BOLD TENDENCIES 20th Anniverary Season

Visual Art Work Content and Context Information

Bold Tendencies places equal value on artistic ideas, production and display, as interpretation, accessibility and participation. We seek to encourage the passionate and broad cross-section of communities that visit us to explore topics of ongoing importance and relevance in contemporary life.

Art can ignite, inspire and question ideas and discussions; and we are aware that everyone has different beliefs, and levels of comfortability regarding the exploration of certain topics. This document offers you insight into our 2026 Visual Arts commissions and permanent works, providing you with context and knowledge prior to your group's visit to the site.

Below is an overview of our annual thematic theme, in response to which the art works were created as well as a complete list of works with content overview, and any trigger warnings, to support responses and understanding.

Theme Overview

Euphoria
15 May - 11 September 2026

To celebrate its **20th Anniversary Season**, Bold Tendencies gathers its Artistic Programme under the transformative potential of **Euphoria**, **open to the public from Friday 15 May – Saturday 12 September 2026** and delivering a broad, distinctive multidisciplinary programme of Visual Arts, Creative Learning and Live Events.

Asking what euphoria looks and feels like in the 21st century, five new sculpture commissions are presented in its expansive rooftop spaces, welcoming acclaimed international practices alongside leading voices in contemporary art, with site-specific works by **Andreas Gursky**, **Emma Hart**, **Athen Kardashian & Nina Mhach Durban**, **Louis Morlæ**, and **Tarek Lakhrissi**. They join permanent artworks on site by **Adel Abdessemed**, **Jenny Holzer**, **Rene Matić**, **Richard Wentworth**, **Simon Whybray**, **Sophie Collins & Sam Riviere**, and the **Derek Jarman Garden**.

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The award-winning **Live Events programme** at Bold Tendencies uplifts the Concrete Concert Hall, dramatising and subverting our universal longing for transcendence, bringing together monumental **Orchestral & Choral Forces**, leading **Composers & Choreographers**, international **Soloists & Conductors**, acclaimed **Writers & Thinkers**, and **The Listening Room**, an annual homage to the record collection of an iconic cultural figure.

Creative Learning channels wonder and joy through **Public Rehearsals**, **Backstage Pass** and **Ask the Artist** sessions, **Creative Workshops**, **Family Days** and **Echoes of…**, intimate gatherings for sharing and testing creative ideas. Through adventure and discovery, learning becomes embodied, felt in the held breath before a note is sung and in the courage to try something new.

Bold Tendencies is a world of its own, a singular place connected in multiple ways, bringing to life a universal idea with broad and popular appeal. Offering the extraordinary to audiences and artists alike, the 20th Anniversary Season explores sensations, feelings and fancies that eclipse routines of selfhood and self-interest, glimpsing into the embers of a warm and enveloping sublime. The joy of being welcome. Up there. In the air.

Top Line Warnings

- Emma Hart: *Last Chance Saloon*, 2026

  Warning: References to alcohol, pubs and drinking.

- Andreas Gursky: *Cocoon II* (detail), 2026

  Warning: Trypophobia

- Jenny Holzer: *BOLD SIGN,* 2023

  Warning: Language suggestive of Sexual Abuse and Violence

- Adel Abdessemed: *Bristow*, 2016

  Warning: Depiction of explosives

FLOORS 7-10
PECKHAM MULTI-STOREY
CAR PARK
LONDON SE15 4ST

BOLDTENDENCIES.COM

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Art Work Content Information

2026 VISUAL ARTS COMMISSIONS

Tarek Lakhrissi
RÊVERIE, 2026

Warning: N/A



RÊVERIE, meaning ‘a state of being pleasantly lost in one’s thoughts or a daydream’, evokes euphoria not as a spectacle or celebration, but as a contained, pressurised state within the body and mind. Rather than expressing euphoria outwardly, the work stages it as an internal condition and latent force, accumulating in silence before a possible rupture. It is Tarek Lakhrissi’s first public commission in the UK.

Conceived as a colossal butterfly chrysalis, Lakhrissi’s larger-than-life sculpture lies on the ground, elongated and closed, designed to contain a body without revealing it. Its scale exists between the human and the more-than-human, between a vulnerable body, an architectural shell and a dormant threat.

