



Press Release

Summer of Love

21 June – 22 September 2022
Across Yorkshire Sculpture Park

Summer of Love is a series of events and projects taking place across Yorkshire Sculpture Park (YSP) that celebrates human relationships, understanding and love between people. Taking inspiration from the current exhibition *Robert Indiana: Sculpture 1958–2018*, the programme runs from the summer solstice to the autumn equinox.

As well as sparking moments of pure, joyful connection, *Summer of Love* will investigate the complexities of love and community: how we relate to one another, to ourselves, and to our environments.

Throughout his career, Robert Indiana made works that alluded to his sexuality as a gay man, but due to the criminalisation of homosexuality at the time these references had to be circumspect. Elements of the *Summer of Love* programme focus on LGBTQIA+ artists and consider how different and nuanced aspects of queer identity are expressed and represented in a contemporary context. An integral part of the programme is focused engagement work with a local Barnardo's Positive Identities LGBTQIA+ youth group, led by YSP Learning.

In the Bothy Gallery, *On Queer Ground* (9 July – 4 September), presents powerful and poignant works by artists who explore the queer body and identity in relation to landscapes, both real and imagined. The exhibition features work by Claye Bowler, Whiskey Chow, Sadé Mica, Ro Robertson, SHARP, and RA Walden. Robertson's sculpture *Stone (Butch)* (2021) will also be shown, set in a new dialogue with parkland surroundings following its recent display as part of *Sculpture in the City* in London. Welcoming people of all ages, a range of events throughout the summer includes family celebration days in July and August, creative workshops and family walks on the theme of love.

A number of other projects touching on themes around human connections, rights, prejudice, access, love and loss will unfold across the *Summer of Love*. Featured artists include Roger Hiorns, Thahmina Begum, Jordan McKenzie, YARA + DAVINA, and Wakefield-born Jason Wilsher-Mills, whose outdoor display *Jason and his Argonauts in Love* features an enormous inflatable sculpture.

Visual artist and illustrator Soofiya has been selected from an open call for an LGBTQIA+ artist to create a vinyl mural in the YSP Centre restaurant that celebrates the themes of *Summer of Love*, drawing together the many strands and sentiments of the programme.

(LGBTQIA+ is an acronym that encompasses people who are lesbian, gay, bisexual, transgender, queer/questioning, intersex, asexual; the + refers to the many identities of sexuality and gender that are not cisgender and heterosexual.)

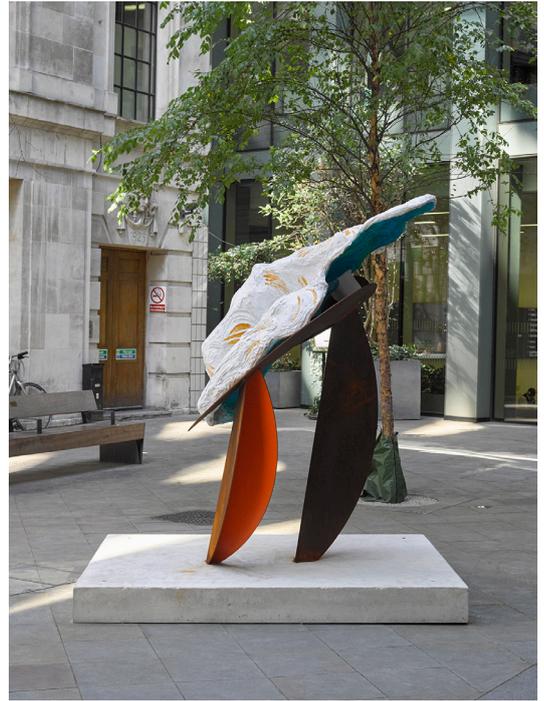
Ro Robertson: Stone (Butch)

Outdoors

From 21 June

Ro Robertson's *Stone (Butch)* (2021) is part of a body of works exploring the terrain of the queer body in the landscape and was created by plaster casting directly in crevices in natural rock formations at Godrevy Point (St Ives Bay, Cornwall). This "sculptural void" makes physical a negative space created by the power of the sea. *Stone (Butch)* considers a "raincoat layer" of the body exposed to external forces inspired by lesbian and trans activist Les Feinburg's novel *Stone Butch Blues* in which the oppression of lesbian, trans and butch and femme identity is laid bare.

