

SOUTHBANK CENTRE



Dear Earth

ART AND HOPE IN A TIME OF CRISIS

PREPARATION STORY
21 JUNE - 3 SEPTEMBER 2023

**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 event on Thursday 13 July 2023, 11am – 4pm, we are making small changes to help our visitors who require a more relaxed environment, including 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.

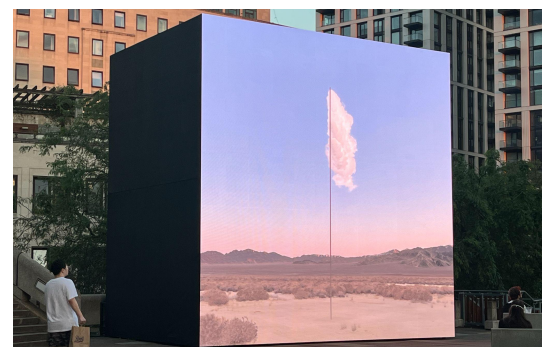
External installations

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 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. The fountains are operational from 1pm – 7pm.

Surrender (Flag), 2023 by John Gerrard is part of the *Dear Earth* exhibition.

There is an LED wall which depicts a white flag – a symbol of surrender – formed from plumes of water vapour evaporating in a desert landscape.



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.

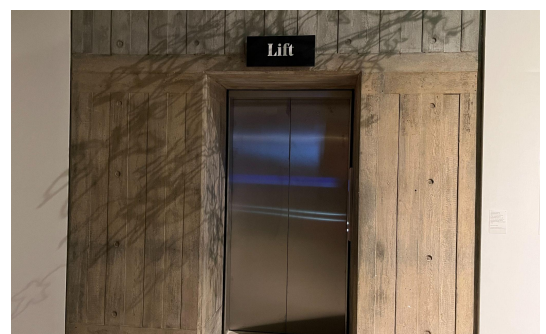
Foyer Lift

The foyer lift is currently being replaced and is expected to be unavailable for the majority of the run of the exhibition.

If you require step-free access from street level, please enter the Royal Festival Hall on the Blue Side, via the Southbank Centre Square Doors. Take the JCB Glass Lift up to Level 2, turn right and exit the building on to the Riverside Terrace, Level 2. Turn right, walking past the Queen Elizabeth Hall round to the Hayward Gallery.

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 down again. This is a large lift, with 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.

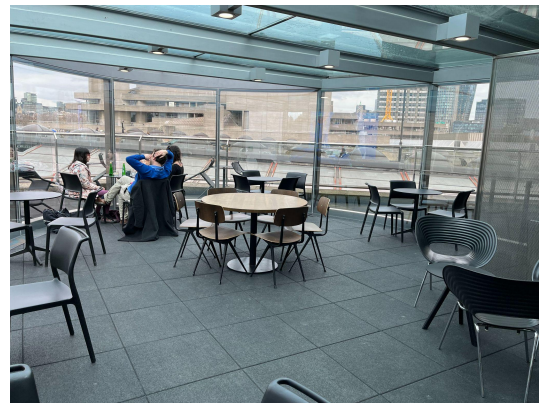


Hayward Gallery Cafe and finding a quiet space

The Hayward Gallery Cafe is located upstairs from the main entrance. Currently it can only be accessed by the staircase in the foyer whilst the foyer lift is being replaced. Alternative cafes with step-free access can be found in the Royal Festival Hall and Queen Elizabeth Hall.






The Hayward Gallery Cafe is open Wednesday – Friday and Sunday, 10am – 6pm and Saturday, 10am – 8pm. The cafe stops serving 30 minutes before closing.



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 oval-shaped glass pavilion with views over Waterloo Bridge.

Other options for a quiet space include the tables and chairs behind the Queen Elizabeth Hall, overlooking the River Thames.

