

SOUTHBANK CENTRE



Tavares Strachan, *Inner Elder (Nina Simone as Queen of Sheba)*, 2023. Courtesy the artist. Photo by Jonty Wilde

Tavares Strachan: There Is Light Somewhere

PREPARATION STORY
18 JUNE – 1 SEPTEMBER 2024

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

For our **Relaxed Hours event on Tuesday 30 July 2024 (10am – 3pm)**, 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.

There are **guided tours** with Hayward Gallery Tour Guides, **chill-out spaces**, and **free creative workshops and activities with artists**. 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 **four installations** located around the outside of the building.

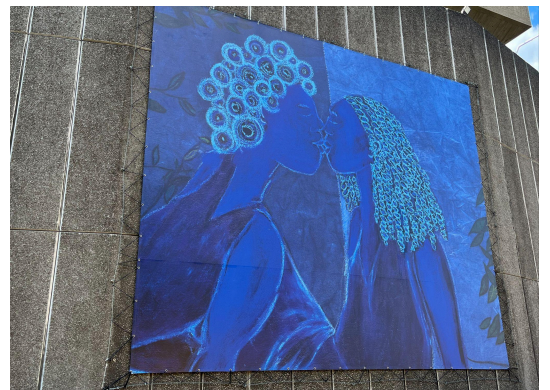
You Belong Here by Tavares Strachan is an **outdoor neon sculpture** featuring the words 'you belong here' in pink neon letters. This installation is located high up on the side of the building, to the right of the Hayward Gallery Foyer.



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 turned off during the winter.



First Kiss is a **painting** by Sola Olulode which imagines a queer couple at the beginning of their romance, capturing a sense of joy, and creating a space for celebrating queer love. This artwork is located on the side of the Queen Elizabeth Hall and is opposite the Hayward Gallery Foyer.



The large patinated **bronze head** is part of the *Ruin of a Giant* series by Tavares Strachan and depicts Marcus Garvey, a Jamaican social activist. This is one of three giant heads featured in the exhibition. The heads have been sculpted to resemble relics from an ancient civilisation. Look closely and you will see lines of poetry within the deep fissures that scar the head. It is difficult to see the words but we have a copy of the poem to read if you would like to. Please ask a Visitor Assistant and they will show you.



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.

Sensory backpacks are available for children to borrow. They contain children-sized ear defenders and fidget toys.

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 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 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.



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

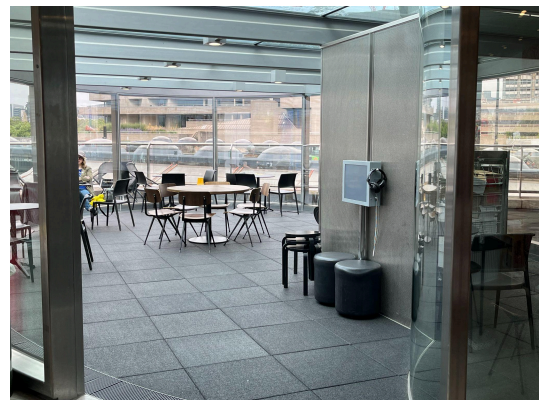
If you need a quiet space, please speak with a member of staff who will be happy to help.






Dan Graham Waterloo Sunset Pavilion

The Dan Graham Waterloo Sunset Pavilion is located **next to the Hayward Gallery Cafe**.

This is an **oval-shaped glass pavilion with views over Waterloo Bridge**.

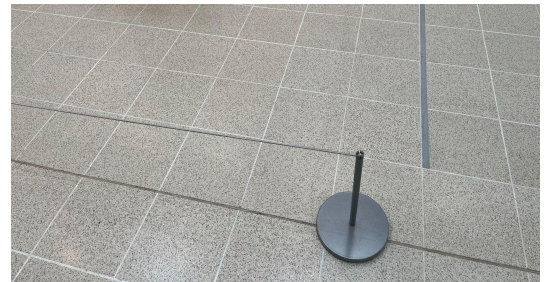


Exhibition Rules

	Please do not touch
	Photography is allowed with no flash
	No food or drink in the galleries

Barriers

To keep the artworks safe, many have **low barriers or floor tape** around them. This means that you shouldn't lean over or step into this area. Although you can look closely, **please do not touch the artworks.**



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 **Visitor Assistant at the entrance will ask to**

see your e-ticket and check the time you have booked for. The Hello Visitor Assistant will direct you to the **Ticket Office if you need to buy a ticket.**

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



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. Scroll down the list of galleries and museums until you reach the Hayward Gallery section. 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.