Stone (Butch) is the first major open-air sculpture by an artist already recognised an important voice of their generation. First shown in an urban context as part of Sculpture in the City in London, the work now resonates with the natural landscape environment at YSP and begins a dialogue with new audiences. Robertson says: "To create a public sculpture as a Queer and non-binary artist and to position it in public space is to open up the conversation of who is represented via sculpture. Public sculpture has traditionally only represented a narrow demographic and a binary understanding of gender and I hope to be part of a new shift away from this."



Ro Robertson, *Stone (Butch)*, 2021. Image courtesy of the artist, Sculpture in the City and Maximilian William, London. Photography: Jack Hems.

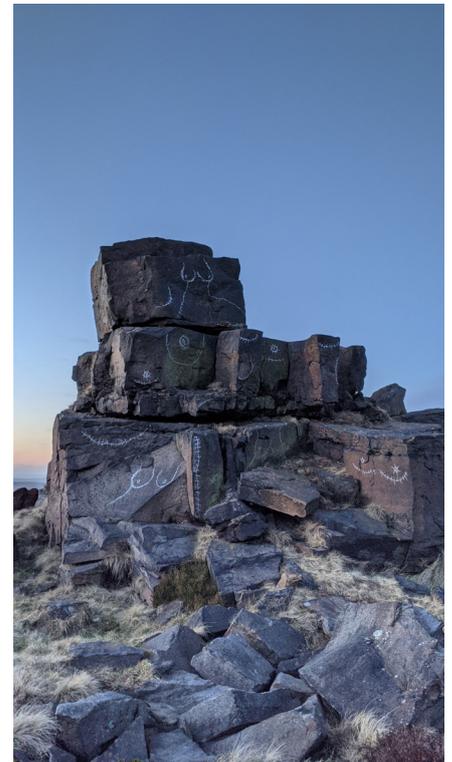
On Queer Ground

Bothy Gallery

9 July – 4 September

Rural environments are frequently seen as existing in opposition to queerness, with urban spaces typically being more accepting places for LGBTQIA+ people. This exhibition looks at ways in which queer artists are re-connecting with the landscapes around them by mapping and navigating their queer identity within these places, seeking sanctuary and connection, and disrupting traditional or prescribed ways of looking and understanding. Several works involve solitary communion with vast uninhabited landscapes that offer a space to safely explore away from society's gaze, yet there also often exists an inescapable suggestion of isolation and struggle.

Sadé Mica's film work considers how their body is both freed and restricted within certain environments by "liberating myself and my limbs in the British countryside, posturing against vast landscapes foreign to me". Mica visited YSP in April and will present a new work made on site. SHARP's *There will be no landing at the lighthouse tomorrow* (2021) combines video, field recordings, spoken word and photography that connect



Clay Bowler, *Not Much Further (very almost there)*, 2021. Courtesy the artist.

moments in queer and personal histories via shifting landscapes. Ro Robertson uses sculpture, drawing and performance to explore boundaries of the human body and its environment. Their work embodies a space that is shifting and fluid, reclaiming a queer space in the natural landscape in opposition to rigid structures. Robertson will show a new performance to camera work connecting the body and the flux of the tidal zone. Claye Bowler's film, *Not Much Further* (2020) visualises the "burden of dysphoria" and the wait for surgery through a walk on the moor. The plaster cast Bowler carries acts as a version of himself that is changeable and fragile. In *you must everywhere wander 你必须顧盼* (2021), Whiskey Chow combines filmed performance with CGI animation to transform a queer masculine body into an expansive fantasy landscape centred around ideas of care and the body as a homeland. RA Walden's *Crip Ecologies* archives the artist's limited involvement with the natural world due to their disability, positioning the fragility of the body in relation to the fragility of our ecosystems.

To create space for connection and expression within the Bothy Gallery and responding to the themes of *On Queer Ground*, YSP will host a series of weekly drop-in *Stitched Stories* workshops with textile artist Andi Walker.

