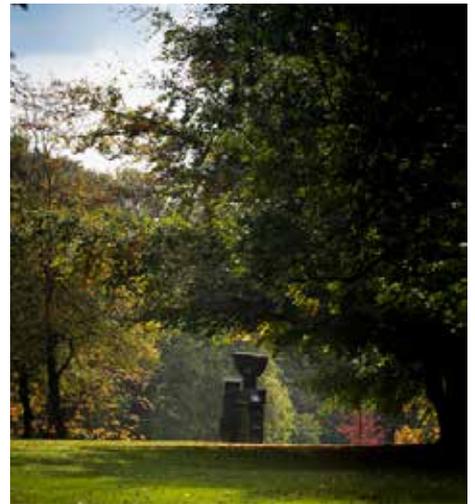




# Year Ahead 2017 Media Release



Yorkshire Sculpture Park (YSP) reveals its **2017 programme**, featuring major indoor and open-air exhibitions, ambitious interventions in the landscape and an exciting series of special events, in celebration of the Park's **40th anniversary**.

Highlights in 2017 include the largest UK exhibition to date by leading British artist **Sir Tony Cragg**, a homecoming for the Turner Prize-winning artist who has lived and worked in Wuppertal, Germany for 40 years, and a rare opportunity to experience significant recent work by the eminent Chilean artist, architect and filmmaker **Alfredo Jaar**.

As part of the National Partners Programme we continue to curate exhibitions from the **Arts Council Collection** and in 2017 will work with Bangladeshi-born, London-based artist **Rana Begum** who is guest curator for a new show at Longside Gallery.

Throughout 2017 we will once again offer **artist residencies**, graduate awards, open studios and laboratories for experimental and risk-taking practice, as well as hosting pop-up projects – responding to creative practice and underpinned by the support of our curatorial and technical expertise.

Poet, playwright and novelist **Simon Armitage** will take up a 12-month residency, visiting throughout the seasons to write new work in response to the Park, curating a series of readings and events as well as launching a new publication in the autumn. Pioneering new media artist **Haroon Mirza** will create an intervention in the James Turrell *Deer Shelter Skyspace* over the summer solstice.

Special events include a series of major artist talks, sound and light interventions and a **40-hour-long party**, giving visitors the opportunity to celebrate our 40th birthday from dusk till dawn.

Henry Moore, *Upright Motive No. 2, No. 7, No. 1 (Glenkiln Cross)*, 1955–56 courtesy Tate. Reproduced by permission of The Henry Moore Foundation. Barbara Hepworth, *The Family of Man*, 1970. Lent by the Bowness Estate. © Bowness, Hepworth Estate. Photos © Jonty Wilde

A commemorative publication, with foreword by Michael Palin, will celebrate the many artists we have worked with over the last 40 years and will include a detailed and personal interview with Founding and Executive Director, Peter Murray CBE.

2017 also sees construction begin on the £4million capital project to create an additional visitor centre, a project that resumes a series of developments at YSP, including, most recently, the refurbishment of the Bothy Gallery in 2016. Designed by London-based architects Feilden Fowles, the new centre will enhance visitor experience at the southern entrance to the Park, less than one mile away from M1 junction 38. It will comprise a 140m<sup>2</sup> restaurant, 125m<sup>2</sup> gallery space, an 80m<sup>2</sup> public foyer and a 50m<sup>2</sup> shop.

Peter Murray CBE says: “there are many inspirational elements at Yorkshire Sculpture Park which combine to create a unique and exceptional balance of art and landscape. But it wasn’t always this way. We started from humble beginnings in 1977 with £1,000 to fund a small exhibition of 31 sculptures. We lacked an audience and there was little support for contemporary sculpture at the time; the historic Bretton Estate was private and not designed for open access and there was no team of staff to speak of.

“After 40 years of hard work by hundreds of passionate staff, volunteers, artists and supporters, things have changed. We have reunited the 500-acre Bretton Estate and now welcome over 500,000 annual visitors; we offer exceptional opportunities to established and emerging artists from all over the world; and we have changed the cultural landscape of Yorkshire and contributed significantly to the regional economy.

“Great art for everyone has been our goal since opening to the public, enabling access, understanding and enjoyment of art and landscape, whilst dismantling many of the barriers that often exist between the public and contemporary art. This vision remains as strong as ever.”