In a time marked by growing political instability and the rise of far-right ideologies across Europe, *RÊVERIE* becomes a space of retreat,

protection and temporary withdrawal – an embodied refuge where vulnerability can reorganise itself beyond systems of exposure, violence and control. Slowing time and turning inward, the sculpture operates both as a mechanism of self-defense and as a quiet release from reality.

The armoured shell of the chrysalis is a site of withdrawal and protection, but also of tension and mutation – in which quiescent lifeforms undergo intense metamorphosis and transformation, emerging in a beautified, mature state. For Lakhrissi this transformation is a site of radical becoming: pop and queer becoming, political becoming and potentially monstrous becoming.

RÊVERIE evokes a body under pressure, metabolising excess, anger and desire into a permanent state of arrested euphoria. The transformation it holds is neither heroic nor resolved. It remains suspended, dangerous and unfinished – gesturing toward, but never quite reaching the ecstatic breakthrough of its rebirth.

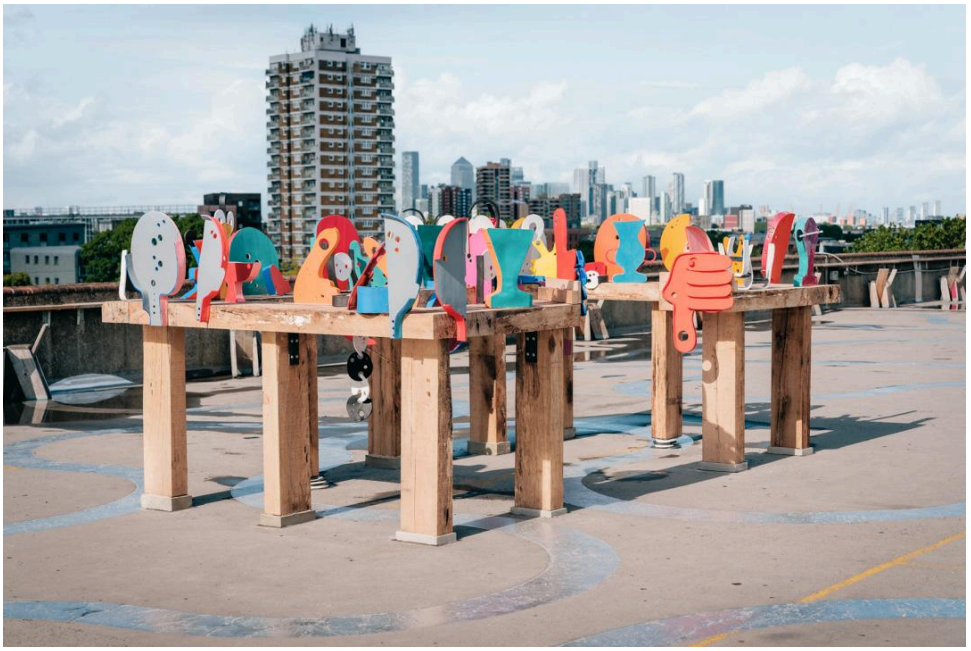
Constructed from concrete and welded steel finished in a shimmering pearlescent powder coat, *RÊVERIE* is a strong and bewitching structure, oscillating from a shield of hardened armour to a exotic, dazzling camouflage. Punctuated by a glowing, translucent resin head that allows light and energy to circulate without fully escaping, the sculpture operates as a system of regulation and repair, balancing opacity and permeability, weight and fragility, control and potential overflow.

Tarek Lakhrissi (b. 1992, Châtellerault, FR) lives and works in Paris, FR.

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Emma Hart
Last Chance Saloon, 2026

Warning: References to alcohol, pubs and drinking.



Boldly coloured, raw and animated, *Last Chance Saloon* presents Emma Hart's sculpture celebrating the public house: *cheers!* Transforming a wooden bar structure into a buzzing visual atmosphere, Hart serves up a crowded clay landscape of drinks, faces and gestures that fizz and spill across the counter.

Reflecting the optimistic summertime of Bold Tendencies and Frank's Cafe, Hart's rooftop bar is composed of railway sleepers and raw steel fixings. Two enveloping 'arms' of the bar reach around and hug the audience, creating a space to enter and move around. The audience and sculpture come together, generating a momentary community of regulars and besties.

Hart creates the visceral vibes of a noisy interior on an open rooftop. Standing face-to-face with the London skyline, the installation frames and plays with the city's panorama, zooming in on and celebrating the communities and laughter found in pubs, bars and informal social spaces across South London, where Hart was born and raised.