Jason Wilsher-Mills: Jason and his Argonauts in Love Outdoors 16 July – 16 October

Jason Wilsher-Mills uses iPads and Wacom tablets to create bright, celebratory and poignant works exploring themes of disability. His digital drawings are then translated into huge inflatable works or human-sized fibreglass sculptures. Colourful and bold, his works are acts of activism that are visually captivating and use their joyfulness to begin serious conversations.

The works on display at YSP were made in collaboration with learning-disabled groups across the country. Their stories are intertwined with the artist's own across the surfaces of the sculptures, told through words and pictures. The central work is a 10-metre-long inflatable addressing basic human rights and respect, centred on access to Changing Places Toilets. Visitors can pass through a tunnel within the sculpture and read words from those with lived experience that convey the importance of this campaign. Wilsher-Mills highlights how, if we are to understand one other fully, we must acknowledge hierarchical systems of access and rights that are still not equal for everyone.

The artists' figures are always covered with tattoo-like adornments, and frequently the word 'love'. This acts a way to convey personal narratives and stems from the time when Wilsher-Mills was paralysed from the neck down as a child; his mum would paint on his face as this was something he could feel. For Wilsher-Mills these tattoos also connect with his background in a northern working-class family, where love was felt, though not necessarily stated in words, and often only found expression when inked into the skin.

The fibreglass sculptures will remain on display until 16 October, the inflatable sculpture will be on display until 4 September.



Jason Wilsher-Mills, *I Am Argonaut*, Commissioned for Creative Folkestone Triennial 2021 and produced by Shape Arts as part of the Adam Reynolds Award. Photo: Thierry Bal.

Roger Hiorns: A Retrospective View of the Pathway Outdoors

6 August – 4 September

Roger Hiorns temporarily transforms the familiar YSP landscape with clouds of foam in this interactive artwork. At certain times of day, a compressor will generate vast clusters of bubbles that will blow across the landscape and be shaped by the wind, blurring boundaries between the parkland and the art, and allowing the environment and people involved to formulate each unique experience.



Roger Hiron, *A Retrospective View of the Pathway*, 2008–. Courtesy the artist. Photo: James Richards IV

The artist is known for playing with ideas around what sculpture is and questioning what it can be. Although an encounter with this work is fleeting, it changes and refreshes our perspective on the physical world around us and how we relate to it. Hiorns creates a focal point around which people come together to experience joyful moments of fascination and pleasure, regardless of who they are or the differences that may exist between them. His use of foam stems from early childhood memories and connects with the innocence and liberation associated with play.



YARA + DAVINA, *Arrivals + Departures*. Installation view at BAM, New York, Spring 2021. Photo: © Sam Polcer

YARA + DAVINA: Arrivals + Departures Outside the Boat House 22 July – 11 September

Arrivals + Departures is an interactive installation that explores life and love through our experiences of birth and death, two emotive moments that are common to us all no matter who we are, and which can evoke huge depths of feeling. Using the instantly recognisable form of a station or airport arrivals and departures board, the artwork invites the public to share names and celebrate a birth or commemorate a death.

As global communities we have all been affected by the Covid-19 pandemic and experienced collective grief. War and racial and social injustice are topics at the forefront of the contemporary consciousness, and this seems a fitting moment to question who and how we commemorate. *Arrivals + Departures* proposes a level playing field where all the names put forward are recognised in the same way, regardless of who they are.

Thahmina Begum: Walk a Mile in My Shoes
Hayloft at Learning
2 – 7 August

Leeds-based artist and trainee art psychotherapist Thahmina Begum has designed a bespoke series of workshops to invite participants to consider our relationships with one another and how we perceive and are perceived by other people. Begum's aim is to explore a broad spectrum of emotional responses, including "words of anger, grief, forgiveness, belonging, empathy and love" in order to find a place where we can acknowledge difference whilst focussing on what binds us together as human beings. Central to the workshops will be a sculptural piece by Begum around visualising social hierarchies in an increasingly polarised society and how these structures can impact how we feel.



