

SOUTHBANK CENTRE



© Helena Adalsteinsdottir

In the Black Fantastic

PREPARATION STORY

29 JUNE – 18 SEPTEMBER 2022

**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 exhibitions. In this handout, you can find pictures of the route through the exhibitions and information about what you will experience along the way.

For our Relaxed Hours events on Thursday 28 July 2022, 11am – 3pm, and Wednesday 7 September 2022, 11am – 1pm, we are making small changes to help our visitors who require a more relaxed environment, including lowering the volume of the audio soundtrack to the videos, turning up the lights where possible and reducing the number of visitors in the galleries for these hours. 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. You may be asked to wait outside until your time slot begins.

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 commission 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. You can safely walk between the two figures without getting wet, but you may get a few drops of water on you.



Thinking Fountain, the second bronze figure, has a fountain of water coming upwards from its neck, before falling back down its bronze body.

Please note: if the weather is windy, the fountains are switched off.

Peacock, one of the two bronze sculptures, emits a jet of water from the hips, suggesting a peacock fanning its plumage. At intervals a cascade of water falls from the overhead concrete walkway and deluges the sculpture.



The Hop by Jyll Bradley is an outdoor interactive commission, linking the urban landscape of the Southbank Centre to the hop gardens of Kent. It is a public pavilion almost four metres high and you are welcome to walk through it. When the sun shines through the yellow, green and blue plexiglass, it creates brilliant light reflections and striking shadows on the walls of the Hayward Gallery.



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.

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 again. The lift has a recorded female voice who says things such as 'doors closing' and 'going up'. This is a large lift that can fit many people inside. It has silver-coloured walls and a black carpet.



Seating

There are benches 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.

If you need a quiet space you are welcome to use the Dan Graham Waterloo Sunset Pavilion next to the Hayward Gallery Cafe. This is an ellipse-shaped glass pavilion with views over Waterloo Bridge.



The Hayward Gallery Cafe is open Wednesday, 11am – 9pm; Thursday – Saturday, 11am – 7pm; and Sundays, 11am – 6pm. The Cafe stops serving 30 minutes before closing.

Other options for a quiet space include the Hayward Gallery Cafe tables outside the Hayward Gallery Foyer entrance, and the tables and chairs behind the Queen Elizabeth Hall, overlooking the River Thames.

[photos of cafe and Dan Graham Pavilion]



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, most have barriers around them, but some have floor tape instead. This means that you shouldn't step over this line.

The exhibition uses arrows to direct you and barriers to show you how close you can get to the artwork.

There are no barriers around the framed artwork on the walls. Although you can look closely, please do not touch them.

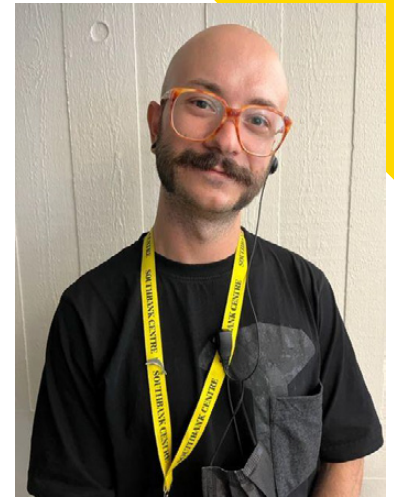
[photo showing ITBF barriers and floor tape]



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 Security Officer at the entrance will ask to see your e-ticket and check the time you have booked.



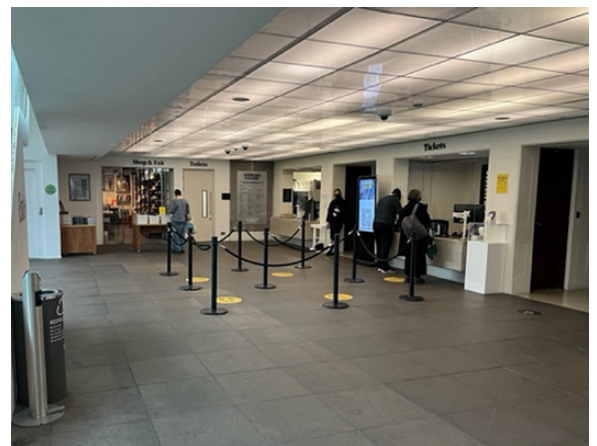
You will be directed to the Visitor Assistant standing by the entrance to the exhibition who will scan your e-ticket, tell you about the rules of the Hayward Gallery and give you an exhibition guide.