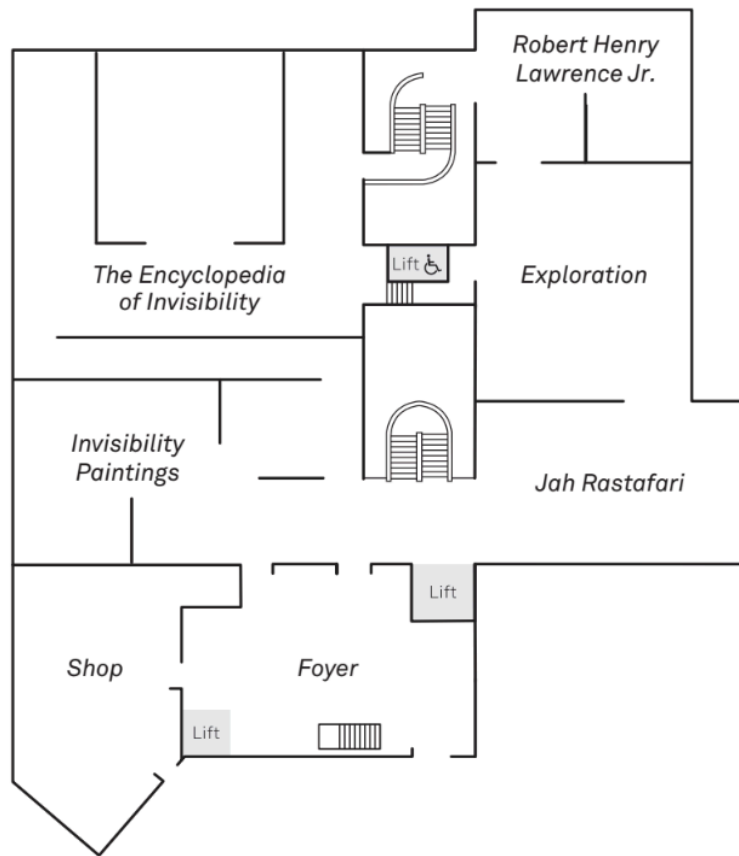
You can still enjoy the exhibition without using the app. **There are wall texts on the gallery walls describing the artwork, or a large-print handout if you prefer.**

Touchable materials

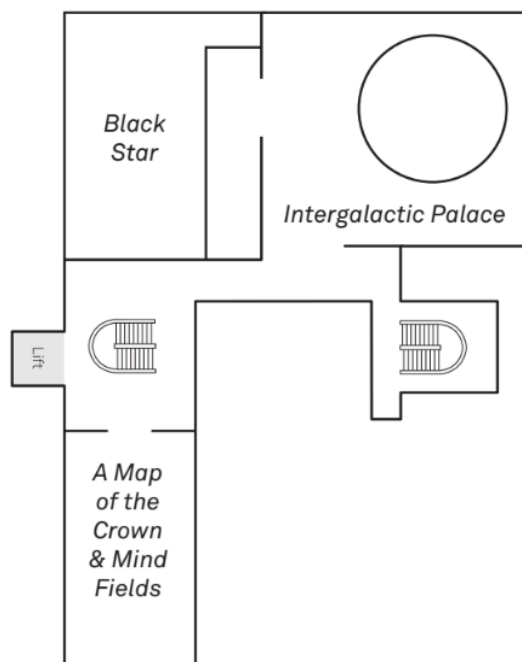
We ask that visitors **do not touch any of the artworks in the exhibition.** However, there are some specific touchable materials **displayed on low tables inside the galleries, and you are welcome to touch these.**



Lower Galleries



Upper Galleries



Tavares Strachan: There Is Light Somewhere

This is the first mid-career survey dedicated to the work of New York-based, Bahamian artist Tavares Strachan (born in 1979).

