhibitions often embrace an eclectic range of historical and contemporary works, offering illuminating insights into the artist's own creative processes as well as the relationships between the works chosen. Elizabeth Price is one of Britain's most thoughtful and original artists, whose video installations use a dynamic fusion of image, text and music to explore aspects of social history. She will stage this exhibition as 'an austere melodrama' exploring the psychological and formal power of the horizontal, in a vast repertoire of images of the reclining or recumbent body - in varying states of weariness, stupor, reverie, grief, death, erotic transport and languor. The exhibition will include **sculptures, drawings, photographs, film and videos** arranged in four loosely threaded sections: **Sleeping, Working, Mourning and Dancing**.

The installation will be designed to create an immersive experience for the viewer, in which works are connected associatively, with 'the slippery, fugitive logic of a dream'. The first section, **Sleeping**, includes an excerpt from **Andy Warhol's** five-hour long film, *Sleep* (1963), **Constantin Brancusi's** *Prometheus* (1912) and **Rodney Graham's** *Halcion Sleep* (1994), alongside images that variously manifest sleep as rest, luxury, pleasure, exposure, and as a visible marker of poverty, itinerancy and flight.

The horizontal principle established by the sleeping figures is extended through the Victorian sculptor Edward Onslow Ford's *Snowdrift* (1901) into the frozen landscape. In this section, **Working**, landscape is

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then imagined through the prism of labour, as an environment governed by social and and economic forces as much as by season, weather and geology. Drawings of arctic coastlines made by eighteenth century whalers are presented alongside **Giulio Paolini's** sculpture *Nécessaire* (1968), a pile of blank sheets of paper. This association of layered snow with stacked paper is the first of a series of connections which articulate various forms of labour through the horizontal line, whether written, scored, cut, folded, ploughed, shaped, twisted or wound.

The third section, **Mourning**, explores the horizontal form in objects, actions and events of memorialisation. Here the line occurs as a more gentle flowing, sorrowful arabesque. The life -sized sepulchral *Effigy of Eleanor of Aquitaine* (early thirteenth century) is shown alongside **John Flaxman's** drawings of mourners, and prints from **Hans Burgkamir's** *The Triumph of the Emperor Maximilian I* (c.1516-19). In the final scene of *The American Soldier* (1970) by **Rainer Werner Fassbinder**, there is another lament, an extended horizontal dance of grief in which a man rolls with his dead brother, in a last embrace that is erotic, slapstick and profoundly sad.

Dancing, the final section, is concerned with animation, and seeks to extend the flowing, rolling forms and actions of the mourning lament into the open, lateral gestures of dance, where bodies levitate, leap and stretch across and through space. Images of a performances by **Cosey Fanni Tutti** and **Carolee Schneemann**, and the **Lumière Brothers'** classic film of dancer Loie Fuller, are presented alongside groups of photographs, drawings and sculptures creating a single choreography of expressive gestures of pleasure, protest, parody and lament.

This exhibition is a close collaboration with the partner galleries, in particular with museums in Manchester - Whitworth Art Gallery, Manchester Art Gallery, Manchester Museum and the John Rylands Library — all of which have lent works from their collections.

Elizabeth Price (b.1966) predominantly works in high-definition digital video with live action, motion graphics, 3D computer animation and sound. Her work is informed by histories of narrative cinema and experimental film. In 2012 she was awarded the Turner Prize, and in 2013 the Contemporary Art Society Annual Award for Museums, with the Ashmolean, Oxford, in partnership with the Pitt Rivers Museum and the Ruskin School of Drawing and Fine Art. The commissioned work, *A Restoration*, is currently on show at the Ashmolean. She featured in *British Art Show 7* in 2010 with *USER GROUP DISCO*. She has had solo exhibitions at the Bloomberg International and Chisenhale Gallery London; The Stedelijk, Amsterdam; The

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New Museum, New York; The Swedish Contemporary Art Foundation, Stockholm; Kunsthalle Winterthur, Switzerland and the Musée d'art Contemporain de Montréal.

Elizabeth Price, said: *“The opportunity to create an exhibition of other artists’ work is one that comes rarely to artists themselves. I have approached it with an artist’s methods, but also as a (solitary) viewer of art exhibitions over many years. For me exhibitions are a place for inventing: for encountering objects, images and events, in all their sensual and material complexity and imagining things about them - why they were made, and what could they mean. In creating this exhibition I have reflected upon some genealogies of art’s forms, as well as the social histories that have generated them, but above all, I have sought to explore the license that art gives us to make our own sense of it.”*

Roger Malbert, Head of Hayward Touring, said: *“Hayward Touring’s series of exhibitions curated by artists is one of the most stimulating and unpredictable strands of our programme. We are thrilled that Elizabeth Price has created a highly original show, with a fascinating selection of works spanning centuries and media. The themes are universal - sleep, work, death and dance - but treated in a uniquely imaginative way. It has been a privilege to share with her, and with our partner galleries, the process of assembling this extraordinary exhibition, which I know is going to appeal to people of all ages and backgrounds.”*

Elizabeth Price: IN A DREAM YOU SAW A WAY TO SURVIVE AND YOU WERE FULL OF JOY is the accompanying publication of the upcoming Hayward Touring exhibition. This compact and richly illustrated hardcover volume also presents an introductory essay by the artist reflecting on her approach to the subject of the horizontal, and literary excerpts that resonate with the themes suggested by the artworks in the exhibition.

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Hi-res press images and captions can be downloaded here: <http://bit.ly/1rwtXde>

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Tour details

PRESS RELEASE

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THE WHITWORTH, UNIVERSITY OF MANCHESTER

10 June - 30 October 2016

DE LA WARR PAVILION, BEXHILL-ON-SEA

28 January - 30 April 2017

GLYNN VIVIAN ART GALLERY, SWANSEA

13 May - 28 August 2017

END OF TOUR

Notes to editors

Hayward Touring at Southbank Centre is a contemporary art organisation producing exhibitions that tour to galleries, museums and other publicly-funded venues throughout Britain. Hayward Touring collaborate with artists, independent curators, writers and partner institutions to develop imaginative exhibitions that are seen by up to half a million people in over forty five cities and towns each year. Hayward Touring are committed to ensuring that contemporary art reaches the widest possible public across the UK.

About the Whitworth

The Whitworth is part of The University of Manchester. It is home to internationally renowned collections of modern art, textiles, watercolours, prints, drawings and sculpture. Created in 1889 as the first English gallery in a park, the Whitworth has developed a new vision for the role of a university gallery. A creative laboratory within an ambitious university, the Whitworth is a place where good, unusual things happen.

The Whitworth re-opened to the public on 14 February 2015 after a major £15 million redevelopment by architects MUMA. The Whitworth has welcomed over 500,000 since re-opening, and more than doubled its previous annual records. The redevelopment has doubled public space and created state-of-the-art new facilities including expanded gallery spaces, a study centre, learning studio, and a collections centre.

The Whitworth redevelopment is just one part of an ambitious Campus Masterplan that will see The University of Manchester invest £1 billion over the next ten years to create a world class campus for staff, students and visitors. The gallery was crowned Art Fund Museum of Year 2015, nominated for the prestigious Stirling Prize, named Best Emerging Cultural Destination in Europe, and Large Visitor Attraction of the Year by Visit England, continuing to establish itself as a leading cultural destination and housing an internationally significant collection of art. www.manchester.ac.uk/whitworth