

SOUTHBANK CENTRE

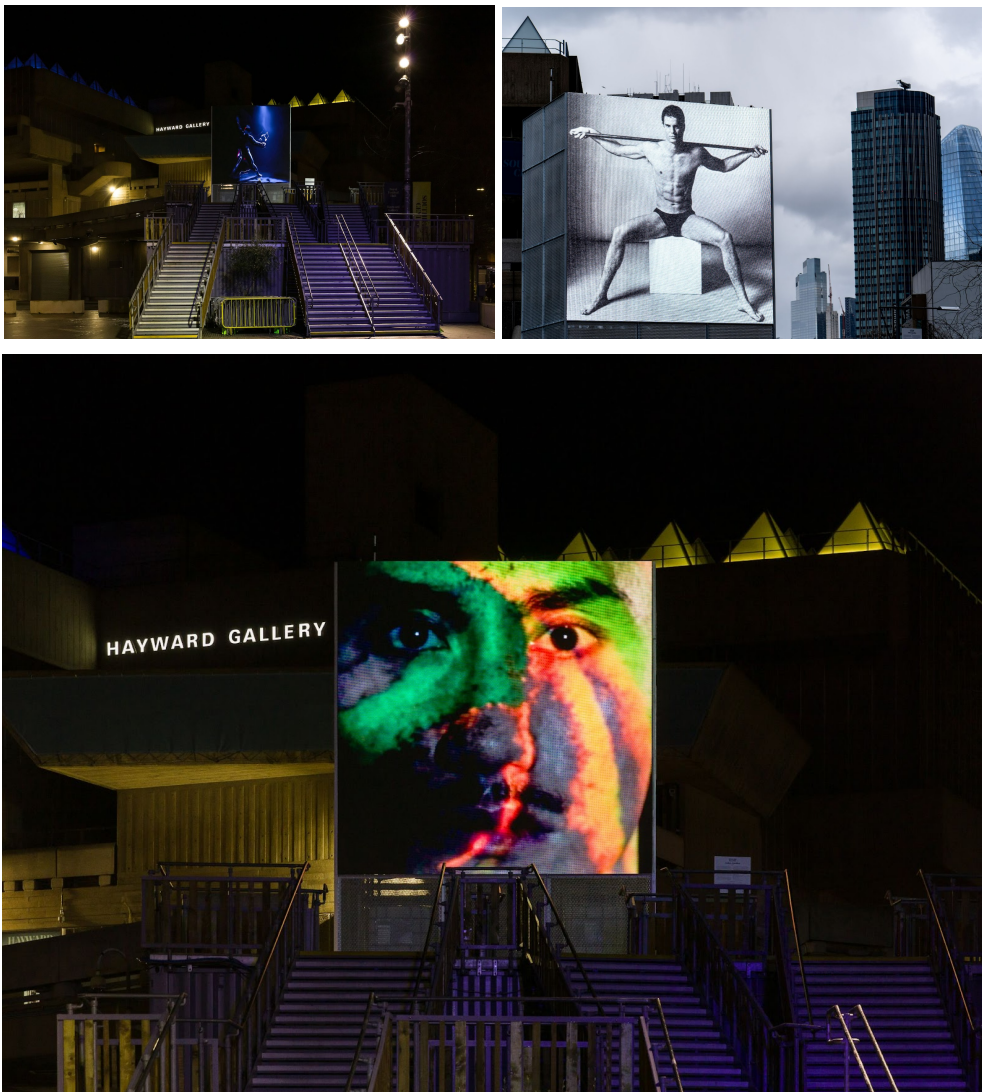
Press Release

Date: Thursday 17 March

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Images: available to download [HERE](#)

Hayward Gallery unveils Anthea Hamilton's new outdoor film installation set to dazzle day and night



Credit line: 1 & 3: Anthea Hamilton, *Primetime*, 2022. Installation view at Hayward Gallery. Photo Mark Blower. 2: Anthea Hamilton, *Primetime*, 2022. Installation view at Hayward Gallery, Photo Pete Woodhead.

- A brand-new film commission *Primetime*, 2022, from internationally acclaimed British-artist Anthea Hamilton will be on display outside the Hayward Gallery

- **The 24-hour-long film features four performers responding to a 1980s photograph of a male model, inspired by Leonardo Da Vinci's *Vitruvian Man* (c.1490) that challenges the ideal proportions of the human body in classical art**

- **The film installation is part of a growing programme of free outdoor art installations animating the Southbank Centre site**

A new 24-hour-long film, *Primetime*, 2022, by Anthea Hamilton has been unveiled this week on the elevated terrace next to the Hayward Gallery, overlooking the Royal Festival Hall. The film launches this year's expanding programme of striking outdoor installations, offering free access to art for all.

Ralph Rugoff, Director at the Hayward Gallery, says: "*Primetime is a visually stunning, thrillingly inventive project that plays with the dynamic between still and moving images, analog and digital, sculpture and video, whilst compellingly refreshing our ideas of what a 'film' can be.*"

Katie Guggenheim, Assistant Curator at the Hayward Gallery, says: "*Anthea Hamilton's collaborative and de-centred approach to filmmaking has drawn on the creativity and expertise of her inspiring cast and production crew and the 24-hour timeline creates space for a highly subjective kind of collective self-portrait.*"

Primetime, 2022, (on show until 24 April) has been specifically conceived for the gallery's architecture and location. The work features a photograph of an almost nude male model from the early 1980s intercut with new footage of four performers – **Jasmine Chiu, Jordan Johnhope, Duane Nasis and Bakani Pick-Up**. Each one draws on a broad repertoire of movements, images and references to generate distinctive sequences that are mapped onto the 24-hour cycle of a clock.

