

SOUTHBANK CENTRE

Press Release

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Hayward Gallery and Hayward Gallery Touring 2025 Visual Arts Programme

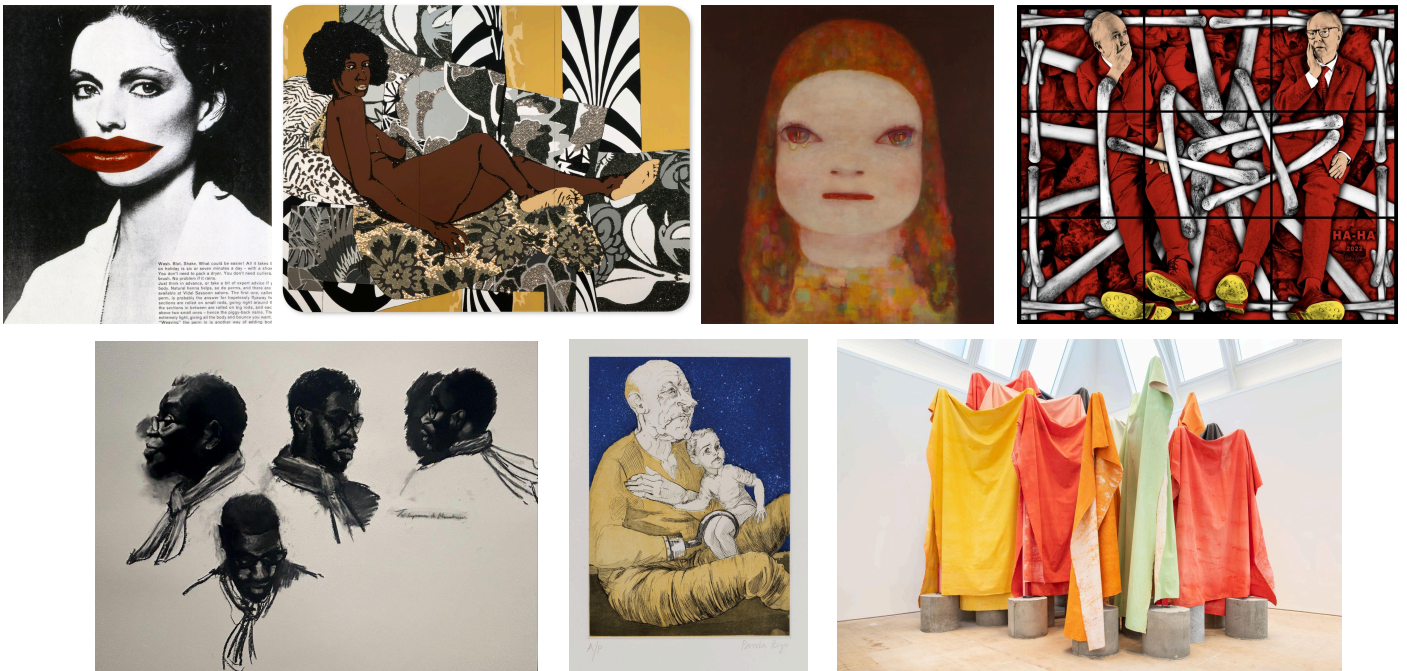


IMAGE CREDITS IN NOTES TO EDITORS

The **Hayward Gallery** has announced a bold new programme of solo exhibitions for 2025 from some of the most exciting, boundary-pushing and dynamic contemporary artists working today.

In February 2025, **Linder** and **Mickalene Thomas**, two masters of collage redefining the female image, will take over the Hayward Gallery with two landmark survey shows. These will be followed in June by the first UK exhibition to survey the career of renowned artist **Yoshitomo Nara**, whose iconic paintings and sculptures of solitary figures conjure deeply felt emotional states, ranging from alienation to transcendence. To conclude the year, legendary artists **Gilbert & George** will present their biggest show at the Hayward Gallery to date focusing on their monumental pictures from this millennium.

Mark Ball, Artistic Director at the Southbank Centre, says: “This year of exhibitions at the Hayward Gallery showcase an extraordinary range of international perspectives alongside beloved icons of British art. From the legacies of British punk to the influence of Japanese Kawaii the year ahead is united by artists

whose work shows a fearless, often deeply political commitment to representation but always with a darkly subversive sense of humour. It's a perfect complement to the Southbank Centre's ongoing commitment, as the nation's engine of creativity, to showcasing new ideas, practices and global voices."

Ralph Rugoff, Director of the Hayward Gallery, says: *"We are delighted to be presenting landmark exhibitions for artists who have continually pushed the boundaries of what a photograph, painting or sculpture can represent. 2025 is going to be one of the Hayward Gallery's most adventurous and compelling years yet. As always, our exhibitions reflect Southbank Centre's commitment to presenting a diverse programme that sparks new thinking and gives audiences a truly unique and enriching artistic experience."*

The UK's largest contemporary art organisation producing touring exhibitions, **Hayward Gallery Touring** will also present a dynamic and pioneering range of exhibitions launching and touring across the UK in 2025. Hayward Gallery Touring is the UK's largest contemporary art organisation producing touring exhibitions, which are seen by up to half a million people in over 45 cities and towns each year.