The exhibition showcases the remarkably inventive ways in which Strachan has celebrated unsung explorers and cultural trailblazers, inviting audiences to engage with overlooked characters whose stories represent and illuminate histories hidden by bias.

Featuring monumental new sculptural commissions alongside striking large-scale collages, neon works, bronze and ceramic sculptures, and mixed-media installations, the exhibition takes visitors on a journey of discovery and recovery that is simultaneously playful and impactful.

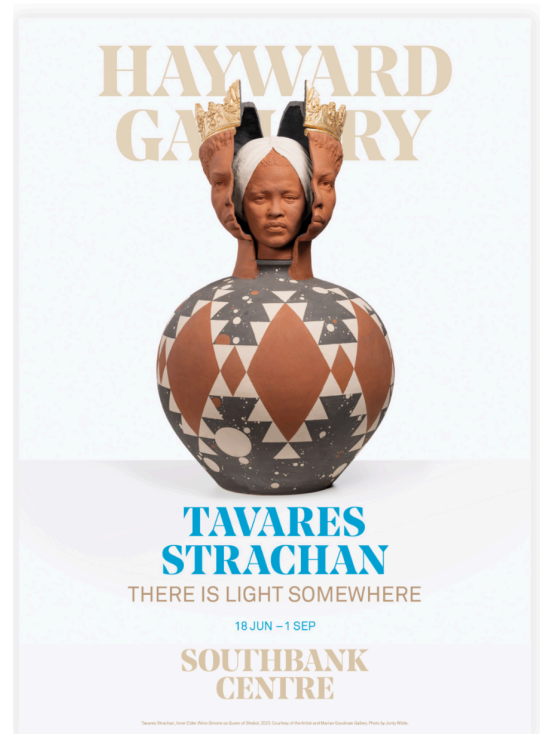
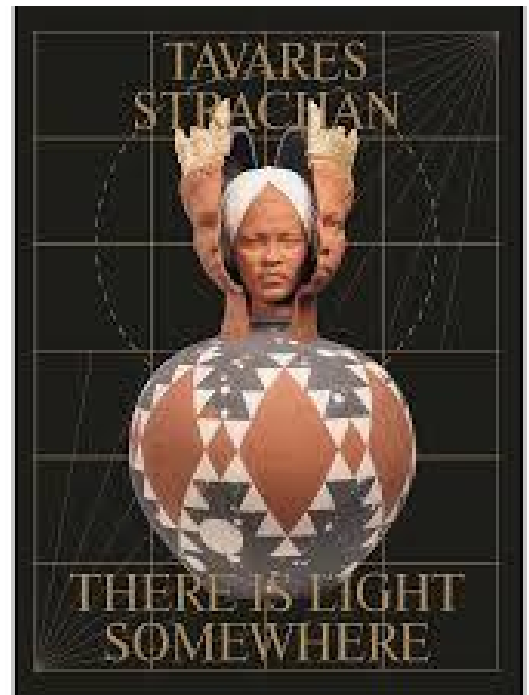
Strachan's vividly realised stories of erasure and remembrance shine a light not only on histories of colonialism and racism, but also on the universal desire for a sense of belonging.

The **exhibition is located on two floors**: the Lower Galleries and Upper Galleries. There are **five rooms** to explore in the Lower Galleries and **three areas** 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.

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.

There are **live performances** that take place in the galleries without any warning. The actor will move between rooms, **singing and reciting dialogue**. These interventions are playful and profound. You are welcome to watch and listen if you like.



Room 1: Invisibility Paintings

As you enter the Lower Galleries, you are now in Room 1. This room has three freestanding walls that divide the room into three sections. Most of the artwork is hanging on the walls but there is one large bronze sculpture and two smaller ceramic sculptures on white plinths. Please do not touch these.