The Security Officer will direct you to the Ticket Office if you need to buy a ticket.

There are toilets in the Hayward Gallery Foyer if you wish to use the facilities before you see the exhibition.

When you are ready to enter the exhibition, you will move towards the entrance, to the left of the Ticket Office.

There are several hand sanitiser dispensers in the Hayward Gallery Foyer. Step on the pedal of the tall silver dispenser and hold your hand near the pump at the top, which will dispense some sanitiser in your hand.



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. 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 your visit or use it on the day you come to the Hayward Gallery.

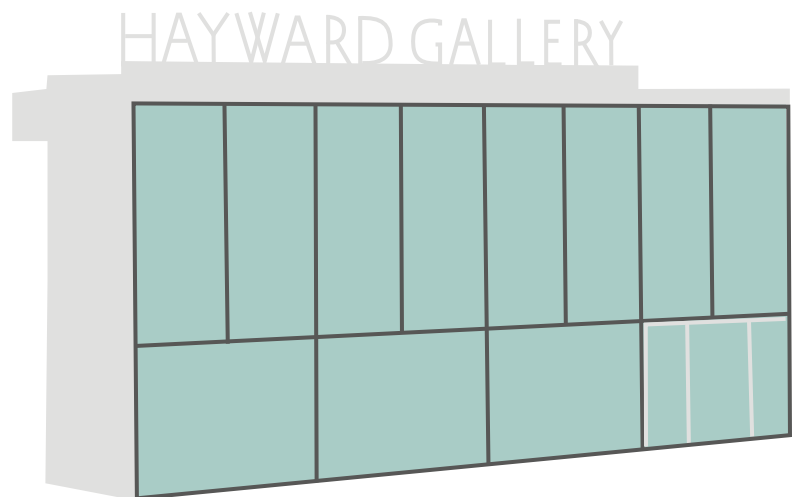
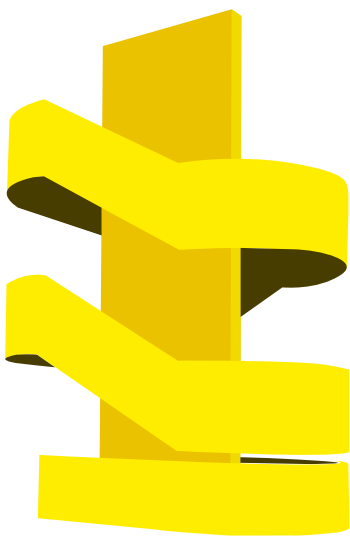
You can still enjoy the exhibition without using the app. There are wall texts on the gallery walls describing the artwork, or a large-print handout if you prefer.