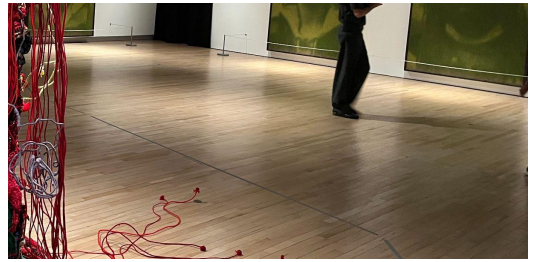
Exhibition Rules

	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.

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



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 Hello Visitor Assistant 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 and tell you about the rules of the Hayward Gallery.

The Hello Visitor Assistant 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.



There are video installations with sound in the Lower and Upper Galleries. Speak to a Visitor Assistant if you would like to borrow some ear defenders.

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

QR code

Scan the QR code to download the text about the artwork. You can read 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 QR code. There are captions on the gallery walls with the same information describing the artwork, or a large-print handout if you prefer.

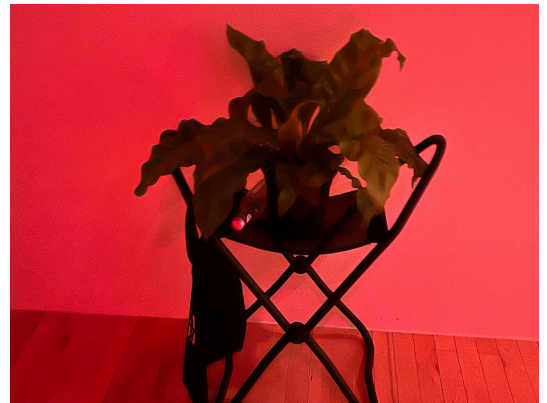


Touch materials

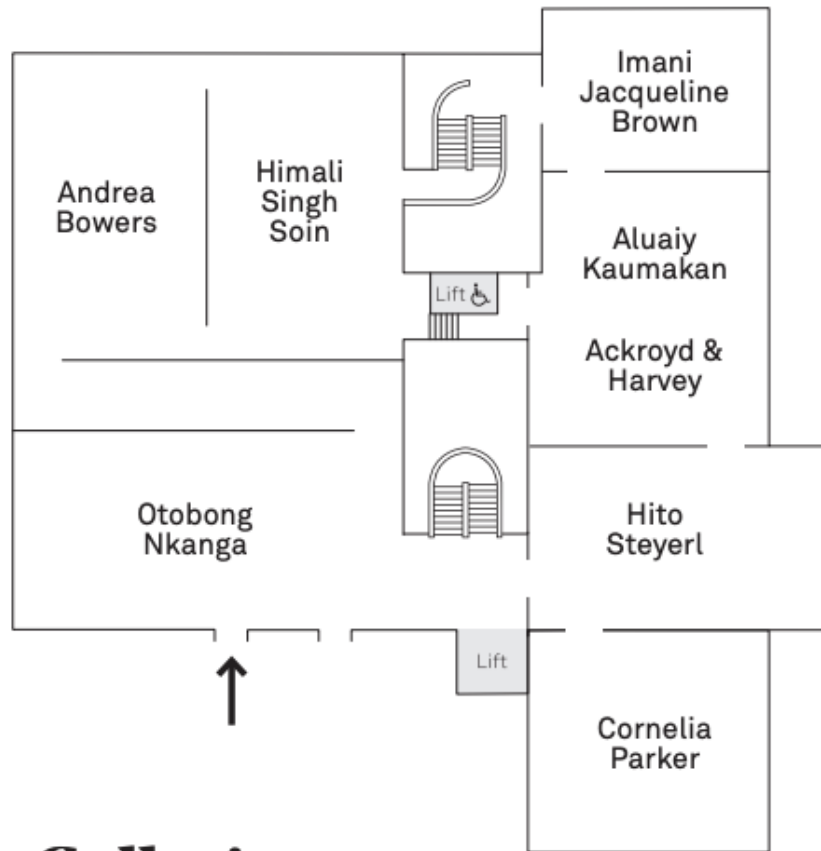
We ask that visitors do not touch any of the objects or artworks in the exhibition. However, there are some specific touch materials displayed on gallery stools inside the galleries and you are welcome to touch these.