The lighting levels are dark, with spotlights shining on the artwork, which cause shadows on the walls and reflections on the shiny tiled floor of the gallery.

The *Invisibility Paintings* are a mixture of collage and painting. There are photographic images as well as diagrams and crossword puzzles. The imagery is taken from history, current affairs, music, sport and science. These pictures are like puzzles for viewers to solve.

The large patinated bronze head is part of the *Ruin of a Giant* series and depicts Harriet Tubman, the American abolitionist and social activist. There are two other giant bronze heads featured in the exhibition; Marcus Garvey is positioned outside the Hayward Gallery main entrance and King Tubby is situated in the Upper Galleries next to the *Intergalactic Palace*. The heads have been sculpted to resemble relics from an ancient civilisation. Look closely and you will see lines of poetry within the deep fissures that scar the head.

Positioned on either side of the exit doors are two ceramic sculptures of Marsha P. Johnson and Mary Seacole. Both sculptures are fragile and positioned on top of white plinths. **There are low barriers around these works. Please watch your step.**

The introductory text about the exhibition is located on a wall at the **bottom of the ramp**.

You will hear the sound of pre-recorded voices reciting lines from the installation located in the next room. There are several speakers in this area.

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



Room 2: The Encyclopedia of Invisibility

The **lighting levels are low**, with a white square-shaped room located in the middle of the space, dividing the gallery into three sections. **There are low barriers around some of the artwork. Please watch your step.**

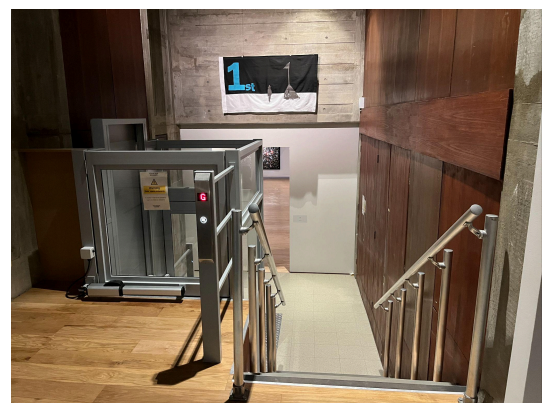
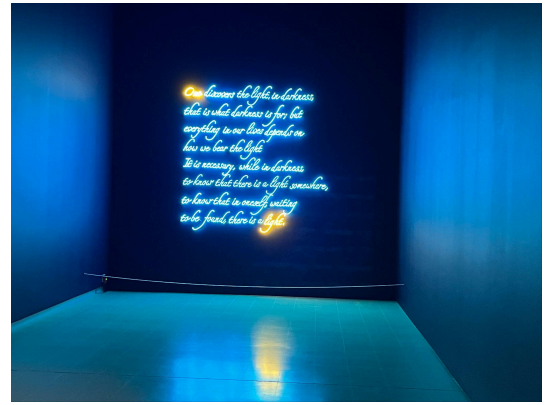
To the left is a **darker area** with text which lights up in **blue and yellow neon**. The text in this work is taken from a 1964 essay by James Baldwin, the American novelist, essayist and social critic. There is synchronised audio with different voices which overlap and sometimes speak at the same time. They are reading the extract from the essay lit up in neon. This text gave the name to the exhibition: *There Is Light Somewhere*.

Within the white square-shaped room is the *Encyclopedia of Invisibility*, a sculptural work which features over 17,000 entries focused on historically marginalised individuals, places, and events. The massive leather-bound book is closed and behind glass so we cannot read it but many of its pages are revealed on the surrounding walls. Some of these pages are overlaid with competing information while others have been obliterated, defaced or faded out, evoking the transient nature of knowledge and the need for constant revision and expansion of our collective stories about the past. This installation is called *Six Thousand Years*.