Hart's exuberant ceramics are cut from stoneware clay slabs and finished in a punchy spectrum of glaze. Holes cut in the clay **shapes** bubble across the work. However, looks can be deceiving, and the fluid sculptures constantly shape shift. As the audience moves around, exaggerated fruit-topped cocktails and oversized ceramic hands double into facial features.

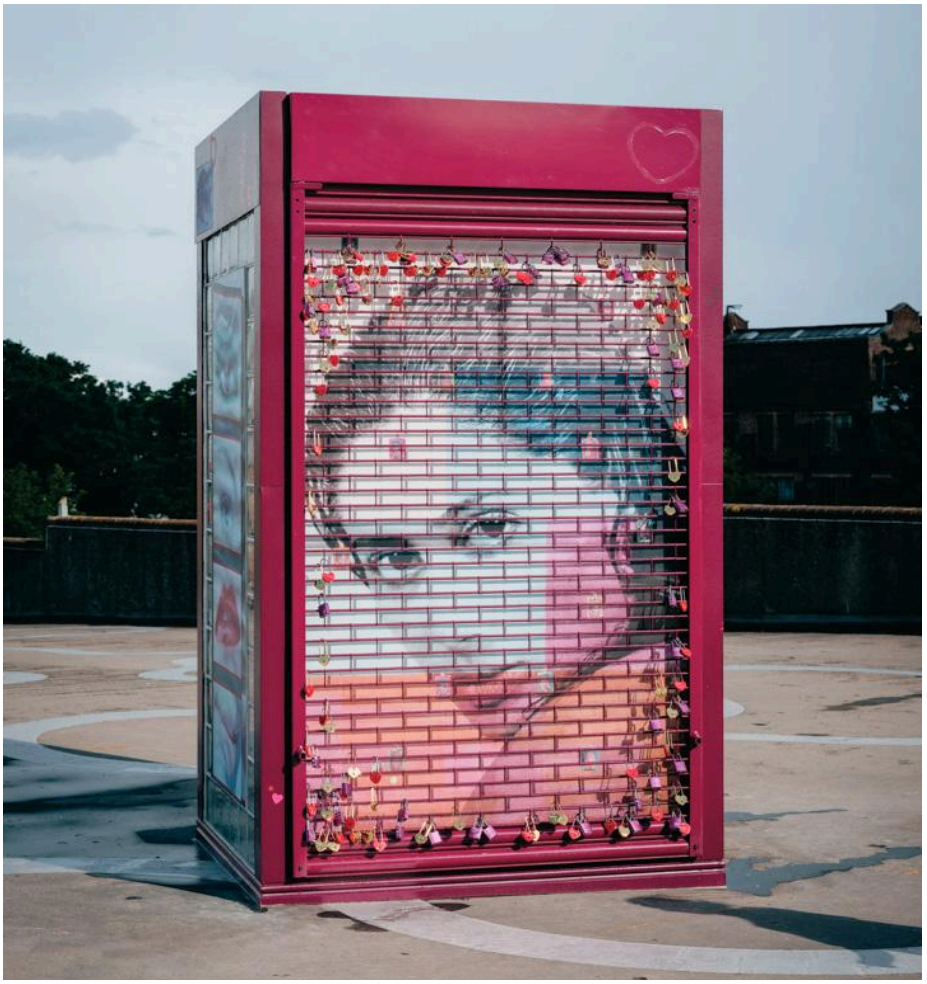
Last Chance Saloon is a reminder of how we need good times to test out who we are. A bar is a small social machine where people confide and flirt with identities or perform themselves, maybe slightly louder than usual. Dynamic and vibrant, the installation reflects on how laughter, friendship and hedonism can be joyful forms of resistance. It's a South London Massive artwork – in scale, outlook and spirit.

Emma Hart (b. 1974, London, UK) lives and works in London, UK.

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Athen Kardashian & Nina Mhach Durban
I have often walked down this street before, but the pavement always stayed beneath my feet, 2026

Warning: N/A



I have often walked down this street before is the first public commission by Athen Kardashian & Nina Mhach Durban, a British-Asian artist duo born and raised in London. Drawing reference from across Brixton, Loughborough Junction, Peckham and beyond, the sculpture is a homage to the material culture of London high-streets, composed of a two-sided shop front framed by violet roller shutters and glass privacy blocks. Tracing how personal and marginalised histories are shaped by the materials through which they are told, the work expands the artists'

practice of using social infrastructure as a framing device for heartfelt, community-driven narratives.