Lynette Yiadom-Boakye, one of the most important figurative painters working today, will curate an exhibition of works instrumental to how she sees and thinks about the world, uniting significant voices at work today with figures from art history who work across painting, drawing, film and photography. Hayward Gallery Touring will also tour two landmark exhibitions launching in late 2024, namely ***Paula Rego: Visions of English Literature*** and ***Material Worlds: Contemporary Artists and Textiles***.

Two critically-acclaimed exhibitions from Hayward Gallery Touring will continue to tour across the country next year. ***Acts of Creation: On Art and Motherhood***, curated by Hettie Judah, will open at Millennium Gallery, Sheffield, before moving onto Dundee Contemporary Arts next spring. ***After the End of History: British Working Class Photography 1989 - 2024***, curated by Johny Pitts, will be shown at the Bonington Gallery, Nottingham, until later this year before moving onto Stills Gallery, Edinburgh.

Brian Cass, Senior Curator of Hayward Gallery Touring, says: *"Hayward Gallery Touring's programme for 2025 offers an eclectic and exciting mix of major exhibitions that we hope will inspire audiences all across the UK. In their own way, each of these exhibitions open up new ways of seeing and thinking around art. Featuring pioneering artists who have produced some of the most exciting work of our time, and compelling group exhibitions that challenge traditional narratives and reimagine the world around us, we are excited to present a rich and dynamic programme with our exhibition partners."*

Full information on the Hayward Gallery's solo exhibitions can be found on pages 3-6, followed by Hayward Gallery Touring's exhibitions from pages 7-11.

Linder: Danger Came Smiling
Hayward Gallery: 11 February – 5 May 2025



The Hayward Gallery will present the first London retrospective of acclaimed British artist Linder from 11 February to 5 May 2025. Offering an illuminating overview of this iconic artist's 50 year-long career, the exhibition will include a selection of Linder's trailblazing photomontages and explore the full range of her artistic practice, underscoring the experimental and feminist impulses of her thought-provoking work.

Danger Came Smiling will present the full trajectory of Linder's artistic production, from the early work that grew from her involvement in the punk scene of 1970s Manchester to new works that have never been shown before. Linder's distinct visual language is characterised by a playful irreverence, in which mundane imagery sourced from lifestyle magazines is blended with provocative visuals from the realm of pornography in order to examine our shifting attitudes to aspirational lifestyles, sex, food and fashion.

Linder first achieved prominence in the 1970s, within the dynamic landscape of punk and post-punk music, gaining widespread recognition with her band, Ludus, and for her groundbreaking album covers. Her photomontage for the cover of *Buzzcocks'* 1977 single 'Orgasm Addict' endures as one of the emblematic images of the British punk scene. Five decades later, Linder is 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. Beyond the raw and abrasive energy of the DIY punk aesthetic, her artistic vision is informed by a rich tapestry of influences spanning religious art, surrealism, mysticism, and the shifting landscape of social media. The artist's work is animated by her biting and sometimes outrageous sense of humour.

Linder has used photomontage throughout her career. Working with a medical grade scalpel she draws on the violent and creative power of cutting to dissect, reshape and comically deflate the commercial representation of gender norms and sexual identities. Often drawing on images of the body, Linder exposes the weighty stereotypes imposed on both ends of the gender spectrum and their evolution over time. Invoking the original essence of glamour— a powerful fusion of enchantment and magic – Linder's work delivers a humorous and cutting feminist critique. At the heart of her artistic practice lies a profound engagement with the poetics of protest, in which artistic inquiry intertwines seamlessly with radical thinking.

An adapted version of *Linder: Danger Came Smiling* will be curated by Hayward Gallery Touring and will tour nationally to Inverleith House, Royal Botanic Gardens, Edinburgh; Glynn Vivian Art Gallery, Swansea, and more.

Please read the **full press release on *Linder: Danger Came Smiling* [here](#).**

Mickalene Thomas: All About Love
Hayward Gallery: 11 February – 5 May 2024



The Hayward Gallery will present ***Mickalene Thomas: All About Love*** as the pioneering artist's first solo presentation in a UK public art gallery from 11 February to 5 May 2025. Thomas is a trailblazer of portraiture and collage, widely renowned for her large-scale paintings of Black women posed against boldly patterned backgrounds embellished with rhinestones. As an artist who fearlessly transcends creative boundaries, her artworks have also adorned album covers (Solange's EP *True*, 2013) and emblazoned fashion runways (Dior, 2023).

Thomas has redefined beauty and identity through her vibrant and dynamic compositions. Her work, characterised by a unique blend of colour, pattern, and subject matter, challenges societal norms and provides a powerful counter-narrative to mainstream depictions of beauty and identity. The exhibition's title, *All About Love*, reflects the artist's expansive and empowering definition of the term love - encompassing family love, self-love and romantic love. On this, Thomas says: 'my gaze is the gaze of a Black woman unapologetically loving other Black women'. Throughout her work, Thomas draws on the tenets of Black feminist theory in writing by authors and academics such as Kimberlé Crenshaw, Patricia Collins and bell hooks, to whose internationally acclaimed 2000 book *All About Love: New Visions* the exhibition title pays homage.