In three of the five galleries there are samples of materials similar to those used to make the artworks in the exhibition, including several plants.

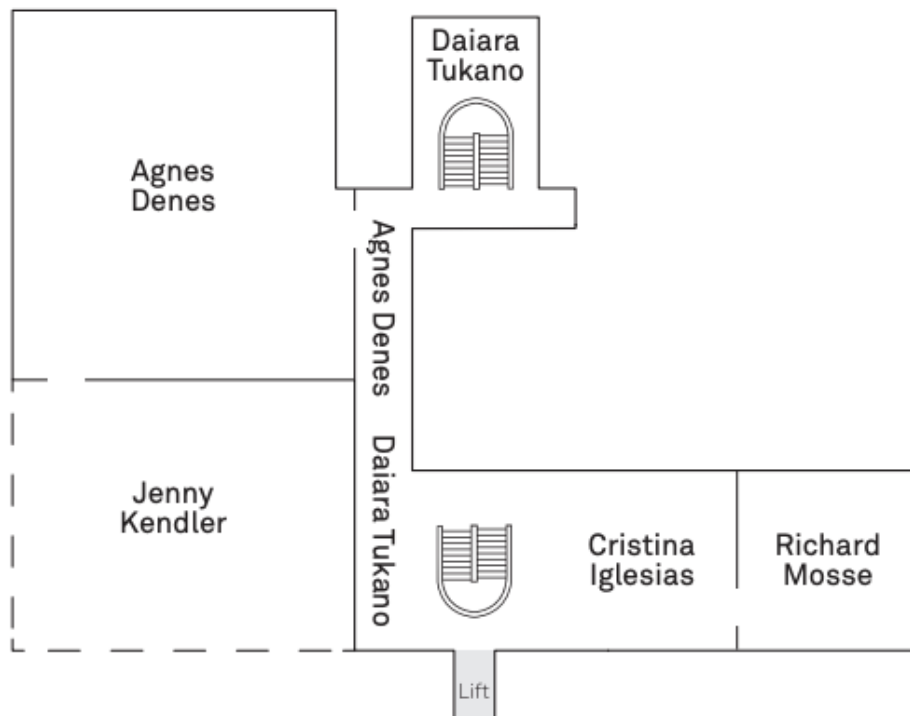
You will find these touch materials in Rooms 1, 2, 5, 6 and 11 on gallery stools located next to the Visitor Assistant in each room.



Lower Galleries



Upper Galleries



Dear Earth: Art and Hope in a Time of Crisis

The exhibition is inspired by artist Otobong Nkanga's suggestion that 'caring is a form of resistance'.

The exhibition highlights the ways in which artists are helping to reframe and deepen our psychological and spiritual responses to the climate crisis, hoping to inspire joy and empathy as well as promoting a sense of political and social activism.

The 15 artists explore the interdependence of ecologies and ecosystems, as well as our emotional connection with nature.

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.