The third section of this gallery features glass human figures encased in tanks filled with mineral oil. These are from a series of 'invisible' sculptures'. **There is a low white platform around the artwork. Please do not step on it.**

When you are ready to move on, **walk down the stairs and enter Room 3**. Take your time and hold on to the metal handrail when descending the **eight wooden steps**. You will hear the sound of your footsteps as you descend the wooden staircase.

You can also use the **platform lift if you need step-free access**. 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.

Room 3: Exploration

This is a large open space with a wooden floor. The **lighting levels in this room are brighter.** There are spotlights on the artwork, which cause **shadows on the walls and reflections on the wooden floor of the gallery.**

Inspired by Matthew Henson, an African American explorer who was part of the first successful mission to the North Pole, Tavares Strachan has undertaken a number of trips to the Arctic. There are vitrines showing 2-minute-long videos on a loop and artwork that portrays animals under threat of extinction.

The other half of the room is dedicated to space exploration (the artist underwent cosmonaut training in Russia) and honours the first African-American astronaut Robert Henry Lawrence Jr.

In 2008, Strachan founded the Bahamas Aerospace and Sea Exploration Center (B.A.S.E.C.). Its first operation was a rocket launch. The projectiles flew 15 to 20 miles into the Earth's stratosphere before crash-landing in the sea. All materials were sourced locally: the glass was made from beach sand and the fuel from sugarcane.

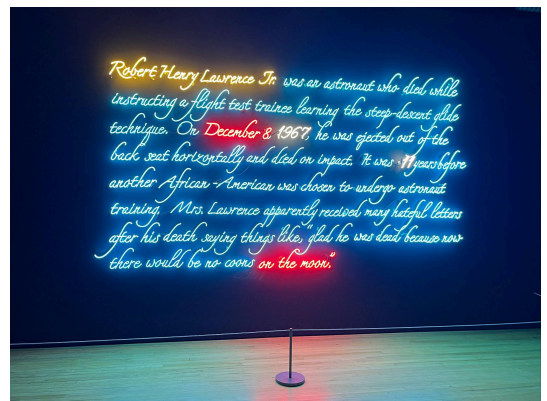
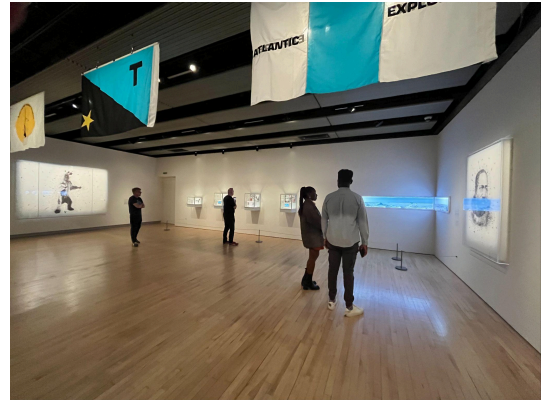
When you are ready to move on, **go through the black felt curtains to enter Room 4.**

Room 4: Robert Henry Lawrence Jr

The **lighting levels are very low in this room so please watch your step or ask the Visitor Assistant if you would like any help.**

There is a black wall dividing this room into two. On one side is a neon artwork with text about the first African-American astronaut, Robert Henry Lawrence Jr., who died during training. The neon colours are blue, yellow and red.

On the other side of the wall is a neon skeleton suspended in the air. The neon colours are blue and



purple and look like they are pulsating through the skeleton. The installation may gently move because of the air conditioning unit in this area. You will hear a whirring sound made by the fan.

There is a low, alarmed barrier in front of the neon sculpture. Please watch your step and do not touch the artwork. The Visitor Assistant has a torch and can offer assistance if needed.

When you are ready to move on, go through the black fabric curtain opposite the neon text installation. Walk up the 50 steps to the Upper Galleries or you can retrace your steps and go back to the Exploration room. Go through the white door on the left hand side of the wall opposite and you will now be in Room 7: Jah Rastafari. Head to the right through the open doorway and you will see the lift located on your left.