Touch materials

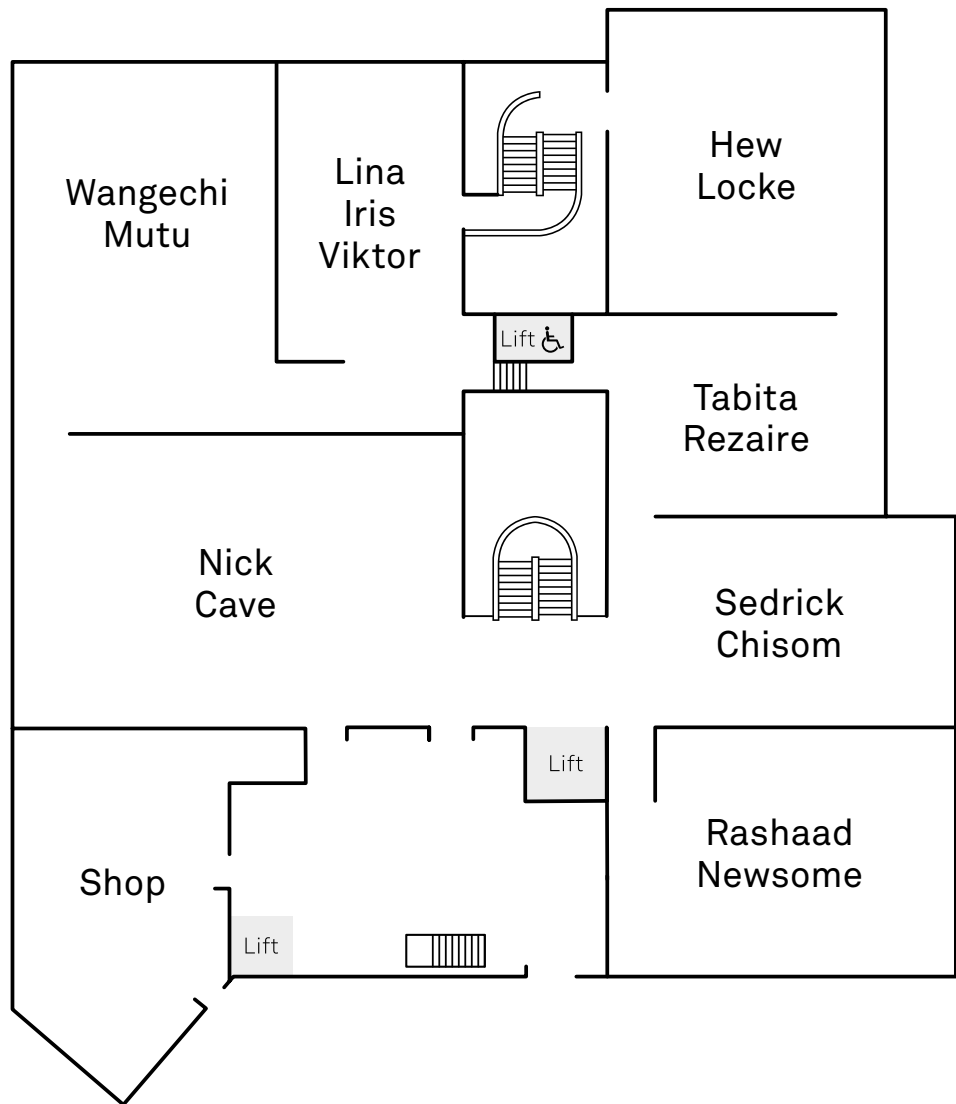
In every room there are samples of materials similar to those used to make the artworks in the exhibition.



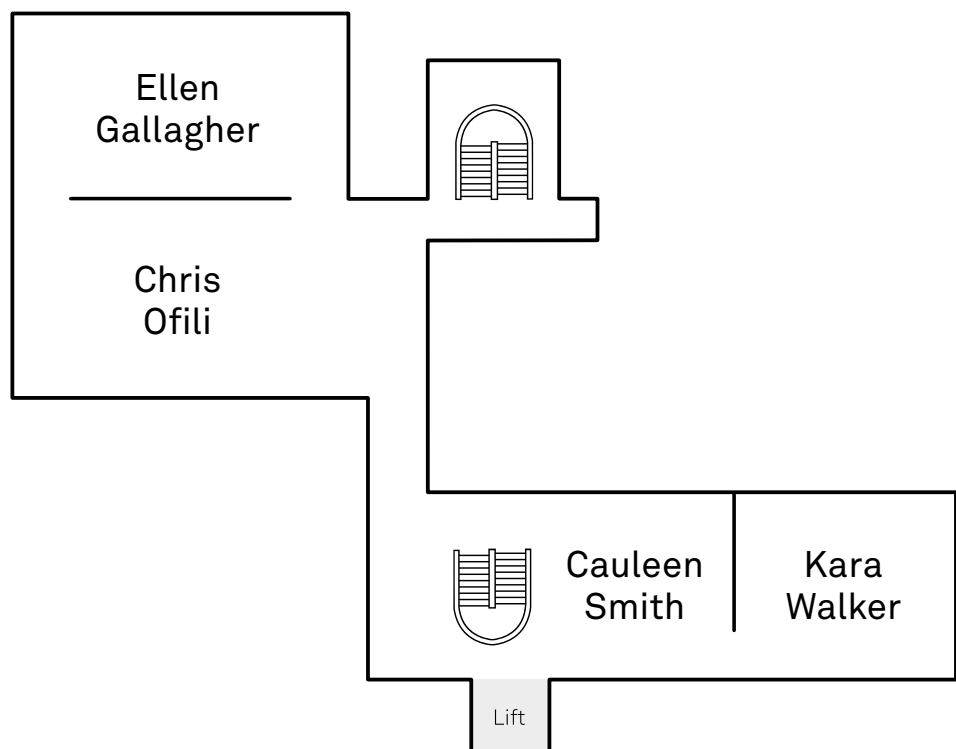
Please note that *In The Black Fantastic* has an age recommendation of 16+ as it includes nudity, images of violence, flashing lights and adult language.



