

HAYWARD GALLERY

Press Release

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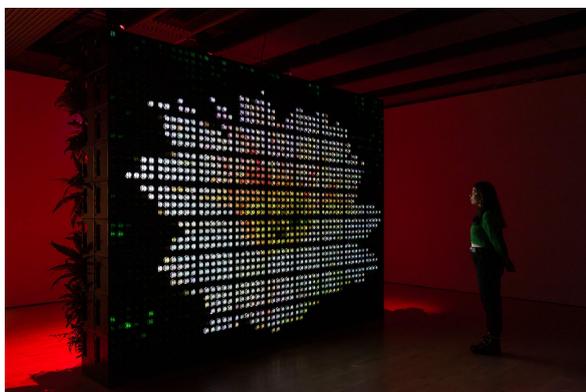
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Dear Earth *Art and Hope in a Time of Crisis* 21 June - 3 September 2023



CREDITS IN NOTES TO EDITORS

From 21 June to 3 September 2023, the Hayward Gallery presents *Dear Earth: Art and Hope in a Time of Crisis*, a timely exhibition exploring how international contemporary artists are helping to reframe our responses to the climate crisis. *Dear Earth* hopes to inspire a renewed sense of connection with the natural world, and invite audiences to consider the unique and evolving role art has to play in today's climate debate and activism.

This thematically pioneering, group exhibition features works from **fifteen international artists** with a focus on foregrounding feminist and diverse perspectives on our relationship with the Earth.

The show also includes a multitude of new commissions from artists and community groups including **Hito Steyerl, Cornelia Parker, Daiara Tukano, Richard Mosse, Jenny Kendler, Grounded Ecotherapy, Ackroyd & Harvey** and **John Gerrard**. *Dear Earth* also marks the first time artists **Daiara Tukano** and **Aluaiy Kaumakan** have shown their work in a major UK art institution.

With featured artist **Otobong Nkanga**'s suggestion that "caring is a form of resistance" at its core, *Dear Earth* is a hopeful and compassionate show drawing on themes of resilience, care and tending. It encourages audiences to collectively explore how care for our planet is embedded in political, spiritual and environmental actions, including through the perspectives of animals, plants, rivers, oceans and marginalised communities worldwide.

Dear Earth is presented as part of **Planet Summer, the Southbank Centre's wider summer season of work centering on the climate emergency**. With a focus on empathy and activism, it encompasses performance, literature, poetry and spoken word, as well as classical and contemporary music across the site. The summer programme is reflective of the Southbank Centre's commitment to sustainability and its continued work to be a **Net Zero carbon site by 2035** (Scope 1 and 2). You can read more on *Planet Summer* and our sustainability targets [here](#).

Rachel Thomas, Chief Curator at the Hayward Gallery and curator of the exhibition, says: "The exhibition *Dear Earth: Art and Hope in a Time of Crisis* brings together three generations of artists who offer us compelling ways to reflect on and reset our relationship to the major environmental issues of our time. Designed to engage us on multiple levels, their artworks are a source of inspiration, hope and resilience. This is an exhibition that aims not to breed despair, but to bring audiences closer to this overwhelming subject in ways that can spark active and imaginative responses."

Ralph Rugoff, Director of the Hayward Gallery, says: "*Dear Earth* brings an important new perspective to the fore by focusing on artists whose work emphasises an ethic of care and compassion in how they engage with the climate emergency. Leading on from the Hayward's 2020 *Among the Trees* exhibition, it embodies the Gallery's ongoing commitment to presenting engaging and thought-provoking artworks that address this central issue of our time."

Works featured in the exhibition encompass a multidisciplinary range of media, from seedling grass to water and tapestry to sculpture. A number of works are also installed across the Southbank Centre site, including a new, permanent pocket forest in collaboration with urban rewilding organisation SUGi that comprises 390 trees. You can read more on this [here](#).

- **Ackroyd & Harvey** are British artists acclaimed for creating works that intersect art, activism, architecture, biology, ecology and history. The duo have been commissioned to make a new 'photographic photosynthesis' series comprising large-scale portraits of environmental activists made from seedling grass. This series is conceptually aligned with campaigns to "reclaim the commons". The portraits each represent one of the four cornerstones of the commons, namely soil, air, water and seed, in the call for Rights of Nature, climate and ecological justice.
- **Andrea Bowers** is a Los-Angeles-based artist working in a variety of media including video, drawing and installation. For *Dear Earth*, Bowers is showcasing her sculptural works alongside intricate acrylic paintings on reclaimed cardboard, rooted in ideas of activism and feminism.
- **Imani Jacqueline Brown** is an artist, activist and researcher from New Orleans, living in London. For the show, the artist is presenting several works including a video installation titled

What remains at the ends of the earth? (2022). This piece has previously been shown at the Berlin Biennial. The work explores the coastal wetlands of Louisiana, USA, which are rapidly disintegrating into the sea. The video will spotlight the detrimental impact from the fossil fuel industries operating there and the resistance of the land against its destruction including the restorative effects of magnolia and willow trees that were planted by enslaved people in memory of their loved ones.