Room 5: Intergalactic Palace

This large room has a **red floor that is made of iron oxide** and was inspired by the mineral deposits that saturate East and South African landscapes and the surface of planet Mars. **Watch your step** as you move from the **white tiles on to the red flooring** as there is a **slight variation in height**. The red flooring is a little uneven to walk on so take your time.



The **large thatched hut** is called the *Intergalactic Palace* and has a DJ booth located in the middle of the installation. The walls are lined with sheet music and the **pulsing light constellation** on the hut's walls look like stars. The lighting levels change and go a little darker at times.



There is a **sound piece** called *Sonic Encyclopedia* which features snippets of music and voices talking. This piece is on a loop and there are periods of silence in between each playing.

You will notice that the **acoustics** are different within the hut. The curved dome allows sound waves to bounce around so your **voice will reverberate** more than usual.

Ruin of a Giant (King Tubby) depicts the Jamaican sound engineer Osbourne Ruddock, popularly known as King Tubby, who pioneered the development of dub music.

The surrounding sculptures in this room are displayed on plinths and some feature traditional African masks. Other sculptures are made of ceramics.

When you are ready to move on, **go through the double doors** to access the outdoor sculpture court.

Waterloo Sculpture Court: Black Star Line

You will see a large raised structure flooded with water and a 14-metre-long Black Star Liner sitting on top, with its bow pointing in the direction of Africa. The walkway to view the installation is quite narrow.

The **water is stained black** with an **ecological dye** so please do not put your hand into it. You will hear **music and different voices** coming through the speakers on the boat.

There is a **periscope** attached to the wall and you are welcome to look through it. It is heavy but can be moved gently from side to side.

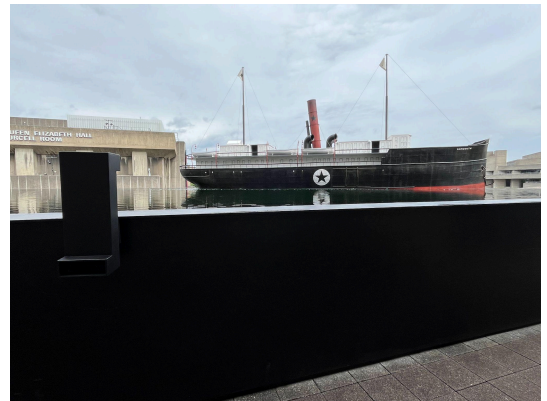
When you are ready to move on, retrace your steps back to Room 5 then turn right and **head down the connecting corridor into the next room**.

There is a **bench** near the window and you are welcome to sit and look at the artworks for as long as you wish.

Room 6: A Map of the Crown & Mind Fields

You will see two ceramic sculptures either side of the entrance to Room 6. These are from the series called *Inner Elder* and link modern cultural heroes with famous monarchs from the distant past.

Room 6 is **brighter as it is flooded with natural daylight** from the overhead pyramid roof lights. The overhead spotlights cast shadows on the walls and reflections on the **shiny tiled floor of the gallery**.



There are **seven bronze busts** , each displayed on a tall, black plinth. These artworks are from *A Map of the Crown* series and each bust has hair styled in a different way. Tavares Strachan collected hair from Bahamian barbershops and flocked it into traditional African hairstyles to adorn the bronze busts.



On the wall behind each bust is a series of paintings called *Mind Fields*. These square black paintings are made up of human hair and seem to reference modern abstract painting.

When you are ready to see the last room of the Tavares Strachan: *There Is Light Somewhere* exhibition, either walk down the front staircase or take the lift down to the Lower Galleries.



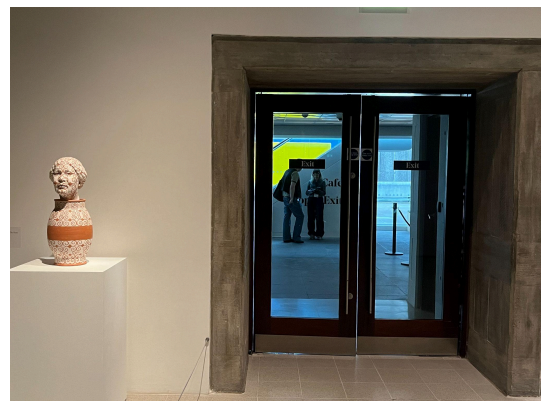
Room 7: Jah Rastafari

This is a square-shaped space with a **rice field installation and two ceramic sculptures**. The **lighting levels are lower** in this area with spotlights on the artworks.