## Media Enquiries

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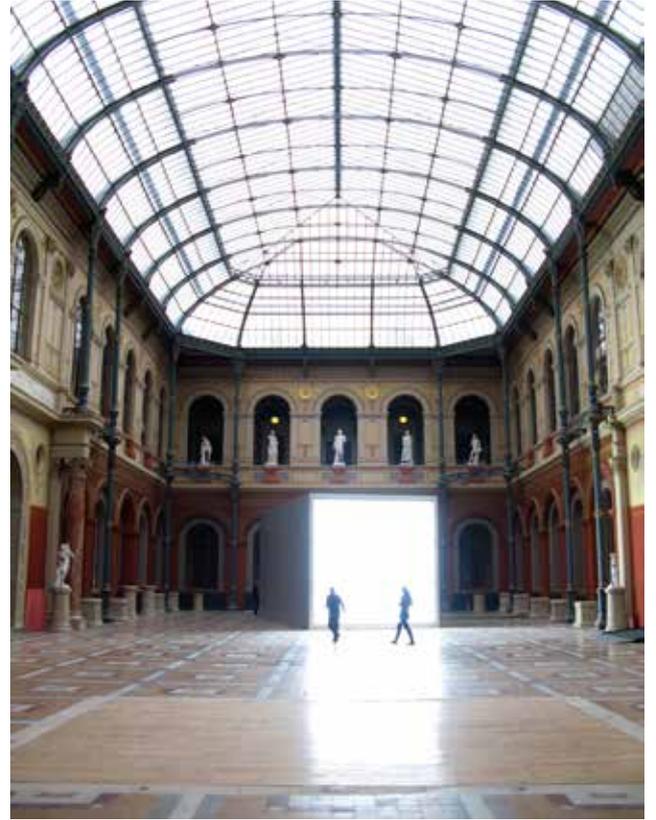
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# Highlights



**Tony Cragg: A Rare Category of Objects**  
**Underground Gallery, Garden Gallery and open air**  
**4 March–3 September 2017**

YSP presents the most expansive UK exhibition to date by leading sculptor Sir Tony Cragg in the Underground Gallery, Garden Gallery and open air. New sculptures, drawings and works drawn from nearly five decades of Cragg's practice will survey and demonstrate the artist's pioneering and continued mastery of materials.

A 'radical materialist', Cragg defines sculpture as a 'rare category of objects', and takes a taxonomic approach to his own practice, something which is reflected in the exhibition. The wit and will to analyse the properties of all of the planet's resources and use them to make new things is unique to human beings, along with the intuition to sort, order and categorise the things that exist and that we bring into existence.

**Alfredo Jaar**  
**Underground Gallery**  
**14 October 2017–25 February 2018**

This major exhibition by internationally renowned artist Alfredo Jaar shares recent work not shown before in the UK, and coincides with exhibitions and projects that encourage the consideration of the potential of art as protest. The exhibition in the Underground Gallery represents a rare opportunity to experience the profound practice of Jaar, who works across film, photography and installation to cast light on aspects of current world affairs that are seldom explored in international news reporting.

Born in 1956 in Santiago, Chile, Jaar lived with his family in Martinique from the age of five to 15 and is now based in New York. Always thoughtfully researched and often with community cooperation, Jaar's projects bear witness to inequalities and injustices around the world such as toxic pollution in Nigeria, gold mining in Brazil and genocide in Rwanda.

Tony Cragg, *Outspan*, 2008.  
Photo Charles Duprat.  
Alfredo Jaar, *The Sound of Silence*, 2006. Courtesy the artist, New York.



### **Rana Begum Curates the Arts Council Collection**

#### **Longside Gallery**

**15 July–29 October 2017**

Rana Begum is guest curator of a new exhibition from the Arts Council Collection as part of the National Partners Programme. Born in Sylhet, Bangladesh, in 1977 not long after the country's formation in 1971, she has lived in the UK since 1985 and studied at Chelsea College of Art and Design and the Slade School. Begum has established an international practice creating immaculately conceived and constructed abstract installations activated by light and movement of the viewer, which challenge the distinction between two and three-dimensional practice, sculpture and painting.