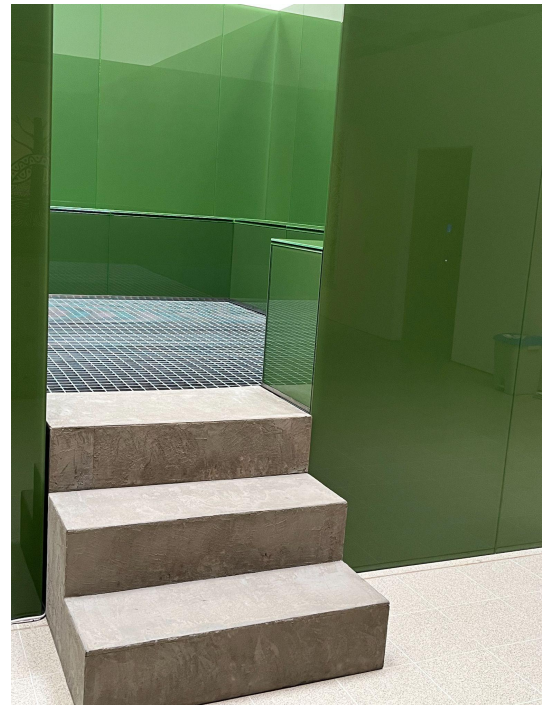
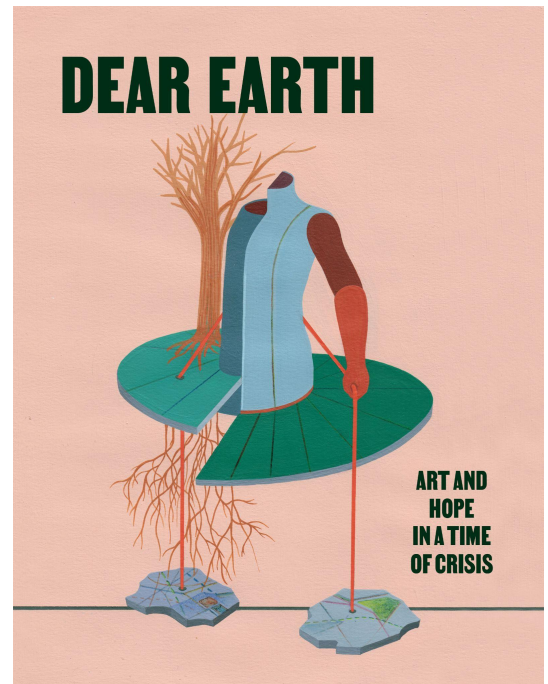
You can leave the exhibition at any time if you need to. You can go in again, as long as it is on the same day.

The exhibition includes one installation by Cristina Iglesias – *Pabellón de Cristal I* from 2014 – which is a green glass cube-shaped structure which visitors can enter by climbing up three steps. This is not accessible for wheelchair users and some people with mobility impairments.

To ensure all visitors can experience this work, we've produced a video walkthrough of the installation, viewable on a tablet inside the gallery.

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.

Please note that the entrance to this exhibition is different to the usual entrance to the galleries. The Visitor Assistants in the foyer will guide you.



Room 1: Otobong Nkanga

As you enter the Lower Galleries, you are now in Room 1. This room has a large tree with its roots showing suspended from the ceiling, artwork hanging on the walls and a video installation.

The lighting levels are a little dark, with spotlights shining on the artwork on the walls.

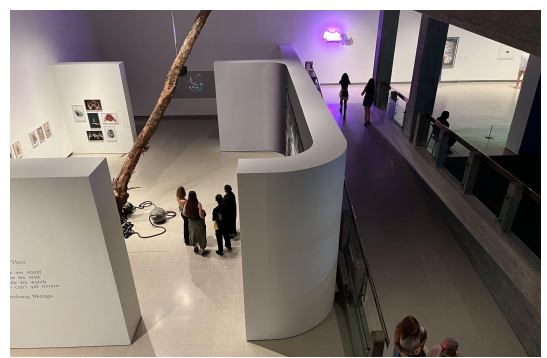
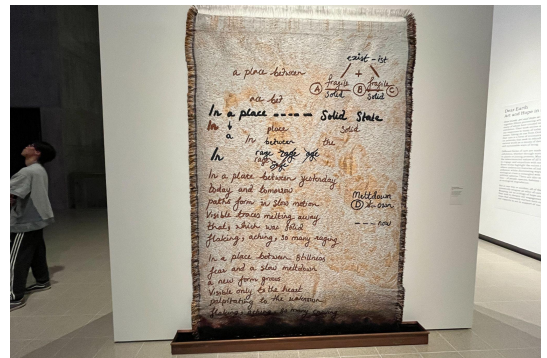
One of the tapestries is hung over a shallow trough containing water and black ink. Please do not touch the water or the artwork.