The field of Indian rice grass is laid out to create a pattern of a traditional African pictogram. You are welcome to walk up to the barriers to get a closer look but **please do not touch**. You will notice the **long grass has a light, fresh smell**.

When you are ready to leave, retrace your steps to the bottom of the stairs (opposite the lift) and you can see the **exit doors in the middle section of the first room**. **Push the door to go back into the foyer**.



HENI Project Space

The Project Space is an additional exhibition space where you can **experience art by both emerging and established artists**. It is located in the Hayward Gallery Foyer. **Pull the glass door to enter.**

The **lighting levels are low** as this is a **film installation** by Mexican artist **Naomi Rincón Gallardo** which is **19 minutes long** and **plays on a continuous loop**. There are **benches and beanbags** on the floor for you to use if you wish.

There are spotlights on the three masked artworks at the back and side of the room. **There are no low barriers or floor tape around the work but please do not touch.**

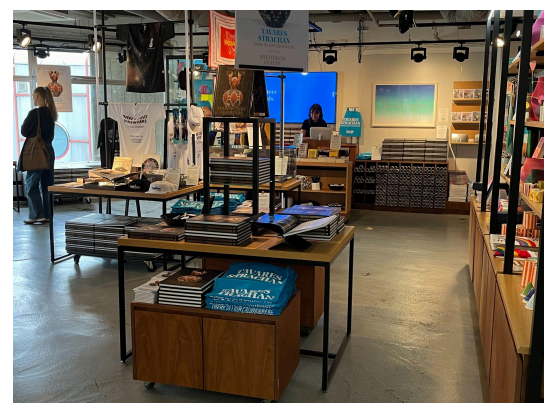
Naomi Rincón Gallardo: Sonnet of Vermin

Sonnet of Vermin (2022) follows a group of animals related to Mesoamerican myths – Bat, Snake, Scorpion and a choir of frogs – as they traverse dystopian landscapes in Oaxaca.

These creatures of Mesoamerican folklore form a surreal choir calling for an end to colonial violence and exploitation. There are many songs featured in the film. The dialogue is in Spanish with English subtitles.

The film lasts 19 minutes 2 seconds and will play on a constant loop. You are welcome to stay and watch the entire film or leave whenever you like. Exit back through the glass door into the foyer when you are ready.

Exit through the **Hayward Gallery Shop** when you are ready to leave the Hayward Gallery.



After your visit

We hope you enjoyed our *Tavares Strachan: There Is Light Somewhere* 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

Upcoming events

Relaxed Hours: Tavares Strachan

Tuesday 30 July, 10am – 3pm

Come along for a **guided tour of the exhibition. Play, Create and Reflect** in our **Relaxed Hours Studio spaces** with **workshops and creative activities** engaging all the **senses**, with **artists and the Arts & Wellbeing Team.**

About Relaxed Hours at the Hayward Gallery

We welcome everyone to the gallery throughout our opening hours but we also recognise that some visitors may require a more **relaxed approach to noise and movement** in the space, or **additional support** to experience exhibitions 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**. 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 you to prioritise your own needs when visiting. **Quiet, chill-out** spaces away from the exhibition and workshops are available.

These events are **open to all** – such as those with **sensory processing differences, neurodivergent visitors** or those living with **neurological conditions**, as well as **early-year visitors, parents** and **carers**. If you have a particular **access 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 at 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. For this event your ticket allows you to arrive, leave and re-enter at any time during the Relaxed Hours.



Book online for Relaxed Hours: Tavares Strachan [here](#).

For more info and access to bursary places and travel support email:

haywardrelaxedhours@southbankcentre.co.uk or call the Arts & Wellbeing team on: 07989 083109