The performers' movements respond to the scale and site of the screen as well as to the still photograph, which recalls Leonardo Da Vinci's *Vitruvian Man* (c.1490), a depiction of the idealised muscular, male body, that, in intersection with the mathematical perfection of the circle and the square, describes the ideal proportions of the human body in classical art. Taken by the photographer Ken Haak, the seductive image was published in a men's fitness manual in the early 1980s and was first used by Anthea Hamilton in a previous work *Aquarius* (2010). The image evokes the vulnerability of the sexualised gay male body on the cusp of the AIDS epidemic at the start of the 1980s. In revisiting the image for this new commission, Hamilton reflects on how recent radical shifts in the ways that images of bodies are produced and consumed have further eroded the dominance of this body aesthetic.

Throughout the film the performers appear in cameos, each finding different ways to mark or keep time by opening and closing their eyes, slowly walking across the screen, or moving until they reach exhaustion. Their movements are enhanced by lighting, make-up, camera work and post-production. Slow zooms create a distinctive motion of infinitely looping timelines in aesthetically pleasing mathematical phenomena known as the Mandelbrot Set, a structure with an infinite amount of fine detail. Rather than a marathon of content, the 24-hour long edit captures a continuum of non-narrative time that is synchronised with the daily changing light and celestial movements.

The performances have been conceived in close collaboration with Anthea Hamilton and a crew consisting of producer, **Ese Onojeruo**; production assistant, **Marla Kellard-Jones**; director of photography, **Shamica Ruddock**; second camera, **Miles Williams**, lighting designer **Joshua Harriette**; make-up artist, **Tina Khatri**; with editor, **Spike Silverton**. Stills photography is by **Miles Perry**.

Primetime, 2022, was curated by Hayward Gallery Assistant Curator, **Katie Guggenheim** and will be available to see until 24 April, open 24-hours.

Anthea Hamilton, *Primetime*, 2022. Video synchronised to a 24-hour clock.
Courtesy of the artist, kaufmann repetto Milan/New York and Thomas Dane Gallery

This commission by Anthea Hamilton is generously supported by the Hayward Gallery Commissioning Committee, with additional support from Adam and Mariana Clayton Collection, Thomas Dane Gallery, Candida and Zak Gertler, and kaufmann repetto, Milan / New York.

Hayward Gallery Senior Technician: Maarten Van den Bos
LED Screen, video sequencing and playback: LUX Technical

ENDS

Link to Anthea Hamilton's outdoor commission is available [HERE](#).
Press images can be downloaded [HERE](#).

For further press information please contact:
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Join the conversation:

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Jasmine Chiu [@jasmchiu](#); Jordan Johnhope [@hopesigh](#); Duane Nasir [@duanenasis](#); Bakani Pick-Up [@bakanipickupcompany](#); Ese Onojeruo [@ese_onojeruo](#); Marla Kellard-Jones [@popkinjones](#); Shamica Ruddock [@jacquialltrades](#); Miles Williams [@milesmunro.w](#); Spike Silverton [@spike.silver](#); Joshua Harriette [@joshieharriette](#); Tina Khatri [@tinakhatrimua](#); Miles Perry [@miles.x.perry](#)

NOTES TO EDITORS

About 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. They include those by Bridget Riley, Bruce Nauman, Anish Kapoor, Lee Bul, Andreas Gursky, Tracey Emin, Jeremy Deller, Kader Attia and Matthew Barney, as well as influential group exhibitions such as Africa Remix, Light Show, Psycho Buildings and Space Shifters. Opened by Her Majesty, The Queen 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 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 four Resident Orchestras (London Philharmonic Orchestra, Philharmonia Orchestra, London Sinfonietta and Orchestra of the Age of Enlightenment) and four Associate Orchestras (Aurora Orchestra, BBC Concert Orchestra, Chineke! Orchestra and National Youth Orchestra of Great Britain)

About Anthea Hamilton

Anthea Hamilton is a visual artist working across installation, sculpture, film and performance. She was shortlisted for the Turner Prize in 2016. Hamilton lives and works in London and is currently a guest tutor at the free, independent art school Open School East, in Margate.

Anthea Hamilton's work is currently the subject of a major survey exhibition at the Museum of Contemporary Art (M HKA), Antwerp (until 15 May 2022). Previous solo exhibitions include *The Prude*, Thomas Dane Gallery, London (2019); *The New Life*, Secession, Vienna (2018); *A is for... and, am, anxious, adore*, Kaufmann Repetto, Milan (2018); *The Squash*, Tate Britain, London (2018); *Love IV* (with Nicholas Byrne), Schinkel Pavillon, Berlin (2016); *Anthea Hamilton Reimagines Kettle's Yard*, Hepworth Wakefield, Wakefield, (2016); *Lichen! Libido! Chastity!*, SculptureCenter, New York (2015); *Kabuki*, The Tanks, Tate Modern, London (2012); *Sorry I'm Late*, Firstsite, Colchester (2012); *Les Modules*, Fondation Pierre Bergé - Yves Saint Laurent, Palais de Tokyo, Paris (2012); and *Gymnasium*, Chisenhale Gallery, London (2008). Group exhibitions include *The Paradox of Stillness: Art, Object, and Performance*, Walker Art Centre, Minneapolis (2020); *May You Live in Interesting Times*, Biennale di Venezia 58, Venice (2019); *La Vie Moderne*, 13eme Biennale de Lyon, Lyon (2015) and *Burning Down The House: 10th Gwangju Biennale*, Gwangju (2014).