Echoing the collaged aesthetic of urban high-streets, each side of the sculpture frames imagery and ephemera that combine diasporic aesthetics with the informal, everyday beauty of the left-behind, the handmade and the tactile: nail charms embedded in mortar, window drawings made from dust, hand-written postcards, dremelled padlocks and imagery remixed from the artists' personal archive into faded shop signs. For Kardashian and Durban, these intimate moments reflect the poetic accidents and decay of materiality inherent to the shifting communities of our high-streets, the emotions and memories they rouse, as well as broader themes of transformation, identity and belonging.

Over the course of the summer, the artists pay further homage to how a city ages and changes by inviting public contributions to sculpture: in exchange for a donation toward Pecan, a community development charity based in Peckham, you are invited to write a card to post through the sculpture's letterbox and select an inscribed padlock to add to its growing facade of Love Locks. In each case, offering visitors the chance to contribute a personal votive to the city, proposing new forms of preservation through accumulation, layering and quiet intimacy.

The commission title references lyrics to the romantic ballad 'On the Street Where You Live' from the 1956 musical, *My Fair Lady*. Set in a London of rigid class distinctions, the singer talks of his 'towering feelings' for an East End woman who aspires to work at a florist shop by escaping her cockney accent. Expressing overwhelming love for the place in which she lives, the song goes on to ask, 'Does enchantment pour out of ev'ry door?'. This reference, whilst filled with romanticism and desire, equally highlights increasingly vexed and contemporary questions of urbanisation, class, collective care and social erasure in the city.

Athen Kardashian & Nina Mhach Durban (b. 2000, London, UK) live and work in London, UK.

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Louis Morlæ
Euphoria Rover, 2026

Warning: N/A



Addressing the ‘rush’ of technological change that defines our contemporary moment, *Euphoria Rover* is the first public commission from Australian-British artist Louis Morlæ. Centred on a computerised mobile sculpture and soundsystem that monitors and attunes itself to the rooftop’s shifting weather conditions, the work pushes Morlæ’s multi-media worldbuilding into a surreal, science-fictional landscape of uncanny scale and agency.

Euphoria Rover takes its cue from the industrial design of autonomous rovers and self-driving machines, featuring multi-terrain wheel sets, protective grills, beacon lights and weather sensors. Once pioneering instruments at the forefront of modern space exploration, rovers are emBlematic of human wonder, curiosity and technological ambition, often showcasing utility-first designs similar to the playful, lo-fi aesthetics of robot combat shows.

Stationed in a rooftop charging bay – part F1 pit stop, part animal petting zoo – *Euphoria Rover* periodically roams the rooftop, combining

aesthetics of innovation and escapism with an eerily emotional and domestic character. Brought to life by unblinking green eyes, long hind legs and an inane, oversized grin, the lofty and universal ideals of interstellar travel are subverted by a mundane and dysfunctional reality of self-driving takeaway couriers, autonomous hoovers and robo-pets.

Capturing wind speed and solar energy, *Euphoria Rover* emits an 'animative' score modulated in real-time by surrounding weather conditions. Inspired equally by Japanese environmental music and UK rave anthems, the soundscape is composed in collaboration with DJ and producer felicita, and executed in partnership with technology start-up and AI-driven audio engine bronze.ai.

Caught between forward-thinking machine, nomadic rave-bot and gormless AI pet, Morlæ's mobile sculpture animates questions of automation and human-digital interfaces with humour and absurdity. Shuttering between progress and failure, utopia and dystopia, *Euphoria Rover* navigates the collision between human agency and algorithmic control in an uncanny agent that aspires for autonomy whilst beckoning our own digital alienation.

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Andreas Gursky
Cocoon II (detail), 2026

Warning: Trypophobia



Acclaimed photographer of the late-capitalist sublime, German artist Andreas Gursky is widely considered one of the most important photographers working today. Known for complex, large-format images that capture the zeitgeist of our current age of globalisation, Gursky documents how new forms of technological and social organisation are reflected in everyday life – from the anonymity of modern hotel lobbies,

apartment buildings and warehouses, to the collective frenzy of pop concerts, stock exchanges and political rallies.