The artist had the idea of an embrace when she saw this space and so the freestanding wall opposite you is curved at both ends to welcome visitors and give a virtual hug.

To the far left is an area with lower lighting levels. Here you can watch a video installation which lasts 11 minutes and 59 seconds.

Please speak to a Visitor Assistant if you would like to borrow ear defenders.

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



Room 2: Andrea Bowers

This room contains two neon artworks, one of which flashes, a chandelier-type installation suspended from the ceiling and wall-mounted artwork. There are low barriers around most of the artwork so please watch your step.

The neon works cast colourful shadows of purple, blue and green on the wall and tiled floor.

There are spotlights on the artwork which cause shadows on the walls and the shiny tiled floor of the gallery.

If you look closely at some of the paintings, you will see they are painted on cardboard.



Room 3: Himali Singh Soin

You can enter this room from either end of the freestanding wall dividing the larger space into two rooms. The space is very dark with a black carpet and black walls. The flooring is made from recycled rubber and feels spongy when you walk on it. Speak to a Visitor Assistant if you need any assistance. They will be happy to help.

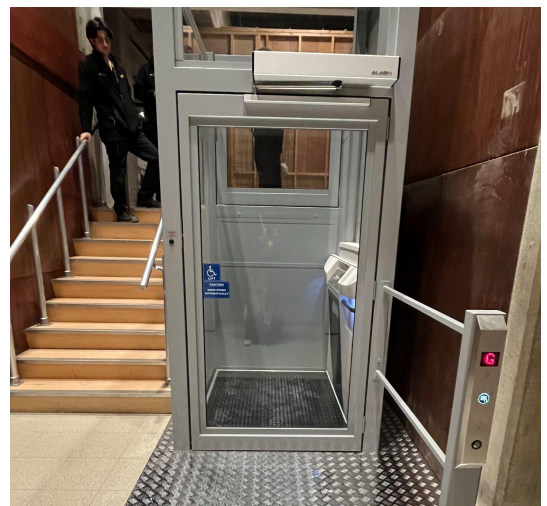
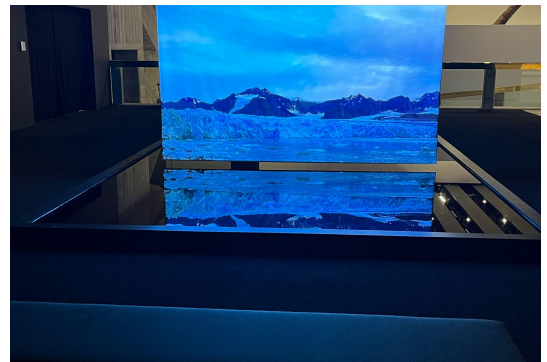
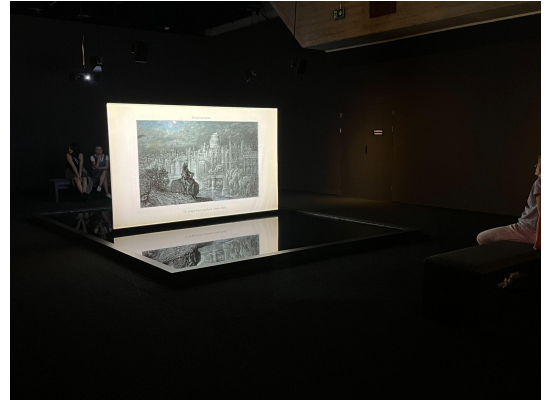
In the middle of the room is a double-sided video installation sitting in a shallow pool of water coloured with black ink. The video images are reflected in the water. Please mind your step and do not touch the water.

The films *we are opposite like that* are projected onto both sides of the screen and each film lasts 12 minutes and 54 seconds. You are welcome to sit on the benches and watch as much or as little of the films as you would like.

The soundtrack is quite loud and features a woman's voice and classical music with string instruments. The sharp tonalities of the music represent the melting of the ice.