Begum describes an early experience that informed her sense of pattern, light and colour as being 'one particular day as a child in Bangladesh reading the Quran at the local mosque, in a tiny room dappled with morning light. The light and the repetition of recitation, all familiar elements, suddenly came together in a strong feeling of calm and exhilaration. It is one of my strongest memories and the experience of calm and exhilaration is what I try to capture in my work'.

Sharing her unique and sophisticated understanding of composition and response, Begum will curate an individual selection of sculpture, painting and drawing from the 8,000 works held in the Arts Council Collection alongside work by exciting emerging artists active in the UK, not yet in any public collections.

### **Simon Armitage, Poet in Residence**

#### **Throughout 2017**

As Poet in Residence, Simon Armitage will visit YSP throughout the seasons in 2017 to respond to elements at the Park, from art to landscape, nature to people. He will create new work to be published in the autumn in a pocket-size poetry 'guide' and will curate a series of readings and events at YSP with other collaborators.

Armitage was born in 1963 in the West Yorkshire village of Marsden. He studied Geography at Portsmouth University. As a post-graduate student at Manchester University his MA thesis concerned the effects of television violence on young offenders and until 1994 he worked as Probation Officer in Greater Manchester. His first full-length collection of poems, *Zoom!*, was published in 1989 by Bloodaxe Books and he published *The Twilight Readings*, an illustrated publication of his earlier residency at YSP, in 2007. In 2015 Armitage was elected Professor of Poetry at Oxford University.

Rana Begum courtesy the artist. Simon Armitage © Jonty Wilde

# Other 2017 Projects



## **Beyond Boundaries: Art By Email**

**Bothy Gallery**

**7 January–5 March 2017**

Due to political situations and immigration conditions it can be difficult to invite artists from outside the UK to work at YSP. *Beyond Boundaries: Art by Email*, a collaboration between YSP and ArtRole, gives a platform to those who can't physically visit the Park and celebrates the notion that ideas and art can travel even if people cannot.

Responding to an open call, artists across the Middle East and North Africa (MENA) have submitted artwork via email for inclusion in the exhibition. The artists were given the brief to not only share the realities of current situations in various countries such as Iran and Iraq but also the resilience, hope and creativity that thrives throughout the region, often despite the circumstances.

*Art by Email* brings together the voices of artists from various MENA countries, selected by ArtRole Chief Executive Adalet R. Garmiany and YSP Senior Curator, Dr Helen Pheby, and includes photography, film and performance. An abstract sculpture by the Iranian artist Sahand Hesamiyan, the instructions for which were submitted via email, will be 3D printed during the exhibition.

A coinciding virtual residency will take place with Azar Othman Mahmood, based in Iraqi Kurdistan. Visitors are invited to become part of the project and help to build a sense of YSP by sharing photos, thoughts and experiences of the Park using #ForAzar.

Photos courtesy Azar Othman



**Anne Purkiss**  
**YSP Centre Upper Space**  
**4 March–4 June 2017**

Anne Purkiss is a photographer whose portfolio includes portraits of artists, scientists and personalities as well as landscape photography. This exhibition presents portrait photographs of sculptors in their studios, with particular emphasis on those who have worked with YSP over the last 40 years, including Sir Anthony Caro, Lynn Chadwick, Dame Elisabeth Frink, Sir Antony Gormley, Andy Goldsworthy and Sophie Ryder.

Purkiss was born in Chemnitz, Germany and graduated from Leipzig University with a degree in Journalism and Photography. She worked for an advertising agency before moving to England in 1984. After four years at the London bureau of Associated Press, she became a freelance photographer. Her commissions include regular work for government agencies, museums and galleries and her photographs have been published in national and international newspapers such as *The Guardian*, *The New York Times*, *Die Zeit* and *Nature*. Purkiss' photographs are held in a number of public collections, including the National Portrait Gallery, the Royal Academy library and the archive of the Royal Society London and the National Art library. Her work has been exhibited in England, Germany, Italy and Switzerland.