Born from the artist's own love of techno and trance music, *Cocoon II* offers a vast and immersive evocation of contemporary rave culture, harnessing the exhilarating mass of the dance floor and its enveloping, rapturous power. Taken from above, the photograph captures a sea of ecstatic revellers surging as one, exemplifying the artist's ability to distil abstract order and crystalline detail from the chaos of human existence. It is the largest presentation of this work to date and the first time it has been presented publicly in the UK.

Originally executed in 2008, the work belongs to a small series of photographs depicting the former Cocoon Club in east Frankfurt, owned by the artist's friend DJ Sven Väth. Known for its avant-garde design, including cocoon-like seating pods and a perforated 'membrane wall', Cocoon had a capacity of 1,500 and featured top-tier electronic music. While the original venue closed in November 2012, the brand has continued as a legendary techno party and music label, recently returning to Frankfurt in 2026.

Known for its pioneering new sound, but also as a cultural bridge following German reunification, the rave scene became a source of particular fascination for Gursky during the 1990s, defining the next generation's pursuit of political freedom and self-expression. During this time, the Frankfurt scene, in particular through Seth Väth's residency at Cocoon, became the global home of trance music, pushing techno's austere, industrial sound toward synth-driven melodies, spine-tingling build ups and anthemic crescendos of collective joy.

Combining hyper-realist photography with digital post-production, including the use of original design data from 3deluxe, the architectural studio behind the interior design of Cocoon Club, Gursky creates a singular image of the sublime. Seen from a distance, the distinctive honeycombed walls of the club and swarming hive of dancers are brought into golden undulating unison, capturing the overwhelming, often transcendent experience of rave's euphoric dancefloor.

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PERMANENT COMMISSIONS

Simon Whybray
hi boo i love you, 2016

Warning: N/A

hi boo i love you is a 9-flight staircase that runs from the street level entrance of Bold Tendencies all the way to the rooftop. Every surface of the staircase is painted top to bottom in bubblegum pink and gloss transparent glaze.

First conceived by the artist as a love letter, this nine-flight staircase represents the heartfelt anxieties of love and the enormity of trying to express this feeling: “I can’t just say ‘I love you’, it doesn’t mean anything. I don’t want to tell them, I want to show them.” The bubblegum pink that covers this stairwell resonates with contemporary pop culture and the saturation of pink as an aesthetic trope for youth, wealth and innocence online.

The work points to the infantilization of culture found in corporate marketing and the commodification of our nostalgia for adolescence. Materialising the logic of social media trends within a brutalist architecture, *hi boo i love you* nevertheless celebrates a candid and vulnerable experience of emotion that transcends the artificiality of the screen.

Our 2026 programme on ‘Euphoria’ marks the 10th year of *hi boo i love you* at Bold Tendencies. Over the past nine years, ‘staircase that launched a thousand instagrams’, has welcomed more than one million visitors to the site.

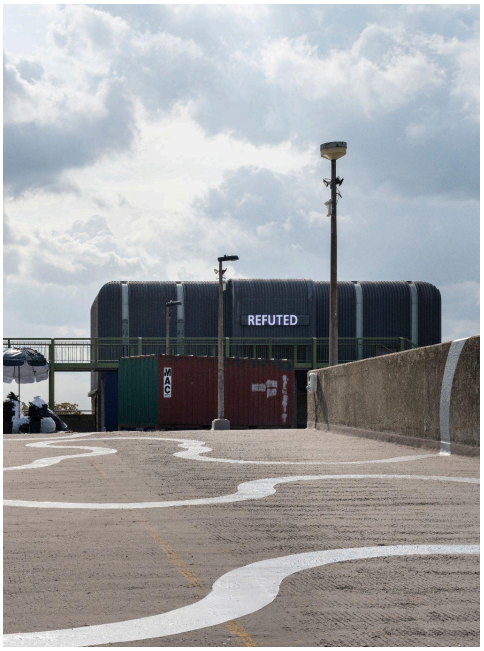
Simon Whybray (b. 1984, Barnet) lives and works in London.

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Jenny Holzer
BOLD SIGN, 2023

Warning: Language suggestive of Sexual Abuse and Violence





Context:

Bold Sign is a permanent installation composed of two horizontal LED signs that use the now iconic visual language of Jenny Holzer's Times Square works of the 1980s.