When you are ready to move on, go through the black doors located on the opposite wall to where you came in. You will walk down the staircase and enter Room 4.

You can also use the platform lift if you need step-free access. This is located behind the black curtain. Please note that the lift door will open outwards so leave plenty of space to allow this. 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. Turn left when you exit the lift so that you move through the black curtain into Room 4.



Room 4: Imani Jacqueline Brown

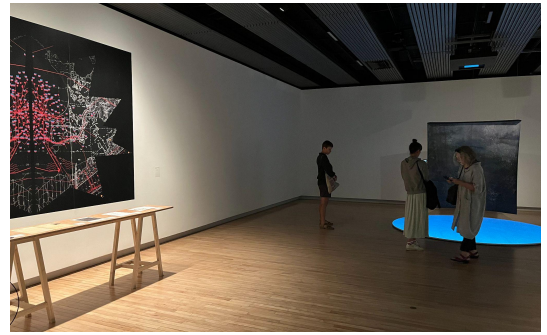
This room contains a video installation which is projected onto a circular screen on the floor. This video is called *What remains at the ends of the earth* and is 11 minutes and 30 seconds long.

On the left is a wooden table with copies of some documents on top. One is a historical document that is used to highlight the lasting impact of slavery and racism in Louisiana.

There are no barriers around any of the works but please do not step on the video projection on the floor or touch any of the documents.

There is a bench for you to sit on, if you wish, and watch *Follow The Oil, 2019 – 2022*, the mapping programme shown on the screen mounted on the wall.

Go through the black curtains when you are ready to move to the next room.



Room 5: Aluaiy Kaumakan / Ackroyd & Harvey

Two artists are featured in this room.

On your left you will see a brightly coloured textile sculpture by Aluaiy Kaumakan made using the traditional weaving techniques of her community, the Paiwan of Taiwan.

A variety of recycled fabrics, cotton, wool and silk were used to make this piece.

To the right are Ackroyd & Harvey's grass portraits of five London environmental activists. These photographic photosynthesis portraits were grown from grass seed and took two weeks to make. We have a sample of the grass for visitors to touch.

The lighting levels are low in this area and you will notice that the temperature in the gallery is a little cooler than elsewhere. This is to protect the artwork.

Go through the black curtains when you are ready to move to the next room.



Room 6: Hito Steyerl

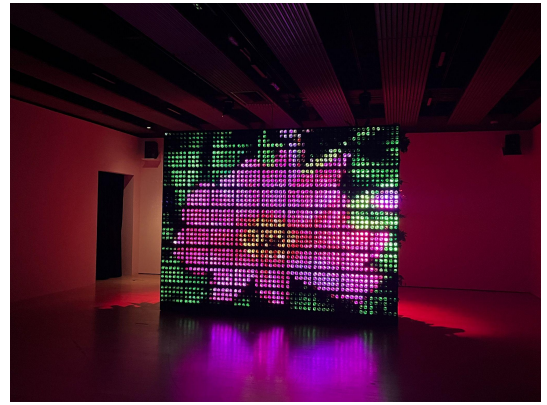
This is a new commission called *Green Screen*. The LED screen is constructed from empty bottles and crates, backed by a living wall of plants.

Bioelectrical signals from plants have been converted into the sounds and images displayed on the LED wall, with each bottle acting as a single pixel. The artist is interested in constructing things out of recycled materials.

The lighting levels are very low in this room to ensure you can see the images on the screen. The wall of plants is lit with red lighting. You can sit on the bench or the beanbags, if you wish.

Please speak to a Visitor Assistant if you would like to borrow ear defenders.

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



Room 7: Cornelia Parker

The lighting levels here are low so you can see the video, *THE FUTURE (Sixes and Sevens)*, clearly. The two-channel video lasts 8 minutes and 55 seconds and there is a bench and bean bags for you to sit on, if you wish.

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 7.