- **Agnes Denes** is a Hungarian-born American conceptual artist based in New York and is considered a pioneer of environmental art. The artist spotlights her iconic work *The Living Pyramid* (2015). Reaching five metres in height, it is shown indoors for the first time and is planted with grasses and wildflowers. *The Living Pyramid* is accompanied by a series of drawings, prints, and architectural models.
- **John Gerrard** was born in 1974 in Tipperary, Ireland, and he currently lives in Dublin, Ireland. Gerrard is best-known for his sculptures that typically take the form of digital simulations displayed using real-time computer graphics. On the occasion of the exhibition, the artist presents *Surrender (Flag) 2023*, a digital simulation that will be shown outside the gallery on a large LED screen. From September 29, *Surrender (Flag) 2023* will feature in U2's first live show in four years, "U2:UV Achtung Baby Live At Sphere" in Las Vegas.
- **Cristina Iglesias** is a Spanish installation artist and sculptor living and working in Torrelodones, Madrid. Iglesias presents *Pabellón de Cristal I*, an immersive environment that combines glass, bronze and steel with swirling water that runs over geological structures below your feet.
- **Aluaiy Kaumakan** is an interdisciplinary textile sculptor and installation artist from the Paiwan Paridrayan tribe of indigenous peoples in Taiwan. She is presenting *The Axis of Life & Vines in the Mountain* (2018), a textile installation made using a traditional technique of hooking and weaving, called *Lemikalik* in Paiwanese. *Lemikalik* refers to the intertwining of threads and materials but also to the intertwining of memories and cultural legacies passed down through generations. After the devastating impact of Typhoon Morakot in 2009, which displaced the Paridrayan people, art became a force of rebirth and cohesion, and a way for Kaumakan to reconnect with important cultural traditions.
- **Jenny Kendler** is an American interdisciplinary environmental artist, activist, naturalist and wild forager who lives and works in Chicago. In collaboration with ZSL, the artist has been commissioned to create a new, site-specific presentation called *Birds Watching III*, a large-scale sculpture composed of a 'flock' of birds' eyes, each one belonging to a species of local and British birds endangered by the climate crisis. This work acts as a powerful statement about the importance of conservation. Kendler also presents *Tell It To The Birds*, which will translate human language into birdsong to create a deeper connection to nature.
- **Richard Mosse** is an Irish artist, currently based in New York, whose work centres around documenting some of the most significant humanitarian and environmental crises of our time. For *Dear Earth*, the artist presents a new film commission that focuses on environmental devastation in the Amazon rainforest. This has been done through a series of poignant speeches by Yanomami indigenous people of the Amazonian rainforest of Roraima and Amazonas states, which straddles the Brazil-Venezuela border.
- **Otobong Nkanga** is a Nigerian-born visual and performance artist based in Antwerp, Belgium. Nkanga's works are central to the exhibition, with her suggestion that "to care is a form of resistance" underpinning *Dear Earth*. The show presents a range of the artist's work

across different mediums, from tapestry to sculpture, film to photography. The artist's work includes *The Trifurcation*, a large installation featuring the trunk and roots of a naturally-felled sweet chestnut tree and three glass biospheres that act as miniature ecosystems.