Thomas creates celebratory and affirming images of Black women, whilst critically examining the history of Black and female representation within the Western art canon. The exhibition will show how Thomas has redefined contemporary portraiture, using pattern, colour and glittering ornamentation to imbue her sitters with beauty, glamour and style. In this way, *All About Love* will expand audiences' understanding of what turns a portrait into a vivid, profound and powerful work of art.

All About Love will showcase Thomas's extensive practice across painting, collage, print, photography, video and immersive installations. Visitors will be introduced to Thomas's unique visual language developed in work across the last two decades. They will experience her myriad influences, ranging from 19th-century European 'masters' like Courbet, Ingres, Manet and Monet, to the fashion and interior design of 1970s America to present day social political events.

Please read the **full press release on *Mickalene Thomas: All About Love*** [here](#).

Yoshitomo Nara
Hayward Gallery: 10 June - 31 August 2025



IMAGE CREDITS IN NOTES TO EDITORS

The Hayward Gallery will present the first UK solo exhibition at a public institution by the Japanese artist Yoshitomo Nara, which also marks the first major European retrospective spanning four decades of the artist's work. This engaging and thought-provoking exhibition will give audiences a unique opportunity to immerse themselves in the personal and creative world of this internationally acclaimed artist.

Organised thematically, this exhibition will provide a comprehensive overview of the evolution and breadth of Nara's artistic expression. It will convey Nara's singular aesthetic drawn from his formative experiences in Japan and his time in Germany, as well as his ongoing environmental and societal concerns, which are deeply rooted in nature and the communities of Japan's northern Tōhoku region, where he grew up. Memories as a continuous flow runs through Nara's work. This is in parallel with the inspiration he takes from popular music, which he has been listening to since childhood — folk songs by American singer-songwriters featuring anti-war messages, melancholic blues and, later, glam rock, punk and new wave.

Nara primarily identifies as a painter while working across a wide range of mediums, such as drawing, collage, sculpture, installation and materials including found objects, cardboard, wood, plaster, textile, ceramic and fibreglass. He is widely known for his bold images of children with large heads and wide eyes that challenge the viewers with their direct gaze and defiant stance. These captivating yet ominous characters are part of a wider visual vocabulary established by Nara to explore and communicate themes of home, isolation, resilience, belonging, regeneration, hope and freedom.

The Hayward Gallery presentation will be an expanded version of the touring exhibition from the Guggenheim Museum Bilbao, and Museum Frieder Burda, Baden-Baden. It will feature a group of Nara's most recent paintings, including several that he plans to produce next year.

Born in 1959 in Hirosaki, Aomori prefecture, Japan, Nara graduated from Aichi Prefectural University of the Arts in 1987. He moved to Germany in 1988 and enrolled at the Kunstakademie Düsseldorf, where he studied under A. R. Penck. Nara moved to Cologne in 1994 and returned to Japan in 2000. Since the mid-1990s, Nara has exhibited throughout Japan and internationally, in museums and galleries in the UK, Europe, the United States, Korea, China and Australia.

Yoshitomo Nara is curated by Hayward Gallery Senior Curator, Yung Ma, with Assistant Curator, Katie Guggenheim, and Curatorial Assistant, Charlotte dos Santos.

The exhibition is co-organised by the Guggenheim Museum Bilbao, the Museum Frieder Burda, Baden-Baden, and the Hayward Gallery.

Gilbert & George: 21ST CENTURY PICTURES
Hayward Gallery: 7 October 2025 – 4 January 2026