Displaying a continuous sequence of animated text, selections from Holzer's iconic series are woven together to ask how personal and political meaning is created within various systems of power. These statements run from lyrical and poetic to acidic and incendiary, speaking to a polarised world of desire and politics.

They include: *Truisms* – a series of maxims that are variously insightful, aggressive or comic; *Inflammatory Essays* – provocative 100-word statements that set sometimes fanatical political sermons against the certainties of common opinion; *Living* – enigmatic, instructive phrases about everyday life; *Survival* – concise reflections of the fundamental

dangers of one's environment; and *Arno* – a meditation on living with loss.

Viewed in an era of acute ideological debate, where our exchange of words has never been more fraught, contested and misunderstood, Holzer's work stands more powerful and relevant than ever.

Adel Abdessemed
Bristow, 2016

Warning: Depiction of explosives



Bristow is a life-sized steel cast of a pigeon perched on a London bollard, looking out to the city. The pigeon has a small stick of dynamite and a Blackberry phone strapped to its back.

The title of Adel Abdessemed's sculpture, *Bristow*, is taken from the signature work of the British cartoonist Frank Dickens (1931 - 2016), whose cartoon strip of the same name ran for 41 years in the Evening Standard.

The series follows the life of a downtrodden and monotonous clerk as he avoids doing useful work for his large city conglomerate; in particular, he is distracted by a frequent pigeon on his windowsill — an everyday character synonymous with claustrophobic metropolitan centres.

Combining this pedestrian creature with symbols of makeshift terrorism and instant messaging, *Bristow* captures a contemporary culture of fear mixed with the banality of everyday city life. Perched on a London bollard, it is a discreet reminder of the lack of faith we entrust in our neighbours, and the unsettling, suspicious ways in which this manifests throughout the world.

Adel Abdessemed (b. 1971, Algeria) lives and works in Paris.

Richard Wentworth
Agora, 2015

Warning: N/A

Agora is a work that covers the entire rooftop space. It is composed of a network of curved silver lines that are painted directly onto the rooftop in aluminium paint, and reflects the weather conditions on site.

Painted in aluminium-rich paint, Richard Wentworth's *Agora* covers the entire surface of the Bold Tendencies rooftop. Its lustrous, meandering curves of silver hug and dance around raw concrete, unifying and activating the vast space. The paint's solar-reflective qualities equally mirror the ever-changing weather conditions on-site, connecting the soles of our feet with the enveloping sky and sun. 2024 marks *Agora*'s 10th summer season on the rooftop.

Richard Wentworth had known Peckham for more than 40 years when he conceived *Agora* in 2015. He lived off New Kent Road while Bricklayers Arms flyover was constructed in the late 1960s, watched as the Heygate

Estate was built for the first time in the 1970s, and was aware of the construction of this car park in the early 1980s. Visiting us in 2014 he was struck by the 'balcony effect' of the rooftop, a consistent vantage point for the life of a ceaselessly reinvented city.

Agora speaks to Wentworth's long held passion for the meeting point between spatial conditions and the stories and characters that bring our society to life. *Agora*, a Greek word for 'gathering place', shares an etymological root with 'gregarious', highlighting the work's ambition not only to spark points of connection for the many people who come to visit, but to capture the exhilaration of encountering spaces that transform and energise left-behind structures.

The work's design is evocative of the decorative energy of everything from paving to textiles, the twirling parades of city centres to spontaneous 'desire lines' found on natural footpaths; the iridescent shine of water on glass to the spiralling urban networks of electrical conduits and drainage pipes. While we stand on *Agora*, probably in conversation, we bear witness to the changing city and landscape which harbours us.

Richard Wentworth (b. 1947, Samoa) lives and works in London.

Rene Matić
no more quick, quick, slow, 2021

Warning: N/A

no more quick, quick, slow is a 6m tall white flagpole with a solid black flag with white letters sewn on either side that read "DANCE WITH ME' and "LET ME LEAD".

Speaking to the role of dance and intimacy in the history of multiculturalism, *no more quick, quick, slow* explores the legacy and intricacies of race relations(hips) in the United Kingdom.

The work's title references a quote taken from Lucy Bland's text *Britain's 'Brown Babies',* recounting the history of white women meeting, loving and dancing with Black GI's during WWII – "We English girls took to it like ducks to water. No more quick, quick, slow for us. This was living."