Anne Purkiss, *Dame Elisabeth Frink*, 1990–03. Courtesy the Artist



## [Re]construct

A National Partners Programme Exhibition from the Arts Council Collection

Chapel

1 April–25 June 2017

There has long been an intimate and complex relationship between sculpture and architecture, with many artists operating at and around this boundary. This exhibition explores ways in which artists have incorporated architecture into their work using a process of deconstruction and reconstruction in order to interrogate and manipulate its forms. Gaston Bachelard wrote: “A house constitutes a body of images that give mankind proofs or illusions of stability”. Several of the works question our ideas about the materiality and permanence of the built environment, with bricks made of wax, wall plugs crafted from onyx, reassembled ruined structures, and bodies painted to look like stone. Other objects insinuate themselves into the very fabric of the building, their presence subtly altering the architectural status quo.

Buildings are designed, inhabited and animated by people; they are the containers of our stories and memories, framing almost every aspect of our experience. Many of the represented works meld human and built histories, making manifest the often invisible presence of lives within. Commissioned in 1744, YSP’s Chapel is an exceptional space, which also embodies the extraordinary way in which buildings can independently engender very particular qualities such as peacefulness and spirituality. Here the works on display further intensify the already heightened relationship between the viewer and their immediate environment.

Cornelia Parker, *Neither From Nor Towards*, 1992 Arts Council Collection, Southbank Centre, London © the artist



**Kaleidoscope: Sequence and Colour in 1960s British Art**  
**A new touring exhibition from the Arts Council Collection**  
**Longside Gallery**  
**1 April–18 June 2017**

Co-curated with Sam Cornish, this Arts Council Collection touring exhibition explores British art of the 1960s is often noted for its bold, artificial colour, alluring surfaces and capricious shapes and forms, yet these exuberant qualities are often underpinned by a clearly apparent order, founded on repetition, sequence and symmetry. Bringing together exceptional examples of painting and sculpture from the Arts Council Collection, and augmented with major loans from important UK collections, *Kaleidoscope* examines the art of the 1960s through this fresh and surprising lens, one bringing into direct view the relationship between colour and form, rationality and irrationality, order and waywardness.

Tim Scott, *Quinquereme*,  
1966; William Tucker, *Thebes*  
1966. Arts Council Collection,  
Southbank Centre, London ©  
the artists.



## Treasures Revealed: From the National Arts Education Archive

### NAEA Gallery

15 April–26 November 2017

In celebration of YSP's 40th anniversary, we are inviting artists, supporters, volunteers and visitors to explore the National Arts Education Archive (NAEA) and choose 40 interesting and wonderful objects to be displayed throughout the year.

Artist, agitator and former parliamentary candidate Bob and Roberta Smith, whose 2015 exhibition at the Park campaigned for Art for All, is among those who will visit the archive to make a selection. Bob and Roberta Smith said: "The NAEA is one of the great repositories of material relating to the development of the arts in the post war era. It's also a place of hope! To look through the material and understand the competing initiatives and investigations by artists and teachers in that period is to recharge one's batteries."

In spring 2017, Smith will create a new site-specific text installation, working in the open air over the course of a week. Inspired by the holdings of the NAEA and YSP's continued commitment to the case for creativity in education, the work will be a bright, colourful, statement of inspirational intent.

Bob and Roberta Smith, *Art Makes Children Powerful*, 2015. Photo © Jonty Wilde.  
Bob and Roberta Smith at the NAEA. Photo © Jon Harrison



**Tread Softly:**

**A National Partners Programme Exhibition from the Arts Council Collection**

**Bothy Gallery**

**27 May–3 September 2017**

*Tread Softly* presents works from the Arts Council Collection in which artists explore childhood experience and familial relationships, revisiting and reassessing pivotal moments and people within their lives. Many of the works exist in a place where fact and fiction blur and where fantasy melds with memory, affected by both time and distance. Negotiating and defining identity is a momentous journey, with early experiences leaving indelible marks on our characters, as fragile dreams are pitted against the sometimes painful ingress of the adult world.