- **Cornelia Parker** is a British visual artist, best known for her sculpture and installation art. For *Dear Earth*, Parker has been commissioned to create a new, two-channel video in dialogue with children from London schools about their perspective on the future. Through this artwork, the artist aims to raise awareness on the urgent need for action to address the environmental crisis.
- **Paul Pulford and Grounded Ecotherapy** have created *Precious Stones*, a new garden commission in the Queen Elizabeth Hall's roof garden. The project is directed by Paul Pulford, founder of Grounded Ecotherapy, a scheme that provides therapy and skills through gardening for people with experience of substance misuse, mental health difficulties and homelessness. *Precious Stones* is made up from stones, tiles, bricks, as well as surplus building materials from around the Southbank Centre area. With the help of volunteers, the team arranged the materials to create an eclectic mosaic of salvaged materials covering the wildflower meadows. The project responds to the growing impact of the climate crisis and the necessity to build resilient communities and farming practices. This new garden is bedded using a technique called rock mulching, an ancestral water-retention technique of Native American people in the southwestern United States. The method allows rainwater to permeate the soil, while evaporating moisture condensed into droplets, replenishing the earth. This arrangement cools the environment and acts as a natural drip irrigation system, preserving water and supporting wildlife.
- **Himali Singh Soin** is a writer and artist who currently works in between New Delhi and London. Singh Soin's interdisciplinary work focuses on the nature of identity, environmental issues and the notion of deep time. For the exhibition, the artist presents a video work as part of an ongoing series of interdisciplinary artworks titled *we are opposite like that* (2017-2022). Pairing poetry and archival material, the video recounts the stories of Victorian anxiety over encroaching glaciers and an alien figure who transforms into shimmering ice.
- **Hito Steyerl** is a German filmmaker, moving image artist, writer and innovator of the essay documentary. For *Dear Earth*, Steyerl was commissioned to create a video presented on a large-scale DIY LED screen made of recycled bottles and vegetation. The project expands and updates an open-source design originally developed by renowned hackerspace c-Base in Berlin. The installation is Steyerl's conceptual take on a 'green screen' and raises issues of sustainability in digital technology.
- **Daiara Tukano** is a Brazilian visual artist, independent communicator, indigenous rights activist, and human rights researcher who belongs to the Eremiri Häusiro Parameri clan of the Yépa Mahsã people (known as Tukano). The artist's practice is based on research of Tukano traditions and spirituality, especially the *Hori*: 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 will span over eight metres.

The catalogue for the exhibition features texts on each artist, and essays by Rachel Thomas, Rebecca Solnit, Maja and Reuben Fowkes, Greta Thunberg and Imani Jacqueline Brown. It also includes a conversation between artist Jenny Kendler and birder J. Drew Lanham, a manifesto by Agnes Denes, poetry by Deena Metzger and an extract from an interview on activism by Andrea Bowers. The catalogue is designed by Melanie Mues, and the cover features a detail of the drawing *Reconciliation* (2018) by Otobong Nkanga.

Dear Earth: Art and Hope in a Time of Crisis is curated by Chief Curator Rachel Thomas with Assistant Curator Marie-Charlotte Carrier and Curatorial Assistant Debbie Meniru.

Dear Earth: Art and Hope in a Time of Crisis is generously supported by Simon Morris and Annalisa Burello, Catherine Walsh and the Dear Earth: Exhibition Supporters' Group: Andrew Kreps Gallery; Pace Gallery; Esther Schipper, Berlin/Paris/Seoul; Bianca and Stuart Roden; Charlotte Feng Ford; Monica Monajem; Gagosian; Lisson Gallery; Jack Shainman Gallery; Trevor Bowen; and Vielmetter Los Angeles. With additional support from Mariana Clayton, Mercedes Vilardell, The African Arts Trust, the Goethe-Institut London and ZSL (Zoological Society of London).

We are grateful for the Hayward Gallery Commissioning Committee's key support in helping us to realise the outdoor commissions for *Dear Earth*.

The public programme is kindly supported by the Gaia Art Foundation.

NOTES TO EDITORS

IMAGE CREDITS (from left to right, top row then bottom)

- (1) Installation view of Hito Steyerl, *Dear Earth: Art and Hope in a Time of Crisis* (21 Jun – 3 Sep 2023). Photo: Mark Blower. Courtesy the Hayward Gallery.
- (2) Installation view of Jenny Kendler, *Dear Earth: Art and Hope in a Time of Crisis* (21 Jun – 3 Sep 2023). Photo: Mark Blower. Courtesy the Hayward Gallery.
- (3) Installation view of Agnes Denes, *Dear Earth: Art and Hope in a Time of Crisis* (21 Jun – 3 Sep 2023). Photo: Mark Blower. Courtesy the Hayward Gallery.
- (4) Installation view of Aluay Kaumakan, *Dear Earth: Art and Hope in a Time of Crisis* (21 Jun – 3 Sep 2023). Photo: Mark Blower. Courtesy the Hayward Gallery.

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.

The Hayward Gallery is actively working to be more sustainable. Current and upcoming environmental measures include using the Gallery Climate Coalition's carbon calculator to track emissions, installing energy efficient LED lighting and relaxing humidity controls, when artwork requirements allow. By 2025, the Hayward Gallery aims to reduce emissions from curator travel by 50%.