Thahmina Begum, *Colour Palette* at The Tetley. Photo: © Marina Ghevondjan

With lived experience of racism, Begum navigates and unpicks issues of difference and creates a safe space to discuss, reflect and come together. As well as being open to the public, invited groups, including the Barnardo's Positive Identities LGBTQIA+ youth group working with YSP Learning, will participate.

Jordan McKenzie, Shame Chorus
Bloomberg Connects App and Project Space, Underground Gallery
Throughout Summer of Love

The feelings that arise from being forced to conceal your sexuality are a theme of McKenzie's audio work *Shame Chorus* (2017). The artist refers to American writer Brené Brown who says that shame: "needs three things to grow... secrecy, silence and judgment". These ideas of shame and secrecy resonate with issues that affected Robert Indiana's own life.

Shame Chorus began with a desire to draw attention to high rates of depression and suicide in the LGBTQIA+ community. McKenzie worked with psychoanalyst Dr Susie Orbach, who interviewed members of the London Gay Men's Chorus about coming out, and the effect this had on their mental health. He wanted to give voice to their stories and worked with leading musicians and composers to set these very personal narratives to music. The choir then performed these songs communally. This act transformed once lonely experiences through the cathartic act of singing. McKenzie says: "shame perpetuates silence. *Shame Chorus* comes from a need to tackle this silence head on, to empower and start a conversation about the difficulties we face and turn them into meaningful discussion and inspirational artistic experiences".



Jordan McKenzie, *Shame Chorus*, 2017.
Photo: © Christa Holka.

Notes for Editors

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Listings information

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Near Wakefield and Barnsley – M1 Junction 38

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Open seven days a week, except Christmas Eve and Christmas Day

Booking essential, via ysp.org.uk

Social media

Instagram and Twitter: @YSPsculpture

Facebook: @YorkshireSculpturePark

LinkedIn: Yorkshire Sculpture Park

#ArtWithoutWalls #YSPSculpture

About Thahmina Begum

Thahmina Begum (she/her) lives and works in Leeds, Yorkshire. A mixed-media artist, poet, and workshop facilitator, Begum is currently studying to become an art psychotherapist. Her work explores cultures, identities, belonging and British/Bangladeshi/Muslim diaspora. Passionate about making art accessible for all sections of society, she promotes the improvement on health and wellbeing through art, giving voices to communities and people that have been silenced.

Begum is Creative Director of Creative Roots, a two-year project funded through the People's Health Trust exploring heritage and culture of British Bangladeshi communities through creative arts and the celebration of 50 years of the Independence of Bangladesh.

Recent works and commissions include working with *Food without Borders*, The British Library, London (2021-22); *Shifting Perspectives*, Leeds Art Gallery (Advisory Panel), Leeds (2022); *Concert from Bangladesh*, Yorkshire Sculpture Park, Wakefield (2021); *The Colour Palette*, The Tetley, Leeds (2021); *Sarees and Street signs*, LEEDS 2023 (2021-22); and *Sylhet in my Suitcase*, Yorkshire Sculpture International (2021-22). Upcoming international commission *Artist Make Spaces*, British Council, Tara Theatre, Britto Arts Trust (2022).

About Claye Bowler

Claye Bowler (he/him) (b.1995) is an artist living and working in West Yorkshire. His work explores the archive – the body as an archive, hoarding as archiving, and the political priorities of history. He is interested in how queer and trans narratives specifically have been perpetually hidden, erased or destroyed. Bowler uses sculpture and performance to subvert these practices in his own practice, whilst creating space to showcase and support other queer and trans artists.

Recently, Bowler's work has focused on the isolation of lockdown paired with the physical transition of his body: the lead up to surgeries and the violence of the (stalled) wait involved under the diminished funding and care of the NHS. Bowler has a strong connection to sound and music, and this is used throughout his performance work, experimentation with his voice and field recordings as well as in traditional folk singing. He was a Young Curator for Huddersfield Contemporary Music Festival 2020-21 and was the Founder and Musical Director of Yorkshire Trans Choir 2018-22.

About Whiskey Chow

Whiskey Chow (she/her) is London-based performance artist and Chinese drag king. Whiskey's art practice engages with broadly defined political issues, covering a range of related topics: from female and queer masculinity, problematizing the nation-state across geographic boundaries, to stereotypical projections of Chinese/Asian identity. Her work is interdisciplinary, combining embodied performance with moving image and experimental sound pieces.