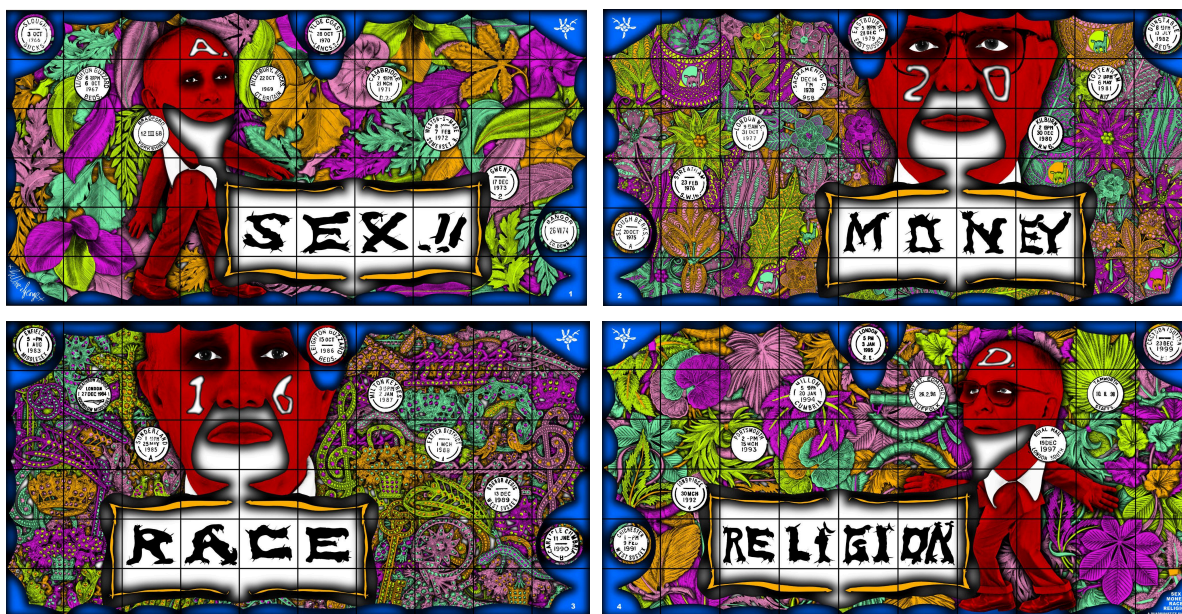


IMAGE CREDITS IN NOTES TO EDITORS

Next autumn, the Hayward Gallery will present *Gilbert & George: 21ST CENTURY PICTURES*, a landmark exhibition from the pioneering London-based artists. As renowned as they are beloved, Gilbert & George are some of the most iconic artists to have ever lived, with their monumental commitment to being ‘living sculptures’ continuing without fail over the last five decades.

21ST CENTURY PICTURES marks the third time the artists have shown their art at the Hayward Gallery and it is set to be their largest exhibition in the space to date. Showing Gilbert & George’s living journey as artists, this presentation will focus on their new pictures from the start of the millennium as well as pictures that have never been seen in the UK.

The artists will also showcase pictures across key series made since 2000, such as *NEW HORNY PICTURES* (2001), *THE LONDON PICTURES* (2011), *THE BEARD PICTURES* (2016) and their more recent *CORPSING PICTURES* (2022). Through these, audiences will be invited to explore contemporary society through the complexities of hope, fear, sex, religion, corruption, violence, patriotism, addiction, ghosts, death and more.

Through the alignment of Gilbert & George’s motto of ‘art for all’ and the Southbank Centre’s commitment to being a cultural hub for the nation’s enjoyment, *21ST CENTURY PICTURES* will invite audiences from across London and beyond to embark on a multifaceted exploration of the human experience.

Gilbert & George’s artistic practice spans charcoal sketches to sculptural interventions, however, it is their expansive, vividly coloured pictures that have become globally renowned both inside and outside the contemporary art landscape. Characterised by concise, often single-word titles emblazoned in bold capital letters, each picture becomes a stage for the exploration of societal norms and cultural taboos. From the mundane to the illicit, Gilbert & George’s practice encompasses the full spectrum of human existence, transcending traditional boundaries of taste and propriety.

Gilbert & George: 21ST CENTURY PICTURES is curated by Hayward Gallery Roden Chief Curator, Rachel Thomas, with Assistant Curator, Suzanna Petot, and Curatorial Assistant, Hannah Martin. There will be a fully illustrated catalogue to accompany the show, with in-depth texts by Michael Bracewell and Rachel Thomas, plus a new interview with the artists with Hans-Ulrich Obrist.

To Improvise a Mountain: Curated by Lynette Yiadom-Boakye

Leeds Art Gallery, Leeds: 16 May - 5 October 2025
MK Gallery, Milton Keynes: 25 October 2025 - 8 February 2026 (exact dates TBC)
Further venues and dates TBC



IMAGE CREDITS IN NOTES TO EDITORS

Continuing Hayward Gallery Touring's longstanding history of partnering with artists on ambitious exhibitions that invite audiences inside their worlds, *To Improvise a Mountain* will illuminate the creative vision of Lynette Yiadom-Boakye, an influential British artist and writer widely acclaimed for her captivating portraits of imagined subjects. One of the most important figurative painters working today, this exhibition will give audiences across the UK the opportunity to explore Yiadom-Boakye's artistic vision in depth for the first time.

The exhibition will present work from a range of artists who have been formative for Yiadom-Boakye's ways of seeing and thinking. It will present a unique constellation of artworks spanning generations and geographies, uniting significant voices at work today with figures from art history, both well-known and those meriting greater recognition. Steered by Yiadom-Boakye's interests, enthusiasms, sensibilities and ideas, the artists create emotional landscapes of intensity, intimacy, refusal, activism and wonder. Yiadom-Boakye says: "*The decisions are governed by something I can't really put into words. ... I've selected things that I love by dint of their poetry, their beauty, their resistance, their internal logic and above all, their power*".

Under Yiadom-Boakye's direction, the exhibition's philosophy springs from a fragment of poetry within the Miles Davis song *Inamorata* and *Narration* by Conrad Roberts that asks "*Who is this music that which description may never justify? / Can the ocean be described?*". As such, *To Improvise a Mountain* will invite visitors on a journey of encounters rooted in poetry and its hallucinations, wanderings, and its relationship to form and mark-making in painting and drawing. The exhibition will also allow for an open-ended reflection on art, interiority, and feelings such as an instinctive, personal affinity that precedes any expression in words.