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

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



Room 8: Cristina Iglesias

There may be a short queue to enter this installation as the space cannot accommodate more than 12 people at a time. The Visitor Assistant will advise when you can enter. The floor is a metal grid so high-heeled shoes are not recommended within the installation.

Walk up the three steps into the installation. Take your time as there is no handrail. The metal grid flooring has a slight bounce when you stand on it. There is running water below the metal grid and you will hear it gently bubbling. You can sit on any of the glass benches inside the installation and enjoy the space.

To ensure all visitors can experience this work, we've produced a video walkthrough of this installation, viewable on a tablet inside the gallery. Please ask the Visitor Assistant about this.

When you are ready to move to the next room, head towards the black curtains in the corner of Room 8.

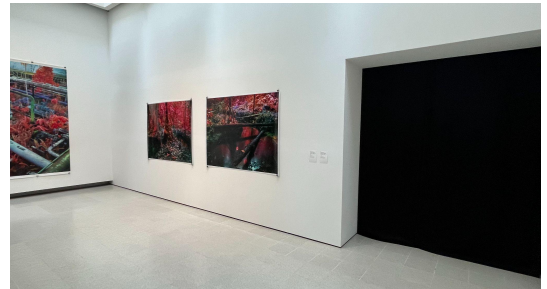
Room 9: Richard Mosse

There are three digital prints on the wall just outside the entrance to Room 9. You will hear the audio from the video installation before you enter the space.

Go through the black curtain when you are ready to enter. Take your time and allow your eyes to adjust to the darker space. The lighting levels are low so that you can see the film clearly.

The video installation *Grid (Palimi-ú)* comprises two sections made up of a grid of sixteen LCD screens on the left wall and one large screen in front of you. The artist, Richard Mosse, is documenting the destruction of lives and ecosystems in the Amazon. The people featured are the Yanomami people who live in Brazil. There are subtitles in English on the screen to translate what they are saying.

The film lasts 32 minutes and 29 seconds. You are welcome to sit on the benches and watch as much or as little of the film as you would like. When you are ready to move to the next room,



retrace your steps and exit into the Cristina Iglesias room. Move towards the murals on the far wall opposite you and then continue down the corridor on your right.

Connecting corridor: Daiara Tukano

Please note that the artwork in this area includes one depiction of nudity.

Daiara Tukano's practice is based on research of the traditions and spirituality of the Yépá Mahsã people (widely known as Tukano), especially the Hori, which are visions triggered by traditional medicine from which the Tukano's knowledge and history stem. For the exhibition, Tukano has created large-scale paintings focused on forests that span over eight metres.



After the murals, you will see framed artwork by Agnes Denes on the walls. Push the white doors to enter the next area.

Room 10: Agnes Denes

Please note that this room is very bright as it is flooded with natural daylight from the overhead pyramid roof lights. It may take your eyes a few moments to adjust.

There is a large tiered pyramid in the centre of the gallery which reaches up to the ceiling. Each tier of the pyramid contains potted plants and grasses. You may see some wild flowers also.



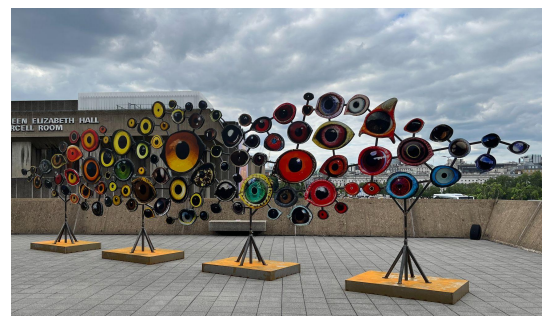
There are exhibition prints on the walls surrounding the pyramid.

When you are ready to move on, go through the open doors leading to the outdoor terrace.

Sculpture Court: Jenny Kendler

This is an external sculpture court overlooking Waterloo Bridge. There are two installations to look at.

Birds Watching III is a 40-foot-long sculpture composed of 100 reflective bird eyes mounted on aluminium. Each eye belongs to a different species



of bird that is threatened by climate change.

