

# HAYWARD GALLERY

---

## Press Release

**Date:** Thursday 21 March 2024

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

Images are available to download [here](#)

This press release is available in a variety of accessible formats. Please email [press@southbankcentre.co.uk](mailto:press@southbankcentre.co.uk)

## Artistic provocateur and trailblazer Linder to present first London retrospective in 2025



IMAGE CREDITS IN NOTES TO EDITORS

The Hayward Gallery will present the first London retrospective of acclaimed British artist Linder (b. 1954, Liverpool, UK) from 11 February to 5 May 2025. This solo exhibition will offer an illuminating overview of the past 50 years of this iconic artist's career, exploring the full range of Linder's thought-provoking work, and underscoring the experimental and feminist impulses of her practice. This exhibition will display a selection of Linder's trailblazing photomontages as well as previously unseen works and new commissions.

Linder first gained prominence in the late 1970s, emerging as a prominent figure within the dynamic landscapes of punk and post-punk music. While she made significant contributions across various artistic media, she gained widespread recognition for her groundbreaking album covers for the punk band Buzzcocks and the album covers of Linder's post-punk band *Ludus*.

Linder's distinct style is characterised by ingeniously blending mundane or everyday imagery sourced from fashion and lifestyle magazines with provocative visuals from the realm of pornography. Linder's photomontage on the cover of Buzzcocks' single 'Orgasm Addict' in 1977, instantly became an iconic image of the punk scene.

Following her punk period, Linder went on to become an internationally recognised artist renowned for her multifaceted practice. Linder's journey has been one of relentless exploration, venturing into realms as varied as fashion, music, performance, perfume, textiles, and film. At the heart of her explorations lies a profound engagement with the poetics of protest, where artistic inquiry intertwines seamlessly with cultural critique.

Throughout her career, Linder has used photomontage as a potent instrument for dissecting and reshaping the portrayal and commercialisation of gender norms and sexual identity. Drawing from source materials extracted from magazines of the late twentieth century, she exposes the weighty stereotypes imposed on both ends of the gender spectrum: automobiles, DIY culture, and pornography for men; fashion and domesticity for women. In addition to using found images from magazines, Linder has also used photographs of herself taking on various feminine personae such as 'SheShe,' from 1981 which are satirically staged. These photographs navigate concepts of personal invention and the performative dimensions of identity.

Beyond the raw and abrasive energy of the DIY punk aesthetic, Linder's artistic vision is informed by a rich tapestry of influences spanning religious art, surrealism, mysticism, and the ever-evolving landscape of social media. She often cites figures from art history such as Aubrey Beardsley, Ithell Colquhoun, Richard Hamilton, and Sister Corita Kent as key sources of inspiration. Invoking the original essence of glamour— a captivating fusion of enchantment and magic – Linder deftly scrambles the grammar of glamour to deliver a feminist critique. Through her work, she effectively articulates feminist protest while audaciously challenging traditional cultural conventions.

A publication will accompany this exhibition and the show is also set to tour in 2025.

This exhibition is curated by Chief Curator, Rachel Thomas with Associate Curator, Gilly Fox, Assistant Curator Katie Guggenheim and Curatorial Assistant Charlotte Dos Santos.

This exhibition will be presented alongside ***Mickalene Thomas: All About Love***. Please find more information on this [here](#).

**Linder** says: *"I'm thrilled to share a lifetime's work at the Hayward Gallery. Its Brutalist architecture is the perfect foil for the delicacy of the print ephemera I've worked with for over half a century. The cuts made by my blades and scissors are perpetually liberating. Each restores agency across print and page. The found images in my work are often quite fragile*

*both materially and conceptually, it doesn't take much then to hijack them and to take them somewhere far more surreal."*

**Mark Ball, Artistic Director at the Southbank Centre**, says: *"The Southbank Centre is an engine of creativity and we're known for celebrating boundary-breaking artists through our long history of producing new exhibitions in the Hayward Gallery that introduce today's audiences to incredible, influential work. We are delighted to present the first London retrospective of Linder, whose work has radically shaped how we explore and understand themes of identity, feminism and punk aesthetic today."*