Across the Southbank Centre site, further measures include lowering temperatures by 1°C, trialling PropelAir toilets that reduce water per flush by 66% using compressed air in office spaces, with a view to upgrading across the site, installing a Wastemaster which composts food in 24 hours to reduce food waste collections by 80%, and launching a sustainability e-learning module for all staff to complete. The Southbank Centre has also appointed a Sustainability Advisor to implement more environmentally-conscious measures across the organisation.

The Southbank Centre aims to be a Net Zero carbon site by 2035 (Scope 1 and 2, which refers to measures controlled by the Southbank Centre such as energy used on-site) and fully Net Zero by 2040 (Scope 3, which refers to indirect emissions that are released as a result of the Southbank Centre's activity). By 2025, the Southbank Centre also aims to be a single-use plastic free site and to reduce its carbon emissions from its buildings by 50%. For the latter, in 2022, 42% of this 2025 target was already achieved.

Please find the Southbank Centre's environmental sustainability webpage [here](#) and a full breakdown and briefing document at the end of this PDF.

About the Southbank Centre

The Southbank Centre is the UK's largest arts centre occupying a prominent riverside location that sits in the midst of London's most vibrant cultural quarter on the South Bank of the Thames. We exist to present great cultural experiences that bring people together and we achieve this by providing the space for artists to create and present their best work and by creating a place where as many people as possible can come together to experience bold, unusual and eye-opening work. We want to take people out of the everyday, every day. The site has an extraordinary creative and architectural history stretching back to the 1951 Festival of Britain. The Southbank Centre is made up of the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room and Hayward Gallery as well as being home to the National Poetry Library and the Arts Council Collection. It is also home to 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



SOUTHBANK CENTRE

The Hayward Gallery and Sustainability

The Hayward Gallery is committed to representing a diverse and international range of artists in recognition of the importance of culture to enrich understanding, inspire creativity and tell global stories. The gallery also takes the gravity of the climate crisis very seriously and is actively working on making its practices as sustainable as possible.

The climate crisis is one of the most urgent issues of our time. It is also one of the most complex, making it vital that we all consider new, interdisciplinary ways of working against it.

Through the visual nature of art, artists can inspire change by creating a stronger emotional connection than words alone. An emotional connection is proven to be a strong motivator for encouraging people to act and we hope *Dear Earth: Art and Hope in a Time of Crisis* will leave audiences feeling inspired to make their own choices.

Focusing on optimism as a tool for inspiring change, *Dear Earth* is a unique experience that seeks to motivate individuals to act with care and hope for the planet. The exhibition deeply involves audiences by taking them on a journey of artist responses to the climate emergency as it is witnessed across the globe.

The Hayward Gallery has been as sustainable as possible in the realisation of this exhibition. The gallery recognises that becoming completely sustainable, in line with the Southbank Centre becoming a Net Zero carbon site by 2035 (Scope 1 and 2), is a journey.

Please find below a breakdown of what we are proud to have achieved and will continue working on as we deliver further exhibitions.

Travel and Transportation

- Our curators didn't use air travel to meet with artists. The majority of the meetings took place via Zoom and only one artist in Europe was visited by train.
- Some artists have flown to the Hayward Gallery to install their works. This was an important step as many of the works in the show are new commissions that needed the artist's hand to complete. Not all artists are travelling to the exhibition.

Artist Works

- The artists have been environmentally conscious in their sourcing of materials and processes.
 - **Ackroyd & Harvey** are using grass to create their portraits, which were made directly on-site.
 - **Andrea Bowers** has used a sustainable source of neon and recycled cardboard.
 - **Imani Jacqueline Brown's** materials contain no petrol derivatives or PVCs.
 - **Agnes Denes's** plants in her installation will be reused after the exhibition.
 - **Aluaiy Kaumakan** has used natural fibres and salvaged materials to create her textile installation. The installation used timber salvaged from the previous Hayward Gallery exhibition, *Mike Nelson: Extinction Beckons*.
 - **Jenny Kendler's** *Birds Watching III* will be on permanent display at the Zoological Society of London after the closure of the exhibition.

- **Otobong Nkanga** worked with Fallen and Felled to source a tree for the exhibition that fell naturally in the UK.
- **Cornelia Parker's** screens are salvaged from a previous exhibition at the Royal Academy of Arts, London.
- **Paul Pulford and Grounded Ecotherapy's** installation is created entirely with locally found objects and materials and all plants were grown from seed by the gardeners.
- **Daiara Tukano** painted her work directly in the gallery space.