Lower Galleries



Upper Galleries



In The Black Fantastic

This is an exhibition of 11 contemporary artists from the African diaspora, who draw on science fiction, myth and Afrofuturism to question our knowledge of the world. The exhibition includes video, painting, photography, sculpture, collage, wallpaper and costume design.

The exhibition is located on two floors, the Lower Galleries and Upper Galleries. There are seven rooms to explore in the Lower Galleries and four rooms 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.

The exhibition includes nudity, video lyrics with adult language, flashing lights and one video installation containing racially violent imagery that viewers may find distressing.

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: Nick Cave

As you enter the Lower Galleries, you are now in Room 1. This room has free-standing sculptures and artwork hanging on the walls and from the ceiling.

Chain Reaction is an installation that hangs down from the ceiling in the middle of the room. You can see casts of the artist's own arm, with hands at both ends. The resin hands are connected as if they are offering a helping hand to one another.

One wall has a brightly coloured and highly patterned matt vinyl wallpaper, called *Wallwork*. If you look closely, you can see birds, flowers, buttons and sequins – many of the things the artist uses in his *Soundsuits*. There are four *Soundsuits* in Room 1.



These are colourful costumes that would cover the wearer's face and body if performers put them on. In this exhibition we only have the costumes and there is nobody actually wearing them.

There is one introductory text panel on the wall and captions near to individual artworks. If you find the wall text too small to read, you can take a paper copy of large-print captions from the white box on the wall.

Go up the ramp when you are ready to move to the next room.



Room 2: Wangechi Mutu

There are two free-standing sculptures, a video installation and framed artwork on the walls here.

The walls are painted in a warm brown earth colour. The lighting levels are low so you can see the video animation clearly. There are spotlights on the artwork which cause shadows on the walls and the shiny tiled floor of the gallery.

The video animation, *The End of eating Everything*, is 8 minutes and 10 seconds long. You can sit on the black stools in front of the screen.

The soundtrack features the sounds of a flock of birds cawing, breaking glass, a low howling sound and industrial whirring noises.

The magical creature has thick black dreadlocks, which move like tentacles, and a massive body made up of waving arms and machine parts which emits polluting clouds into the air. She cannot resist eating the flock of birds when she encounters them and she eventually implodes in a cloud of smoke.



There are two papier-mâché sculptures: *The Backoff Dance* and *Sentinel V*. Both are made from natural materials like horn, soil, stone and shells. The faces of these sculptures look like animals. The artist thinks of these sculptures as guardians, who are looking after us and the gallery.



Room 3: Lina Iris Viktor

The next room has dark red walls and low-level lighting with spotlights on the individual pieces which cause shadows on the shiny tiled floor.

There are three free-standing sculptures made of black volcanic rock with shiny bronze shapes on top. There are brightly coloured framed artworks on the walls. The artist likes to use red, blue, gold, white and black colours.



When you are ready to move on, go down the steps of the concrete staircase to Room 5. You can also use the platform lift if you need step-free access. Just 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 4: Hew Locke

As you enter this room, you can see *The Ambassadors*, statues of four horse riders dressed in detailed outfits. They look like they are in a parade and are marching towards you. The lighting levels are low and there are spotlights on the artwork, which cause shadows on the wooden floor.

The walls are covered with black and white photographs of traditional Guyanese houses, some of which are old and decaying.



There is a series of brightly coloured framed photographs on the wall called *How Do You Want Me?* The artist appears dressed up as a variety of different figures, some holding guns.

From a distance the photographs look very grand. When you look closely you can see the materials used, like fake gold, beads, plastic dolls and flowers.

When you are ready to move on, go through the black curtain into Room 5.