As an artist-curator, Whiskey launched, led-curated and performed in 'Queering Now 酷兒鬧' in 2020 (Chinese Arts Now Festival). Queering Now is a curatorial programme amplifying marginalized voices of the queer Chinese/Asian diaspora. In addition to teaching at the Royal College of Art, Whiskey is a Guest Lecturer at Sotheby's Institute of Art.

About Roger Hiorns

Roger Hiorns' sculptural work generates and inhabits space between construction and destruction; the theological and the technological; temporality and permanence; authoritarian control and organic spontaneity. Born in 1975 in Birmingham, England, Hiorns lives and works in London. He has been featured in exhibitions at institutions throughout Europe and the Americas, including the Venice Biennale; MoMA PS1, New York; Tate Modern, London; the Armand Hammer Museum of Art at UCLA, Los Angeles; Walker Art Center, Minneapolis; and De Hallen, Haarlem. Hiorns' work is included in institutional collections such as the Museum of Modern Art, New York; the Art Institute of Chicago; and Tate Modern, London. In 2009, Hiorns was nominated for the Turner Prize for his critically acclaimed work, *Seizure*, a massive crystallization within the interior of a bedsit in a condemned South London council estate. In 2011, *Seizure* was acquired by the Arts Council Collection and is currently on a ten-year loan for exhibition at Yorkshire Sculpture Park. Hiorns has recently had solo exhibitions at Centre PasquArt, Biel; Galerie Rudolfinum, Prague; Ikon Gallery, Birmingham; and Faena Arts Center, Buenos Aires.

About Jordan McKenzie

London-based artist Jordan McKenzie (he/him) uses film, sculpture, drawing, performance and curation to satirise political subjects including class, sexuality and national identity. For McKenzie, creating is never a place of clarity or distillation but a squishing together of disparate elements: queerness, class, found junk, glitter, words, politics, poetry and rage. McKenzie actively uses his diagnosis of ADHD as a methodology, seeking (neuro)-diverse connections, dancing between the banal and the tragic, the satirical and political, the overlooked and the under-represented.

About Sadé Mica

Sadé Mica's (they/them) practice is rooted in exploring the self in relation to gender and performance. Mica's work spans film, poetry, photography, performance and textiles. Their current work investigates how movement is policed by environment and by others; how fraught the control we have over our perception is when thrust outside of solitary environments. Mica explores explores how their body is both freed and restricted within the countryside and landscape, capturing stillness and thoughtful movements, as well as those more chaotic and less considered.

Mica is based in Manchester and studied Visual Arts at the University of Salford (2018). Solo shows include *It Teks Time*, Outpost, Norwich (2020) and *NOW WHAT DKUK*, London (2019). Group shows include *Survey II*, g39, Cardiff / Jerwood Arts, London / Site Gallery, Sheffield (2022); *Lean*, Kunsthall Stavanger, Norway / Performa, NY (2020); *GENDERS*, Science Gallery, London (2020); *GIVIN U COY GIVIN U SMIZE*, IMT Gallery, London (2020).

About Ro Robertson

Ro Robertson (they/them) (b. Sunderland 1984) is a contemporary artist based in West Cornwall. They obtained their BA in Fine Art from the Manchester School of Art in 2010. In June 2021, Robertson unveiled their first public sculpture, commissioned for the 10th edition of Sculpture in the City and installed at London's iconic Gherkin skyscraper. To coincide with this unveiling, Robertson performed *Stone (Butch): Undercurrents in Nocturnal Creatures*, a contemporary art festival programmed by the Whitechapel Gallery

and Sculpture in the City. Their second public sculpture – commissioned by Sunderland Council as a legacy to the 700 women who worked in Sunderland's shipyards – will be unveiled later this year.

Robertson's work and writing featured in *Breaking the Mould: Sculpture by Women Since 1945*, (London: Hayward Gallery Publishing, 2020) published on the occasion of the eponymous Arts Council Collection exhibition. Their work is currently on view in the group exhibition *Into Abstraction* at the Hepworth Wakefield until September 2022.

