

AUTUMN / WINTER 2017 – 18

ALINA SZAPOCZNIKOW: HUMAN LANDSCAPES
21 OCTOBER 2017 – 28 JANUARY 2018



Alina Szapocznikow, *Bouquet II*, 1966. Plaster, plastic foil, coloured polyester resin, metal. Courtesy Muzeum Sztuki, Łódź. © ADAGP, Paris 2017. Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski / Galerie Loevenbruck, Paris.

The first major UK retrospective of Polish artist Alina Szapocznikow (1926 – 1973), one of the most important, yet for many years, overlooked artists of the 20th century.

The exhibition will bring together over 100 works spanning Szapocznikow's career, including a selection of her drawings, which have rarely been publicly displayed.

Working through one of the most tumultuous periods in history, Szapocznikow created a body of work that explored her own physicality against a backdrop of social and political upheaval.

The exhibition will trace a chronological path through Szapocznikow's work, demonstrating how she consistently dismantled a classical ideal of sculpture and experimented with materials that charted a new language for sculpture.

DAUGHTERS OF NECESSITY: SERENA KORDA AND WAKEFIELD'S CERAMICS
2 DECEMBER 2017 – 5 JULY 2018



Serena Korda, *Hold Fast, Stand Sure, I Scream a Revolution*, 2016. Originally commissioned by Glasgow School of Art, Comar and Glasgow International 2016. Courtesy of the artist. Photo: Alan Dimmick

Started in the 1930s, Wakefield's ceramic collection includes some of the great names of modern pottery, including Bernard Leach, Barbara Cass, Lucie Rie and Hans Coper. For this exhibition, London-based British artist Serena Korda will select highlights from Wakefield's collection to show alongside her own work. Korda combines sound with ceramics exploring their history and variety of uses.

On display will be a new presentation of her ceramic sound installation *Hold Fast, Stand Sure, I Scream a Revolution*, originally commissioned by Glasgow School of Art, Comar and Glasgow International 2016 alongside new work, currently being developed, that will be exhibited for the first time at The Hepworth Wakefield.

SPRING 2018

ANTHONY McCALL: SOLID LIGHT WORKS

16 FEBRUARY – 3 JUNE 2018



Anthony McCall. *Face to Face (II)* (2013).
Installation view, Eye Film Museum, Amsterdam, 2014.
Photograph by Hans Wilschut.

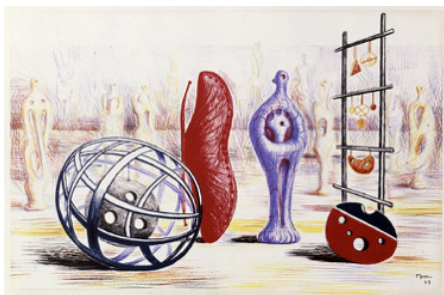
A major survey of the work of Anthony McCall, including the UK premiere of three new 'solid light' installations.

McCall's work occupies a space between sculpture, cinema and drawing and visitors are encouraged to interact with the pieces that will be developed in response to the David Chipperfield-designed galleries.

Also on display will be an overview of McCall's pioneering early work with film and light in the 1970s and a large display of his drawings, sketchbooks and maquettes that reveal the artist's working process and methods of mapping out the projections.

SCHOOL PRINTS

12 JANUARY – 20 MAY 2018



Henry Moore, *Sculptural Objects*, 1949, Lithograph from *School Prints*. © The Henry Moore Foundation. Reproduced by permission of The Henry Moore Foundation

A display of original lithographs commissioned by the arts publisher Derek Rawnsley and his wife Brenda in the 1940s as part of a pioneering project to bring contemporary art to children who would not otherwise have the opportunity to see 'good' work. The prints include work by L.S. Lowry, Henri Matisse, Henry Moore and Pablo Picasso.

Inspired by this project, The Hepworth Wakefield has invited six British artists – Martin Creed, Jeremy Deller, Anthea Hamilton, Helen Marten, Haroon Mirza and Rose Wylie – to create limited edition prints that will be given to seven Wakefield-based schools and sold as low-cost posters to schools nationally.

The new contemporary prints will be displayed alongside the original 1940s works.