Room 5: Tabita Rezaire

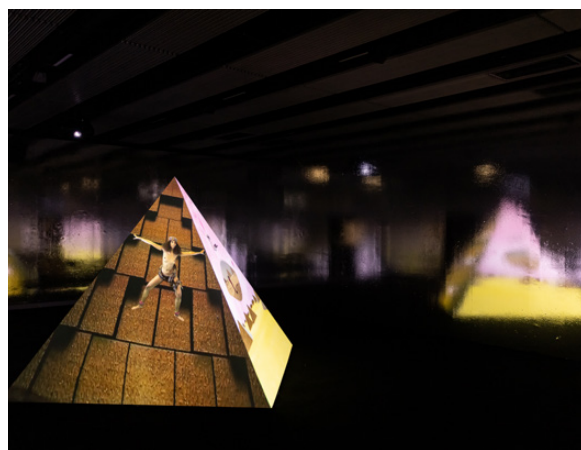


Please note that the artwork in this room includes nudity and images of a snake.

When you enter this room through the black curtains, the space is very dark and there is a large pyramid sculpture in the middle. The carpet is black and the walls are covered in a shiny silver material which reflect the images projected on the pyramid. The film *Ultra Wet – Recapitulation* is projected onto the four sides of the pyramid and lasts 11 minutes and 18 seconds. You are welcome to sit on the carpet and watch the entire film.

The soundtrack includes dialogue from seven different speakers (some with an echo), a lion roaring and space-like electronic sounds. Laminated copies of the audio transcript are available in this room if you would like to read the script. You can find them in the box on the wall near the entrance to Room 5.

When you are ready to move on, go through the black curtains located on the opposite wall to where you came in.



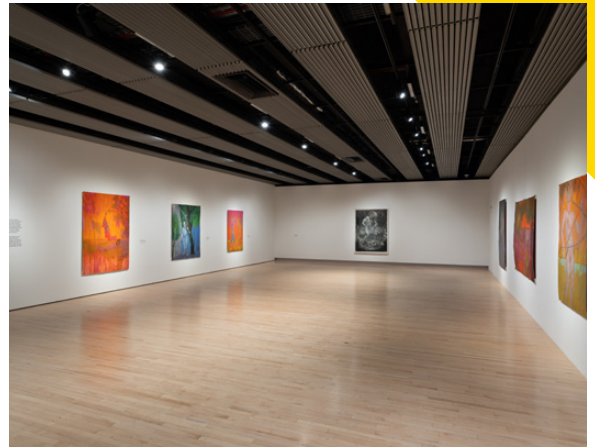
Room 6: Sedrick Chisom

The lighting in Room 6 is much brighter than in Room 5. There are spotlights on each of the artworks on the walls.

The artist uses spray paint in three of these works and the colours are very bright and vivid. There are two works in charcoal which make the figures appear like ghosts.

Look at the titles of the artworks, as they are much longer than most titles and tell a story.

When you are ready to move to the next space, go through the double set of black curtains into Room 7.



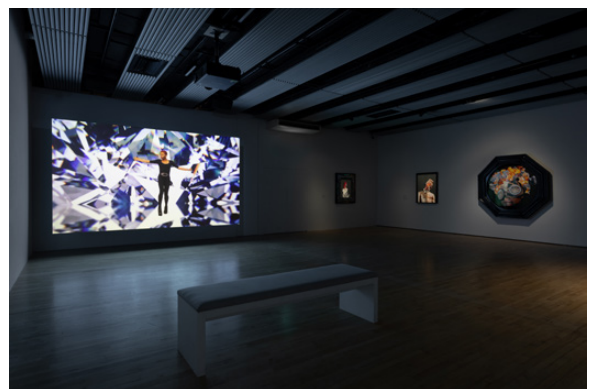
Room 7: Rashaad Newsome

Please note that the lyrics for the soundtrack of this video installation contain adult language.

There are laminated transcripts of the audio available for you to read if you wish. You can find them in the box on the wall at the entrance to Room 7.

The lighting levels here are low so you can see the video, *Build or Destroy*, clearly. The video lasts 5 minutes and 31 seconds and there is a bench for you to sit down, if you wish. The soundtrack to the video is a catchy dance song with the artist rapping over the top. The CGI character in the video vogues and dances along to the music. In the background, fire destroys a fictional cityscape.

There are framed photo collages on the walls. Spotlights on the artwork cause shadows on the walls and wooden floor of the gallery. The frames are made of mahogany and resin and painted with special paint, which sparkles in different colours when light is shone on it.



Ansista is a sculpture of a person wearing a mask and in a dance pose, on top of a patterned black wooden stand, which looks like a collage. There are images of open mouths showing teeth with silver-coloured braces.



When you are ready to move on, exit the same way you entered, through the double set of black curtains.