Lynette Yiadom-Boakye's recent solo museum shows include *No Twilight Too Mighty* at Guggenheim Museum Bilbao, in 2023, and *Fly in League with the Night*, a mid-career survey organised by Tate Britain in London, and which travelled to the Moderna Museet in Stockholm, K20 in Düsseldorf and MUDAM in Luxembourg, in 2020–22. She was awarded the Carnegie Prize in 2018 and was the 2012 recipient of the Pinchuk Foundation Future Generation Prize. She was shortlisted for the Turner Prize in 2013.

Artists featured in the exhibition will be announced early next year.

Paula Rego: Visions of English Literature

Launching at **Lakeside Arts, University of Nottingham** (21 September - 5 January 2025) and touring

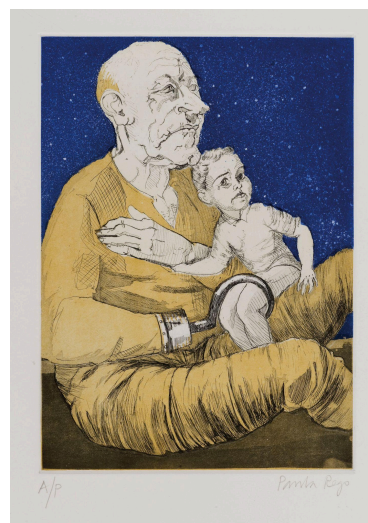


IMAGE CREDITS IN NOTES TO EDITORS

“We interpret the world through stories... everybody makes in their own way sense of things, but if you have stories it helps.” Paula Rego

Hayward Gallery Touring presents a new exhibition of the internationally renowned Portuguese-British artist Paula Rego (1935 - 2022). Launching in September 2024 in Lakeside Arts' Djanogly Gallery, University of Nottingham, *Paula Rego: Visions of English Literature* will showcase the artist's graphic brilliance and extraordinary imagination, taking a deep look into the literary influences that have inspired Rego's works.

One of the great artists and storytellers of our time, Paula Rego's radical art drew inspiration from a vast range of sources - from traditional folklore and fairy tales, to literary classics and nursery rhymes. *Paula Rego: Visions of English Literature* will present three of the artist's most ambitious and profound series of graphic works: *Nursery Rhymes*, *Peter Pan* and *Jane Eyre*, made across a decade of the artist's life. Each series will be accompanied by a variety of personal items from the artist, many of which have never been publicly displayed before. Unseen preparatory sketches, etching plates and Rego's own childhood books will offer audiences an intimate portrayal of the artist's lifelong fascination with literature and insight into how the artist transformed this material into startlingly original, rebellious and unexpected images.

From menacing oversized creatures etched into life from children's nursery rhymes such as *Little Miss Muffet* and *Three Blind Mice*, to the almost hallucinatory depictions of Neverland from *Peter Pan* and the tumultuous relationships based on power read about in *Jane Eyre*, Rego's work tells stories that combine fantasy and imagination, innocence and cruelty, in order to explore the complexities of life and the experience of women in particular, in all its strangeness and mystery.

Paula Rego: Visions of English Literature aims to spark new ways of seeing the world from audiences up and down the UK in relation to these seemingly familiar, age-old stories, providing an opportunity to step into the world and mind of one of the most important figurative artists of her generation.

Paula Rego: Visions of English Literature is a Hayward Gallery Touring exhibition. It has been developed with the support of Paula Rego's Estate.

Please read the full press release for *Paula Rego: Visions of English Literature* [here](#).

Material Worlds: Contemporary Artists and Textiles

Mead Gallery, Warwick Arts Centre, Coventry: 9 October - 15 December 2024

Djanogly Gallery, Lakeside Arts, Nottingham: May - July 2025

The Wilson Art Gallery and Museum, Cheltenham: September 2025 - January 2026

Pitzhanger Manor & Gallery, London: January - May 2026



IMAGE CREDITS IN NOTES TO EDITORS

Hayward Gallery Touring will present *Material Worlds: Contemporary Artists and Textiles*, an ambitious group exhibition exploring how artists are using textiles in surprising and radical ways. Illuminating the diverse roles textiles play in contemporary artistic practice, the exhibition brings together artists who take the intimate and domestic quality of textiles and transform them into theatrical, bold, unsettling and humorous artworks that inspire, challenge and offer new ways of thinking.

Featuring work created predominantly over the last decade by 15 UK-based artists, *Material Worlds* highlights their deep awareness of textiles' cultural history and a shared desire to challenge its traditional associations, testing the material's expansive and subversive potential. The familiar fabric of everyday life is reimagined into the unexpected—the ordinary made extraordinary—to reflect on ideas of gender, identity, community, race, technology, and myth, demonstrating the medium's potential to transform in the hands of different artists.