Installation

- Over a third of the walls built in the gallery will be reused in the next exhibition, *Hiroshi Sugimoto: Time Machine*. Four of the walls in the exhibition needed sound installation which has been reused from last year's exhibitions.
- The paint in *Dear Earth* was provided by B Corp certified company COAT, which supplied the first climate-positive paint in the world. All coloured spaces have used this sustainable paint.
- In addition to having switched our nitrile gloves to biodegradable ones, we have introduced a 'Disposable Gloves and Face Masks' recycling scheme with TerraCycle and its Zero Waste Box. This is a complete and convenient solution which includes the storage, shipping and recycling of a particular type of waste that isn't currently recycled through local councils or traditional recycling facilities. All shipments are carbon-neutral and we estimate to recycle approximately 2,700 gloves during the installation and de-installation processes, an average of 9,000 per year.
- *The Axis of Life & Vines in the Mountain* by Aluaiy Kaumakan was transported from Taiwan to the UK by sea freight for the exhibition. For every tonne of artwork, air freight produces around 60 times more CO2e than the same distance by sea¹.
- In Himali Singh Sooin's room, the installation team used recycled rubber instead of new carpet. Making new carpet takes a lot of excess water and chemicals.
- We are reusing doors that have been used in other shows. For example, the doors outside Agnes Denes's show were used in a Gurksy installation. The door with Himali Singh Sooin's work is from Matthew Barney's cinema.
- In Imani Jacqueline Brown's room, the trestle table was built using leftover materials in the Hayward Gallery workshop.

Catalogue

- The *Dear Earth* catalogue is printed on 100% recycled paper that's certified by the Forestry Stewardship Council (FSC), with EU Ecolabel and Blue Angel accreditation.
- The images are printed using vegetable inks, and the production has been carbon offset.
- The books have travelled without shrink-wrapping to avoid single use plastic.

¹ https://galleryclimatecoalition.org/usr/library/documents/ssc/gcc_ssc-environmental-impact.pdf

- The essays and 'tapestry' sections are printed in a single colour to reduce the number of times the sheets pass through the press, saving energy in the production stages.

Shop

- We use biodegradable bubble wrap and Geami honeycomb kraft recyclable paper in our shops and in our online deliveries.
- We have replaced packaging for online orders with paper based recyclable alternatives.
- We request our suppliers to remove unnecessary packaging and we use and recycle packaging we receive from our suppliers to minimise our overall waste levels.
- Our single use bags are made from 100% paper. We also offer reusable recycled plastic and 100% cotton tote bag alternatives.
- Our bespoke paper based products are printed on FSC paper with plant-based recycled inks and are wrapped in a carbon-neutral sustainable packaging derived from renewable sugar cane.
- All of our cotton products will use responsibly sourced organic cotton, printed with vegetable-based inks in the UK where possible to reduce carbon emissions.
- We work with companies that are committed to sustainability, fair trade and social responsibilities that prohibit child labour, modern slavery and human trafficking.
- We are committed to ask all our suppliers about their sustainability practices and seek out suppliers to work with that are engaged with putting sustainability at the centre of their business.
- We are committed to sourcing local products and champion sustainable businesses where we can.
- We are committed to continually reviewing our operational and buying practices to ensure a sustainable future, we aim for progress not perfection.

Cafe and Catering - Gather & Gather

- We will be serving organic wines at our private view.
- Our cafe is now only serving vegetarian and vegan cuisine.
- To limit food waste, Gather & Gather are using tech systems to track waste and drive reduction, working with clients to get accurate headcounts and using partners like Too Good To Go to redistribute surplus food when safe.
- Gather & Gather are sourcing as many products as possible locally, using their London Larder, a network of local producers and small businesses who supply great quality products and preserve food heritage.

- We have installed an industrial food composter on-site, which has significantly reduced our waste collections and subsequent emissions.

Carbon Footprint

- We are in the process of gathering information to calculate our final carbon footprint for the exhibition. We are working closely with our suppliers, contractors and colleagues from other departments at the Southbank Centre. We are working with the Gallery Climate Coalition's Carbon calculator to estimate to the best of our abilities the scale of our carbon emission for the exhibition. This process is very much ongoing and we are refining our data gathering techniques along the way.
- We will only be able to fully assess the extent of our emissions after the exhibition is closed in September and the works have been returned to their owners.

You can find the Southbank Centre's wider environmental sustainability webpage [here](#).