Notice the location on your left of the lift that takes you to the Upper Galleries and the rest of the exhibition. You can use the lift or there are 50 steps.

Room 8: Cauleen Smith

Epistrophy is an installation with objects on a circular table being filmed by four CCTV cameras. The objects are shown via projections on top of video footage of landscapes. These are shown on three of the walls in this room.



The soundtrack to this installation is very quiet, with sounds of nature, like running water and birds cawing.

The wires and cables are deliberately visible and arranged in a messy style. The projections have bright colours and all of the objects scattered across the table are quite ordinary, but each is important to the artist. There are small wooden, bronze and plastic figures, a mirror, plants and books. There is also a stuffed black raven, which the artist calls Madeleine.



On the other side of the room, there are ten framed watercolour paintings by Cauleen Smith. These paintings are part of a series called the *BLK FMNNST* Loaner Library and present the covers of books that the artist has enjoyed reading.



When you are ready to move to the next room, go through the open doorway in the corner of Room 8 and along the short corridor.

Room 9: Kara Walker

Please note that the artwork in this room includes images of racial violence, which you may find upsetting, and flashing lights. There is signage on the wall before you enter the corridor, so you do not have to see this video if you would prefer not to. Speak to the Visitor Assistant if you need any help.

Prince McVeigh and the Turner Blasphemies is a video animation that uses cut-paper silhouettes [shadow puppetry]. The film length is 12 minutes and 6 seconds and there are several benches for you to sit on if you wish. The carpet is black and the lighting levels are low so that you can see the film clearly.

The film's musical score mixes different genres of American music including marching band, ragtime, rock, funk and soul.

When you are ready to move to the next room, retrace your steps down the short corridor and exit into the Cauleen Smith room. Move towards the watercolour framed paintings opposite you and then continue down the corridor on your right.

Room 10: Chris Ofili

There are three oil paintings and one bronze sculpture in this room. There are spotlights on the paintings which cause shadows on the shiny tiled floor. Half of the sculpture has been highly polished and so is a shiny gold colour, and the other half of the sculpture is black.

When you are ready for the final room, walk either side of the short wall which divides the gallery into two smaller spaces.



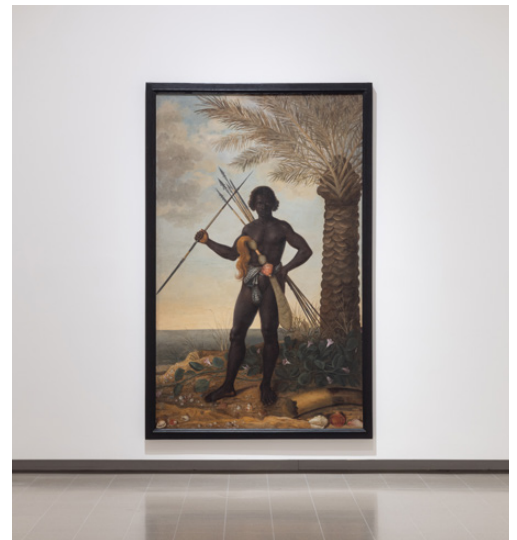
Room 11: Ellen Gallagher

This room has seven artworks on the walls by Ellen Gallagher, and she has also chosen to present a 17th-century historic painting by Albert Eckhout.

The three oil paintings called *Ecstatic Draught* of Fishes and the three watercolours on the wall opposite called *Watery Ecstatic* all imagine an underwater world. The artist uses silver-coloured palladium leaf in the oil paintings to represent the people who live underwater.



The oil painting by Albert Eckhout is called *Portrait of the African male* and was painted in 1641. The artist had instructions to document the people, plants and animals of the new Dutch colony in Brazil, but this is more like a work of fantasy. The vegetation in the picture is not native to Brazil and there are no elephants in Brazil (see the tusk on the floor). The image of the person in the painting also does not look real. It is probably an image the artist thought people in the West would want to see, rather than reality.



To exit the *In The Black Fantastic* exhibition, either walk down the front staircase or take the lift down to the Lower Galleries.

At the bottom of the staircase, the exit doors lead from the gallery to the Hayward Gallery Foyer. If you take the lift down to the Lower Galleries, turn to your left and you can see the exit doors. Push the door to go back into the Foyer and exit through the Hayward Gallery Shop.

After your visit

We hope you enjoyed our *In The Black Fantastic* 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