The work itself is a call to action – to do and dance better. First shown here during the global 2020 Black Lives Matter protests, the work challenges what “to lead” really means, and who has the privilege and power to do so.

Rene Matić (b. 1997, Peterborough) lives and works in London.

Derek Jarman Garden
2013

Warning: N/A

The Derek Jarman Garden is a garden installed in one corner of the Bold Tendencies rooftop. It features grass reeds, small trees and small delicate flora. It is accompanied by embedded metal sculptures and wooden groynes inspired by the seaside location of Derek Jarman’s own garden in Dungeness.

The Derek Jarman Garden was designed by Dan Bristow (Propagating Dan). It is inspired by artist and film-maker Derek Jarman (1942 - 1994), who left behind an extraordinary legacy in the form of his garden at Prospect Cottage in Dungeness, Kent.

Recognised as a spectacular artwork in itself, Derek Jarman’s own garden is located in the wild landscape of Dungeness with its expansive shingle beach, lighthouses and power station. The Derek Jarman Garden here honours its essence, an organic foil to an urban, at times hostile, environment. The Garden will always be in a shifting state, and through it we hope Jarman’s ideas continue to be explored and brought to new audiences.

The Derek Jarman Garden was commissioned by Bold Tendencies as part of the programme curated by Joe Balfour with Greta Hewison in 2013. It was imagined by Keith Collins (1966 - 2018), long-time companion of Derek Jarman and keeper of the Dungeness legacy, with the critical guidance and support of David Gothard.

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Sophie Collins and Sam Riviere
FLOURISHED, 2016

Warning: N/A

FLOURISHED is a series of 10 mirror panels mounted on a concrete wall. They are each engraved with fragments of poetry in a variety of typefaces and formats.

Featuring 10 engraved mirrored panels mounted as a fractured mosaic on the car park wall, *FLOURISHED* uses a series of fragmented and cryptic notes to pose the question: 'what does it mean to be remembered?'

The work is inspired by the ancient Greek poet, Sappho, considered one of the greatest lyric poets. Having written 10,000 lines of poetry in her lifetime, only 650 survive today and nearly all interpretations of her work have since been coloured by speculations on her sexuality and muddled by a long history of imitations, translations and alterations.

Adopting these tensions within a contemporary context, *FLOURISHED* speaks to the pliable and enduring notion of memory. It is an attempt to write fragments of a surviving poem as part of an imaginary legacy, presenting the cycle of what it means to be remembered, and what is lost.

Sophie Collins (b. 1989, The Netherlands) lives and works in Glasgow.

Safeguarding Policy

Bold Tendencies acknowledges the duty of care to safeguard and promote the welfare of children and adults at risk and is committed to ensuring safeguarding practice reflects statutory responsibilities, government guidance and complies with best practice requirements.

The policy recognises that the welfare and interests of children and adults at risk are paramount in all circumstances. It aims to ensure that regardless of age, ability or disability, gender reassignment, race, religion

or belief, sex or sexual orientation, socio-economic background, all children and adults at risk:

● have a positive and enjoyable experience of the arts at Bold Tendencies in a safe and aware environment

● are protected from abuse whilst participating in our workshops or when watching events as part of our audience

Bold Tendencies acknowledges that some children and adults, including disabled children or those from ethnic minority communities, can be particularly vulnerable to abuse and we accept the responsibility to take reasonable and appropriate steps to ensure their welfare. As part of our safeguarding policy Bold Tendencies will:

● promote and prioritise the safety and wellbeing of children and adults at risk

● ensure everyone understands their safeguarding roles and responsibilities and is provided with appropriate learning opportunities to be able to recognise, identify and respond to signs of abuse, neglect and other safeguarding concerns

● ensure appropriate action is taken in the event of incidents/concerns of abuse and support provided to the individual(s) who raise or disclose the concern

● ensure that confidential, detailed and accurate records of all safeguarding concerns are maintained and securely stored

● prevent the employment/deployment of unsuitable individuals

● ensure robust safeguarding arrangements and procedures are in operation

● ensure we report all allegations to the relevant authorities
The policy and related procedures will be widely promoted and are mandatory for everyone involved in Bold Tendencies. Failure to comply with the policy and procedures will be addressed and may ultimately result in dismissal/exclusion from the organisation.