Powerful works by Tracey Emin and Grayson Perry reveal how art was ultimately a salvation amidst difficult circumstances, Perry's *Mad Kid's Bedroom Wall Pot* stating "I got out 'coz I could paint". Other works consider the way in which fragments of experience linger in the memory, like a perfume that triggers highly personal reminiscences. Photographs by Fiona Crisp and Nigel Shafran recall family caravan holidays at the seaside and present the emotionally charged everyday objects left in a room by a departed father. Mary Kelly's iconic *Post-Partum Document* and Mona Hatoum's *Measures of Distance* also scrutinise the parent-child relationship, bringing intensely private and quietly moving moments that are often unseen and take place silently in the home, into the public gaze. Other artists featured include Kathy Prendergast, Marion Coutts, Susan Hiller, Perminder Kaur, Bedwyr Williams, Dennis Morris and Jo Spence.

John Benton-Harris,  
Maidenhead, Berkshire July  
1975, Arts Council  
Collection, Southbank Centre,  
London © the artist



### Haroon Mirza: New Work

#### Intervention in the James Turrell Deer Shelter Skyspace

3 June–2 July 2017

Over the summer solstice, Haroon Mirza will create a new work in James Turrell's *Deer Shelter Skyspace* as part of his ongoing *Solar Symphony* series. Mirza will temporarily attach a photovoltaic panel to an interior wall of the Skyspace which, when activated by direct sunlight, will use the sun's energy to power an immersive audiovisual installation. The electricity generated by the sun will be perceived both visually via the illumination of the LEDs and acoustically through a connection to a loudspeaker.

As the amount of sunlight changes, fluctuating with both the time of day and weather conditions overhead, the intensity and patterns of the LEDs and audio output will adjust accordingly, creating a direct interaction between the environment and Mirza's installation. This harmony between the work and the environment extends from the ideas and language of land art, referencing a long history of human creativity in relation to the sun, of channeling its power, and giving it a shape and voice. Mirza often combines and layers the work of other artists with his own and has previously responded to works by Jean Tinguely, Alexander Calder and Anish Kapoor.

Mirza has won international acclaim for installations that test the interplay and friction between sound and light waves and electric current. He devises kinetic sculptures, performances and immersive installations, such as *The National Apavillion of Then and Now* (2011), an anechoic chamber with a circle of light that grows brighter in response to increasing drone, and completely dark when there is silence. An advocate of interference (in the sense of electro-acoustic or radio disruption), Mirza creates situations that purposefully cross wires. He describes his role as a composer, manipulating electricity, a live, invisible and volatile phenomenon, to make it dance to a different tune and calling on instruments as varied as household electronics, vinyl and turntables, LEDs, furniture, video footage and existing artworks to behave differently. Processes are left exposed and sounds occupy space in an unruly way, testing codes of conduct and charging the atmosphere. Mirza asks us to reconsider the perceptual distinctions between noise, sound and music, and draws into question the categorisation of cultural forms.

Haroon Mirza,  
*Sunlight Inifinato*  
(*Solar Symphony 5*), 2014.  
Photovoltaic Panel, LEDs,  
circuitry, speaker, plywood, TV  
mount Courtesy hrm199 and  
Lisson Gallery.  
Photographer Jack Hems



**Alice Pattullo: Of House and Home**  
**YSP Centre and Upper Space**  
**17 June–17 September 2017**

Alice Pattullo takes inspiration from house and home in summer 2017 in her most ambitious project to date. *Of House and Home* includes 60 new screen-printed editions, referencing Pattullo’s fascination with superstitions and folklore. The London-based illustrator and printmaker will re-create a home’s interior, focusing on elements of our everyday life, including a fireplace and mantelpiece, in YSP’s Upper Space gallery. Pattullo has exhibited all over the UK and her clients include Bettys & Taylors of Harrogate, Gardens Illustrated Magazine, Crabtree & Evelyn, The Royal Opera House, Ditchling Museum of Art & Craft, Faber & Faber, and The Village Voice.

**Ed Kluz: Sheer Folly – Fanciful Buildings of Britain**  
**YSP Centre and Upper Space**  
**11 November 2017–25 February 2018**

YSP presents the largest solo exhibition to date by artist, illustrator and printmaker Ed Kluz. Kluz’s work explores contemporary perceptions of the past through the reimagining of historic landscapes, buildings and objects. The ideas of early Romanticism, the Picturesque movement and antiquarian representations of topography and architecture underpin his approach to image making. He has a particular interest in the eccentric, uncanny and overlooked – lost country houses and ruins provide a constant source of inspiration.