Tell it to the Birds is an interactive installation which contains a microphone hidden within the lichen that lines the concave side of the metal dish. Each visitor is invited to 'tell it to the birds' – to speak into the microphone and tell a secret to the natural world. Custom software 'translates' the words into birdsong, heard both inside and outside the structure – but only the speaker knows the meaning of their song.



There are some concrete benches on the sculpture court. You are welcome to sit down but, for safety reasons, please do not stand on them.

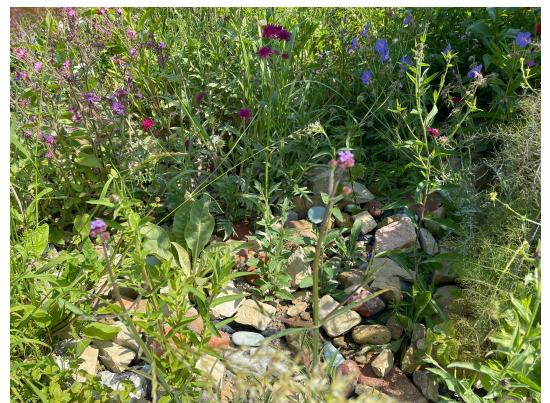
To exit the *Dear Earth* exhibition, either walk down the front staircase or take the lift down to the Lower Galleries. At the bottom of the staircase, the exit doors lead from the gallery to the Hayward Gallery Foyer.



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.

Queen Elizabeth Hall Roof Garden

For our exhibition *Dear Earth*, the Hayward Gallery has commissioned Paul Pulford and Grounded Ecotherapy to create a permanent art installation responding to the challenges faced by gardeners because of climate change.



Precious Stones is made from stones, tiles and bricks, as well as surplus building materials from around the Southbank Centre area.

Drawing inspiration from the ancestral water-retention techniques of Native American people in the southwestern United States, Pulford's design involves encircling plants with stones. This arrangement cools the environment and acts as a natural drip irrigation system, preserving water and supporting wildlife.

To see this new artwork and to visit the roof garden, climb up the yellow staircase next to the Queen Elizabeth Hall. For step-free access, take the Roof Garden Lift from street level, located next to the Queen Elizabeth Hall Artists' Entrance.



After your visit

We hope you enjoyed our *Dear Earth* 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

About Relaxed Hours: Dear Earth Thursday 13 July, 11am – 4pm

Come along for a guided tour of the exhibition, and spend some time in our Relaxed Hours Studio, a space for you to play, create and reflect with artists Shepherd Manyika, Maymana Arefin and Eliza Collin and the Southbank Centre's Arts & Wellbeing team.

Inspired by themes of wellbeing and care for our world around us, we're setting out to engage all of our senses and explore a variety of activities together.



About Relaxed Hours at the Hayward Gallery

Relaxed Hours at the Hayward Gallery are a way to experience our exhibitions in more relaxed conditions, and with additional support to experience the show fully. We make changes to ensure the gallery is even more of a welcoming environment, where you can enter and exit more freely, and exhibition capacity is reduced to create a calmer space. We don't expect visitors to be quiet. It is a time and space for you to be yourself. We have tour guides on hand and encourage visitors to work with us to prioritise their own needs when visiting. A quiet space away from the exhibition is provided.

This is open to all, but is particularly suited to visitors with access requirements and anyone who may not feel comfortable visiting during busier times. If you have a particular requirement or any questions ahead of your visit, do let us know – we will do all we can to accommodate any requests.

There are Relaxed Hours sessions for every exhibition that takes place at the Hayward Gallery. Dates are shared on our website in advance. Advance booking is essential and you'll be asked to choose a time slot when you book. However, for this event your ticket allows you to arrive, leave and re-enter at any time during the Relaxed Hours. A drop-in creative workshop also takes place at no extra cost.

**For bursary places and travel support email:
haywardrelaxedhours@southbankcentre.co.uk
or call us on 079 8908 3109.**