THE
HEPWORTH
WAKEFIELD

SUMMER 2018

LEE MILLER AND SURREALISM IN BRITAIN
22 JUNE – 7 OCTOBER 2018



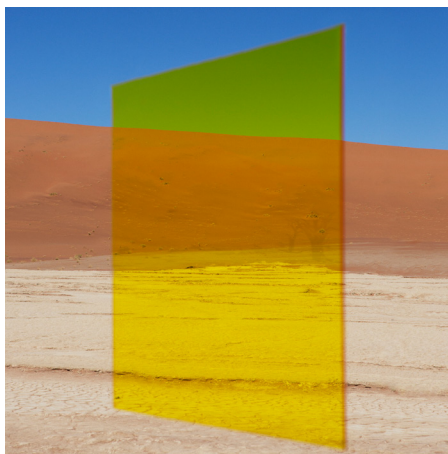
Lee Miller, *Henry Moore with his sculpture Mother and Child, Farleys Garden, East Sussex, 1953*. Modern C-type Print.
© Lee Miller Archives, England 2017. All rights reserved

Lee Miller (1907 – 1977) first entered the world of photography in New York as a model in *Vogue* in the 1920s. In 1929 she moved to Paris and worked with Man Ray, establishing her own studio and becoming part of the Surrealist milieu. A rich strand of Surrealist practice emerged in Britain in the 1930s and developed in the immediate pre-war period, during which Miller moved to London.

This exhibition will explore the creative networks between artists in the UK in the 1930s and 40s through Miller's lens. Miller's photographs of and collaborations with Surrealists working in the UK, including Eileen Agar, Leonora Carrington, Max Ernst and René Magritte will be presented alongside their own paintings and sculptures.

It will also focus on Miller's own practice and how she turned her Surrealist eye across disciplines to the worlds of fashion and journalism, revealing and reworking in the strange and extraordinary.

VIVIANE SASSEN: HOT MIRROR
22 JUNE – 7 OCTOBER 2018



Viviane Sassen, *Yellow Vlei*, 2014. Courtesy of the artist.

Echoing the career of Lee Miller, internationally renowned artist Viviane Sassen (b. 1972) straddles the fashion and fine art worlds. Central to this exhibition is the inspiration of Surrealism, a movement Sassen recognises as one of her earliest artistic influences, seen in the uncanny shadows, fragmented bodies and dreamlike landscapes of her work.

Hot Mirror will bring together photographs from several collections made over the last ten years, including the celebrated *Flamboyant* and *Parasomnia* series (2013), shown alongside new photographs and collages, to create image-poems that draw on the Surrealist strategies of collage to offer new and unexpected juxtapositions.

As well as an overview of Sassen's artistic practice, the exhibition will present a new version of her immersive film installation, *Totem*.

AUTUMN / WINTER 2018 – 19

CELEBRATING 300 YEARS OF THOMAS CHIPPENDALE 13 JULY 2018 – 25 FEBRUARY 2019



Image courtesy of The National Trust

2018 marks 300 years since the birth of Yorkshire-born Thomas Chippendale, one of Britain's most eminent interior designers and cabinet makers.

To celebrate this significant anniversary, the gallery is working with one of the finest treasure houses in the North of England, Nostell Priory, a National Trust house with over 100 pieces of Chippendale furniture. The role of artists in influencing interiors will be explored through key loans from both collections and special commissions by contemporary artists.

Visitors will see modern and contemporary artworks in Nostell's historic rooms and the most fashionable furniture of the 18th century within the 21st-century gallery spaces of The Hepworth Wakefield.

THE HEPWORTH PRIZE FOR SCULPTURE 26 OCTOBER 2018 – 20 JANUARY 2019



Named to honour the legacy of Wakefield-born artist, Barbara Hepworth, The Hepworth Prize for Sculpture is the UK's most significant prize to recognise the medium of sculpture.

Open to British or UK based artists of any age and at any stage in their career, the £30,000 biennial award celebrates artists who have made a significant contribution to sculpture in its broadest definition.

An exhibition of work by the five artists shortlisted for the prize will be presented.

MEDIA ENQUIRIES

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