For *Sheer Folly – Fanciful Buildings of Britain*, Kluz will take inspiration from follies across Britain, including those of the Bretton Estate, to create a range of original two and three-dimensional works and limited edition prints.

As a designer and illustrator, Ed has received commissions from the V&A, Faber, Folio Society, John Murray publishers, Little Toller Books and St Jude’s fabrics. Ed was born in 1980 and grew up in Swaledale, North Yorkshire. He studied fine art at the Winchester School of Art and now lives and works in East Sussex.

Alice Pattullo, *Bow Wow*.  
 Courtesy the artist.  
 Ed Kluz, *Conolly's Folly*.  
 Courtesy the artist.

# Notes to Editors

## About Sir Tony Cragg

Sir Tony Cragg was born in Liverpool, UK in 1949 and has lived and worked in Wuppertal, Germany since 1977. He has a BA from Wimbledon School of Art (1973) and an MA from the Royal College of Art (1977). Among many major solo shows he has exhibited at The State Hermitage Museum, St Petersburg, Russia (2016), Benaki Museum, Athens, Greece (2015), Heydar Aliyev Centre, Baku, Azerbaijan (2014), CAFA Museum in Beijing (2012), the Scottish National Gallery, Edinburgh (2011), Tate Gallery Liverpool, UK (2000), Museo Nacional Centro de Arte, Reina Sofía, Madrid (1995), Stedelijk van Abbemuseum, Eindhoven (1991) and Tate Gallery, London (1988). He represented Britain at the 53rd Venice Biennale in 1988 and in the same year was awarded the Turner Prize at the Tate Gallery, London. He has been a Professor at Ecole Nationale Supérieure des Beaux Arts, Paris (1999–2009) and Professor at Kunstakademie, Düsseldorf, 2009–present. He was made a CBE in 2003, elected a Royal Academician in 1994; received the Praemium Imperiale for Sculpture, Tokyo (2007) and awarded the 1st Class Order of Merit of the Federal Republic of Germany (2012). In 2016 Cragg was appointed Knight's Bachelor in the Queen's Birthday Honours for his service to the visual arts and Anglo-German relations. Cragg will be presented with the 2017 International Sculpture Centre Lifetime Achievement Award in spring 2017.

## About Alfredo Jaar

Recent major exhibitions by Alfredo Jaar include the Wits Art Museum, Johannesburg, South Africa (2016); Musée d'Art Contemporain, Marseille, France (2015); the Museum of Contemporary Art, Helsinki, Finland (2014); the Pavilion of Chile at the 56th Venice Biennale, Venice, Italy (2013); and the Alte Nationalgalerie, Berlinische Galerie and Neue Gesellschaft für bildende Kunst e.V., Berlin, Germany (2012). Jaar emigrated from Chile in 1981, at the height of Pinochet's military dictatorship. His exhibition at Fundación Telefónica in Chile, Santiago (2006), was his first in his native country in 25 years. In 2016 his iconic 1987 work *A Logo for America* was presented for the first time in the UK at London's Piccadilly Circus in conjunction with an exhibition at the South London Gallery. He has received many awards, including a John D. and Catherine T. MacArthur Foundation Award (2000); fellowships from the National Endowment for the Arts (1987); and the John Simon Guggenheim Memorial Foundation (1985). Jaar lives and works in New York.

## About Rana Begum

Rana Begum's recent projects include Parasol Unit, London (2016); Maxwell Centre, UK (2016); 11th Gwangju Biennale, Korea (2016); Solo Show, Galerie Christian Lethert, Cologne, Germany (2016); *New Visions*, Tensta Konsthall, Sweden (2015); *Towards an Infinite Geometry*, Jhaveri Contemporary, Mumbai, India (2015); *Future Light*, Vienna Biennale 2015: *Ideas for Change*; Solo Show, Galeri Mana, Istanbul, Turkey (2014); Solo Project, Dhaka Art Summit, Dhaka, Bangladesh (2014); *No.10*, The Third Line, Dubai, UAE (2013); *Manifold*, Galerie Christian Lethert, Cologne, Germany (2013); Solo Show, Bischoff/Weiss, London, UK (2012); *The Folded Page*, Jhaveri Contemporary, Mumbai, India (2011); *New Works*, Delfina Foundation, London, UK (2010); and *Fractured Symmetry*, Bischoff/Weiss, London, UK (2010). She has also participated in many international group exhibitions, including: *New Visions*, Tensta Konsthall, Stockholm, Sweden (2016); *Geometries of Difference: New Approaches to Ornament and Abstraction*, Samuel Dorsky Museum of Art, New York, USA (2015); *The Language of Human Consciousness*, Athr Gallery, Jeddah, Saudi Arabia (2014); *Summer Show*, The Third Line, Dubai, UAE (2014); *Summer Exhibition*, Royal Academy of Arts, London, UK (2012). Begum recently won the Abraaj Group Art Prize 2017 and her new commission will be unveiled at the 11th edition of Art Dubai, 15-18 March 2017.