Artworks presented in *Material Worlds* will include Phyllida Barlow's *Untitled: Canvasracks* (2018–2019), an imposing yet anti-monumental sculpture made from multicoloured cotton canvas and concrete plinths; Holly Hendry's kinetic sculpture *Slacker* (2019) which uses synthetic materials, fabrics, and aggregates of reused plastics to create a 'skin' that rotates, inspired by the historical Jacquard loom; to Paloma Proudfoot's *The Mannequins Reply* (2023), a ceramic assemblage with textile details informed by the artist's background in clothes making and pattern cutting.

Artists featured in the exhibition include **Caroline Achaintre, Jonathan Baldock, Phyllida Barlow, Marc Camille Chaimowicz, Alexandre da Cunha, Holly Hendry, Tonico Lemos Auad, Paul Maheke, Anna Perach, Yelena Popova, Paloma Proudfoot, Yinka Shonibare, Rae-Yen Song, Tenant of Culture and Zadie Xa.**

Material Worlds: Contemporary Artists and Textiles is curated by Caroline Achaintre with Hayward Gallery Touring.

Please read the **full press release on *Material Worlds* [here](#).**

Acts of Creation: On Art and Motherhood

Millennium Gallery, Sheffield: 24 October 2024 - 21 January 2025

Dundee Contemporary Arts: 19 April - 13 July 2025



IMAGE CREDITS IN NOTES TO EDITORS

Hayward Gallery Touring's major group exhibition *Acts of Creation: On Art and Motherhood* plunges into the joys and heartaches, mess, myths and mishaps of motherhood through over 100 artworks, from the feminist avant-garde to the present day.

While the Madonna and Child is one of the great subjects of European art, we rarely see art about motherhood as a lived experience, in all its complexity. *Acts of Creation* addresses this blind spot in art history, asserting the artist mother as an important – if rarely visible – cultural figure.

Featuring the work of more than sixty modern and contemporary artists, this exhibition approaches motherhood as a creative enterprise, albeit one at times tempered by ambivalence, exhaustion or grief. *Acts of Creation* explores the lived experience of motherhood, offering a complex account that engages with contemporary concerns about gender, caregiving and reproductive rights.

The exhibition addresses diverse experiences of motherhood across three themes: Creation, which looks at conception, pregnancy, birth and nursing; Maintenance, which explores motherhood and caregiving in the day-to-day; and Loss, which touches on miscarriage and involuntary childlessness, as well as reproductive rights. The heart of the exhibition is a series of revelatory self-portraits – a celebration of the artist as mother.

In conjunction with the exhibition is *Acts of Creation: On Art and Motherhood*, a new book by Hettie Judah published by Thames and Hudson. The book explores art and motherhood over the last 500 years, looking at both motherhood as the subject of art and the circumstance of its creation.

Acts of Creation: On Art and Motherhood is curated by Hettie Judah with Hayward Gallery Touring.

Please read the **full press release on *Acts of Creation*** [here](#), which includes a full list of exhibiting artists.

After the End of History: British Working Class Photography 1989 - 2024

Bonington Gallery, Nottingham: 27 September - 14 December 2024

Stills Gallery, Edinburgh: 21 March - 28 June 2025

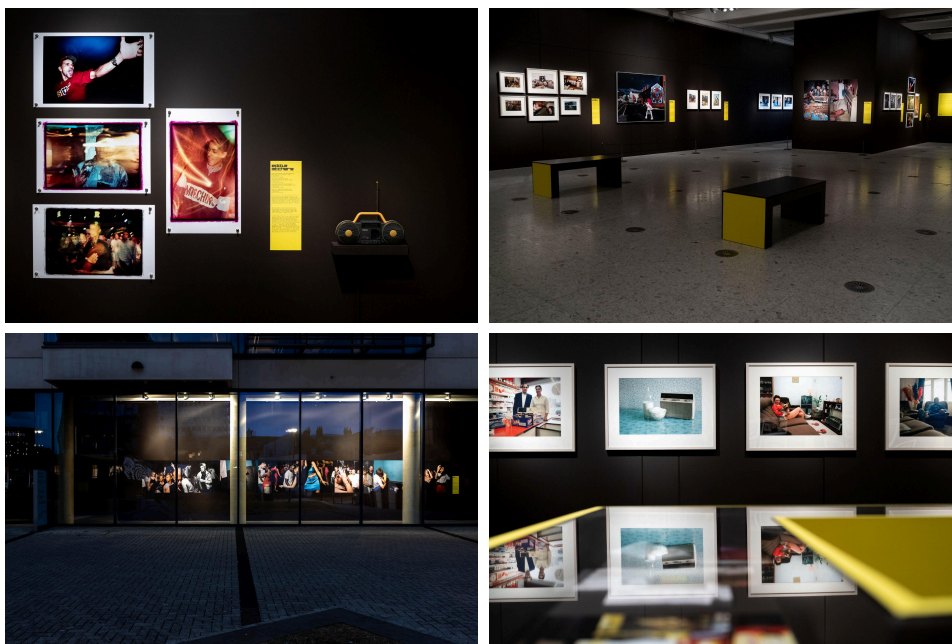


IMAGE CREDITS IN NOTES TO EDITORS

Hayward Gallery Touring presents *After the End of History: British Working Class Photography 1989 - 2024*. The group exhibition brings together working class artists who use photography to explore the nuances of life in all its diversity today, turning their gaze towards both their communities and out to the wider world.