**Rachel Thomas, Chief Curator at the Hayward Gallery**, says: *"For 50 years, Linder has been one of the great maverick artists of the British scene, transforming the poetics of punk design into works of art that provocatively redefine the female image. Linder's iconic photomontage works invite a reevaluation of conventional narratives, intricately weaving together threads of feminism and mysticism to propose new paradigms for the future."*

**Ralph Rugoff, Director of the Hayward Gallery**, says: *"Linder's work is as arresting and compelling today as it was half a century ago. In pairing her exhibition with Mickalene Thomas: All About Love, the Hayward Gallery is dedicating this season to two masters of contemporary collage and the provocative, multi-leveled thinking it makes possible."*

## NOTES TO EDITORS

### Image Credits (top to bottom)

- Linder at the Hayward Gallery. Photo: Hazel Gaskin. Sweater dress: Ashish. Make-up: Kristina Ralph Andrews. Courtesy of the artist and Hayward Gallery.
- Linder, *Untitled*, 1979. © Linder Sterling.
- *Untitled*, Linder, 1976. Tate, purchased 2007. © Linder. Photo: Tate

### About Linder

Linder was born in Liverpool in 1954, and lives and works in London. A retrospective of her work, *Femme/Objet*, was organised in 2013 by the Musée d'Art Moderne de la Ville de Paris, later travelling to the Kestner Gesellschaft, Hanover. Her first institutional survey in the UK, *Linderism*, was mounted in 2020 at Kettle's Yard, Cambridge, later travelling to the Hatton Gallery, Newcastle upon Tyne. Linder has presented recent solo exhibitions at Andréhn-Schiptjenko, Paris (2023); Blum, Los Angeles (2022); Modern Art, London (2019); Glasgow Women's Library (2018); Nottingham Contemporary (2018); Chatsworth House, Derbyshire (2018); The Hepworth Wakefield (2013); and Tate St Ives (2013). She has participated in recent two-person and group exhibitions at dépendance, Brussels (2022); Tate Liverpool (2021); the Royal Academy, London (2020); Camden Art Centre, London (2020); the Scottish National Gallery of Modern Art, Edinburgh (2019); and Kunsthall Charlottenborg, Copenhagen (2019). In 2017, she was awarded the Paul Hamlyn Foundation Award. Linder's works are held in collections including the Arts Council Collection, London; the DESTE Foundation for Contemporary Art, Athens; the Irish Museum of Modern Art, Dublin; Museum of Modern Art, New York; and Tate, London.

### About the Hayward Gallery

The Hayward Gallery, part of the Southbank Centre, has a long history of presenting work by the world's most adventurous and innovative artists including major solo shows by both emerging and established artists and dynamic group exhibitions. They include those by Bridget Riley, Bruce

Nauman, Anish Kapoor, Lee Bul, Andreas Gursky, Tracey Emin, Jeremy Deller, Kader Attia and Matthew Barney, as well as influential group exhibitions such as *Africa Remix*, *Light Show*, *Psycho Buildings* and *Space Shifters*. Opened by Queen Elizabeth II in July 1968, the gallery is one of the few remaining buildings of its style. The Brutalist building was designed by a group of young architects, including Dennis Crompton, Warren Chalk and Ron Herron and is named after Sir Isaac Hayward, a former leader of the London County Council.

### **About the Southbank Centre**

The Southbank Centre is the UK's largest multi-arts centre and engages the most diverse audiences of any performing arts organisation in the UK. Our biggest venue, the Royal Festival Hall (2,700 seats) is the lasting legacy of the 1951 Festival of Britain and the ambition and values of that project – that arts, ideas, innovation and culture can heal communities and should be available and accessible to everyone – are still our guiding principles today. The Southbank Centre is uniquely able to offer a wide-ranging, inclusive and world-class artistic programme spanning contemporary visual arts, music, dance, performance, literature, comedy and spoken word across the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, the Hayward Gallery and our free spaces. We are also home to the National Poetry Library, the National Academy for Social Prescribing (NASP) and six resident orchestras (Aurora Orchestra, Chineke! Orchestra, London Philharmonic Orchestra, London Sinfonietta, Orchestra of the Age of Enlightenment and Philharmonia Orchestra).

[www.southbankcentre.co.uk](http://www.southbankcentre.co.uk)



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



# **SOUTHBANK CENTRE**

---