## National Partner Programme

To mark the Arts Council Collection's 70th anniversary in 2016, Arts Council England invited applications from galleries in England to join existing partner Yorkshire Sculpture Park in a network of galleries to work with the Collection and host an innovative range of exhibitions alongside outreach and digital projects on a year round basis. These partnerships will deepen their long standing relationship with the Collection and enable it to reach out to new and existing communities. The four National Partner museums and galleries are the Towner Art Gallery, Eastbourne, Birmingham Museums Trust, the Walker Art Gallery, National Museums Liverpool and the Collection's existing partner, Yorkshire Sculpture Park. The partners will provide a year-round home for artworks within the Collection, hosting a special programme of 24 National Partner exhibitions between April 2016–March 2019.

The **Arts Council Collection** is a national collection of British art from 1946 to the present day and holds nearly 8,000 works which are available for loan to spaces across the UK. With more than 1,000 loans made to over 100 venues a year, it is seen by millions of people annually in public spaces from galleries and museums to hospitals, libraries and universities. Representing one of the most important collections of British modern and contemporary art in the world, it includes work from Francis Bacon, Barbara Hepworth and Henry Moore to Lucian Freud, Antony Gormley and Grayson Perry. The Collection supports and promotes British art and British artists by buying art when they are in the early stages of their career, and continues to acquire new work and support emerging artists. The Arts Council Collection is managed by Southbank Centre, London and the Sculpture Centre is located at Longside in Yorkshire Sculpture Park. [artscouncilcollection.org.uk](http://artscouncilcollection.org.uk)

**Arts Council England** champions, develops and invests in artistic and cultural experiences that enrich people's lives. We support a range of activities across the arts, museums and libraries – from theatre to digital art, reading to dance, music to literature, and crafts to collections. Great art and culture inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better. Between 2015 and 2018, we plan to invest £1.1 billion of public money from government and an estimated £700 million from the National Lottery to help create these experiences for as many people as possible across the country. [artscouncil.org.uk](http://artscouncil.org.uk)

**Yorkshire Sculpture Park** (YSP) is the leading international centre for modern and contemporary sculpture. It is an independent charitable trust and registered museum (number 1067908) situated in the 500-acre, 18th-century Bretton Hall estate in West Yorkshire. Founded in 1977 by Executive Director Peter Murray, YSP was the first sculpture park in the UK, and is the largest of its kind in Europe, providing the only place in Europe to see Barbara Hepworth's *The Family of Man* in its entirety alongside a significant collection of sculpture, including bronzes by Henry Moore, and site-specific works by Andy Goldsworthy, David Nash and James Turrell. YSP also mounts a world-class, year-round temporary exhibitions programme including some of the world's leading artists across five indoor galleries and the open air. Recent highlights include exhibitions by Not Vital, KAWS, Bill Viola, Sir Anthony Caro, Fiona Banner, Ai Weiwei, Ursula von Rydingsvard, Amar Kanwar, Yinka Shonibare MBE, Joan Miró and Jaume Plensa. More than 80 works on display across the estate include major sculptures by Ai Weiwei, Roger Hiorns, Sol LeWitt, Joan Miró, Dennis Oppenheim and Magdalena Abakanowicz. YSP's core work is made possible by investment from Arts Council England, Wakefield Council, Liz and Terry Bramall Foundation and Sakurako and William Fisher through the Sakana Foundation. YSP was named Art Fund Museum of the Year in 2014. [ysp.co.uk](http://ysp.co.uk)