After the End of History offers a picture of working-class life today; from Rene Matic's portrait of growing up mixed race in a white working-class community in Peterborough, to Elaine Constantine's documentation of the Northern Soul scene, to Kavi Pujara ode to Leicester's Hindu community, and JA Mortram's documentation throughout his life of marginalised people while working as a caregiver.

2024 marks 35 years since the fall of the Berlin Wall, and the symbolic end of Communism. For the economist Francis Fukuyama, writing in the early 1990s, this celebrated triumph of Western Liberal Democracy as the only viable future for global politics represented the "End of History".

The counter-cultural energies of the 1980s, very often powered up by the alternative ideologies embodied by Communism, and a reaction against Thatcherism, produced a collective, coherent and politically engaged generation of working-class artists. But after the so-called "End of History" was announced in the 1990s, what became of working-class culture and the working class creative? What kind of images has working-class life produced in the last 35 years? *After The End of History* aims to illuminate these questions.

Artists in the exhibition include **Richard Billingham, Sam Blackwood, Serena Brown, Antony Cairns, Rob Clayton, Joanne Coates, Josh Cole, Artúr Čonka, Elaine Constantine, Natasha Edgington, Richard Grassick, Anna Magnowska, Rene Matic, J A Mortram, Kelly O'Brien, Eddie Otchere, Kavi Pujara, Khadija Saye, Chris Shaw, Trevor Smith, Ewen Spencer, Hannah Starkey, Igoris Taran, Nathaniel Telemaque, Barbara Wasiak and Tom Wood.**

After the End of History is curated by Johnny Pitts with Hayward Gallery Touring.

Please read the **full press release on *After the End of History*** [here](#).

NOTES TO EDITORS

IMAGE CREDITS

Opening Page Images - from top left to bottom right

- **Linder**, *Untitled*, 1979. © Linder Sterling.
- **Mickalene Thomas**, *A Little Taste Outside of Love*, 2007, Rhinestones, acrylic, and enamel on wood panel, 108 x 144 in (274.3 x 365.8 cm) © Mickalene Thomas.
- **Yoshitomo Nara**, *Midnight Tears*, 2023. © Yoshitomo Nara, courtesy Yoshitomo Nara Foundation
- **Gilbert & George**, *HA-HA*, 2022. © Gilbert & George. Courtesy the artists and Lehmann Maupin, New York, Seoul, and London.
- **Lynette Yiadom-Boakye**, *To Improvise A Mountain*, Charcoal and conte on paper, Variable dimensions (unfinished), 2024. Courtesy the artist.
- **Paula Rego**, *Captain Hook and the Lost Boy*, 1992. Coloured etching and aquatint on Somerset paper. Paper: 61.7 x 50.5 cm, Image: 27.7 x 20.1 Paper: 24 1/4 x 19 7/8 in, Image: 10 7/8 x 7 7/8 in. Edition of 50. © Ostrich Arts Ltd | Paula Rego Estate. Courtesy Ostrich Arts Ltd and Cristea Roberts Gallery.
- **Phyllida Barlow**, *untitled: canvasracks*; 2018-2019. Concrete, cotton-duck canvas, hardboard, paint, plastic, plywood, steel, tape, timber. Dimensions variable. Installation view, '*Phyllida Barlow. cul-de-sac*', Royal Academy of Arts. London, UK, February 23 - June 23, 2019. © Phyllida Barlow Estate. Courtesy the Estate of Phyllida Barlow and Hauser & Wirth. Collection of Action 4 Equality Scotland. Photo: Damian Griffiths.

Linder: Danger Came Smiling

- **Linder**, *SheShe*, 1981. Silver bromide photographs from original negative. Courtesy of the artist; Modern Art, London; Blum, Los Angeles, Tokyo, New York; Andréhn-Schiptjenko, Stockholm, Paris and dépendance, Brussels. Photo: birrer
- **Linder**, *Principle of Totality (Version I)*, 2012, detail. Image: © Linder. Courtesy of the artist; Modern Art, London; Blum, Los Angeles, Tokyo, New York; Andréhn-Schiptjenko, Stockholm, Paris and dépendance, Brussels.

Mickalene Thomas: All About Love

- **Mickalene Thomas**, *A Little Taste Outside of Love*, 2007. © Mickalene Thomas.
- **Mickalene Thomas**, *Afro Goddess Looking Forward*, 2015. © Mickalene Thomas.
- **Mickalene Thomas**, *Sleep: Deux Femmes Noires*, 2012. © Mickalene Thomas.

Yoshitomo Nara

- **Yoshitomo Nara**, *Midnight Tears*, 2023. © Yoshitomo Nara, courtesy Yoshitomo Nara Foundation.

Gilbert & George: 21ST CENTURY PICTURES

- All images: **Gilbert & George**, *SEX MONEY RACE RELIGION*, 2016. Dimensions variable. © Gilbert & George. Courtesy of Gilbert & George, White Cube, and Lehmann Maupin.

Lynette Yiadom-Boakye

- **Lynette Yiadom-Boakye**, *To Improvise A Mountain*, Charcoal and conte on paper, Variable dimensions (unfinished), 2024. Courtesy the artist.

Paula Rego (from left to right)

- *Come to Me*, 2001 – 2002, Coloured lithograph, Paper and Image: 99.5 x 67 cm - 39 1/8 x 26 3/8 in, Edition of 35. © Ostrich Arts Ltd | Paula Rego Estate. Courtesy Ostrich Arts Ltd and Cristea Roberts Gallery.
- *Three Blind Mice II*, 1989, Etching and aquatint, Paper and Image: 52 x 38 cm - 20 1/2 x 15 in, Edition of 50. © Ostrich Arts Ltd | Paula Rego Estate. Courtesy Ostrich Arts Ltd and Cristea Roberts Gallery.
- *Captain Hook and the Lost Boy*, 1992, Coloured etching and aquatint on Somerset paper, Paper: 61.7 x 50.5 cm – Image: 27.7 x 20.1 Paper: 24 1/4 x 19 7/8 in – Image: 10 7/8 x 7 7/8 in Edition of 50, Courtesy Ostrich Arts Ltd and Cristea Roberts Gallery.

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Material Worlds (from left to right, top to bottom)

- **Paul Maheke**, *We took a sip from the devil's cup*, 2020. Paul Maheke & NAC of Vilnius Academy of Arts within the framework of 4Cs, 2020. © ADAGP, Paris, 2022. Photo by Ansis Starks.
- **Yinka Shonibare CBE RA**, *'Creatures of the Mappa Mundi – Epiphagi'*, 2018 – 2019. Patchwork, appliqué, embroidery and Dutch wax printed cotton textile, 191 x 135cm (75 1/4 x 53 1/4in). Copyright Yinka Shonibare CBE RA. Courtesy the artist and Stephen Friedman Gallery, London and New York. Photo by Stephen White & Co.
- **Phyllida Barlow**, *untitled: canvasracks*; 2018-2019. Concrete, cotton-duck canvas, hardboard, paint, plastic, plywood, steel, tape, timber. Dimensions variable. Installation view, *'Phyllida Barlow. cul-de-sac'*, Royal Academy of Arts. London, UK, February 23 - June 23, 2019. © Phyllida Barlow Estate. Courtesy the Estate of Phyllida Barlow and Hauser & Wirth. Collection of Action 4 Equality Scotland. Photo: Damian Griffiths.
- **Holly Hendry**, *Slacker*, 2019. Steel, aluminium, motor, perspex, Jesmonite, silicone, fabric, recycled plastics and aggregate, 300 x 870 x 255cm (118 1/8 x 342 1/2 x 100 3/8in). Copyright Holly Hendry. Courtesy the artist; Yorkshire Sculpture Park; and Stephen Friedman Gallery, London and New York. Photo by Mark Reeves.
- **Anna Perach**, *Venus*, 2023. Hand-tufted Axminster yarn, artificial hair, beads, artificial silk, cast and blown glass, selvedge leather, metal wire on pine, birch ply and MDF table. Image by Andy Keate, courtesy of Gasworks London.
- **Paloma Proudfoot**, *The Mannequins Reply*, 2023. Goldsmiths CCA Unruly Bodies Installation View. Copyright Paloma Proudfoot. Courtesy the artist. Photo: Rob Harris.

Acts of Creation

- All images: Installation view of *Acts of Creation: On Art and Motherhood* at Arnolfini, Bristol. Photo: Lisa Whiting. Courtesy Arnolfini and Hayward Gallery Touring.

After the End of History

- First 3 images left to right, clockwise: Installation view of *After the End of History: British Working Class Photography 1989 - 2024*. © Garry Jones © Herbert Art Gallery & Museum and Hayward Gallery Touring.
- Installation view of *After the End of History: British Working Class Photography 1989 - 2024*. © Anna Lukala, Courtesy the Artist, © Focal Point Gallery and Hayward Gallery Touring.

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. 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 Hayward Gallery Touring

Hayward Gallery Touring is the UK's largest contemporary art organisation producing touring exhibitions. Based at Southbank Centre, Hayward Gallery Touring works with a range of artists, curators, designers and writers to develop curatorial projects and ambitious exhibitions that are often beyond the scope of a single institution.

Hayward Gallery Touring's programme includes the British Art Show - the largest and most significant exhibition of contemporary art produced in the UK - as well as thematic group shows and monographic exhibitions created for venues including museums, galleries, art centres, libraries, schools, hospitals and other unexpected partners and places.

Hayward Gallery Touring exhibitions are seen by up to half a million people in over 45 cities and towns each year.

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).

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