Robertson presented *Subterrane* their first solo exhibition at Maximilian William, London in October 2021; during the same month, they exhibited in the group exhibition *Seen* at the Newlyn Art Gallery and The Exchange, Cornwall. While Associate Artist during the 2019 Yorkshire Sculpture International, Robertson presented a solo display, *Stone (Butch)*, at The Hepworth Wakefield, 2019 and exhibited in the group exhibition *Associated Matter* at the Yorkshire Sculpture Park. Works by Robertson are held in the collection of the Sainsbury Centre for Visual Arts and The Hepworth Wakefield and were included in the institution's group exhibition *Vision & Reality: 100 Years of Contemporary Art in Wakefield, 2020*.

About SHARP

SHARP (they/them) is a Queer artist, curator and activist, using photography since the 80s and expanding the medium into film, installation and performance. The Queer body is often explored in multiple time periods and shifting landscapes through a lens of remembrance, restriction, suppression, and personal freedom all through the personal gaze.

SHARP has works held in national and private collections, and has previously exhibited and performed at Newlyn Art Gallery, Cornwall; The Gallery 78, Reykjavik; VOID, Derry; Whitworth Art Gallery, Manchester; Deptford X Festival, London; HYPERLOCAL Festival, Buenos Aires; Silent Barn, New York.

About Soofiya

Soofiya is a visual artist and design educator whose work explores ideas around race, gender and bodies. Soofiya's art practice and writings aim to articulate a commentary on gender as a visibly gender non-conforming person, race as part of the South Asian diaspora, power, celebration and methods of challenging normative culture and bodies.

Soofiya is currently a regular lecturer at Brighton University and teaches on BA and MA design courses internationally. Soofiya's art, publications and work have been showcased at institutions globally including Tate Modern and Tate Britain in the UK, Parsons School of Design in New York and muca-Roma in Mexico City as well as Soofiya's first solo show at ONCA Gallery in 2022. Selected pieces of work have also been archived by the Marriott Library in Utah, The National Poetry Library in London as well as other archives and libraries across the UK and internationally.

About RA Walden

RA Walden (they/them) (b. 1987, London) lives and works in Berlin, Germany and in London, UK. RA Walden's work spans text, sculpture, printed matter, performance and video, all of which is undertaken with a socially engaged and research-led working methodology. At the core of their practice is an interrogation of entangled embodiment under late-stage capitalism, questioning contemporary western society's relationship with care, tenderness and fragility in relation to our bodies, our communities and our failing ecosystems. They explore this through lenses of crip theory, queer theory, sci-fi, speculative fiction, and disobedient archives. Upcoming solo exhibitions include *Outlooks*, Storm King Art Centre, New York; and *Den leeren Strand überqueren, um den Ozean zu sehen*, Gesellschaft für Aktuelle Kunst, Bremen.

About Andi Walker

Andi Walker's (they/them) practice crosses and intertwines different disciplines, working across visual arts, craft, and design. Their work challenges and subverts binary notions of gender constructed through the garment, exploring stitched narratives sited on the body and frequently positioned within the context of dance.

They are regularly engaged in collaborative projects with choreographers and dance companies to explore the relationship between dancer and garment. The other constant in their work is surface, exploring this through juxtaposing soft stitches and hard materials, challenging notions of comfort and protection. Walker frequently delivers workshops exploring the therapeutic nature of stitch with marginalised communities. They graduated in Constructed Textiles, from The Royal College of Art in 2010.

About Jason Wilsher-Mills

Born and raised in Wakefield, Jason Wilsher-Mills (he/him) creates striking, joyful and poignant works that explore themes of disability. His use of iPads and Wacom tablets in place of more traditional artistic mediums came about through the convenience and accessibility of tablets, which allow him to produce large scale, detailed paintings despite the physical challenges presented by his disability. His digital drawings are then translated into inflatable and fibreglass sculptures. As well as developing his own artistic practice Wilsher-Mills has also worked on several community projects producing work in collaboration with thousands of children and adults around the country. In 2020 Wilsher-Mills received the Adam Reynolds Award from SHAPE Arts. Through this award, he was commissioned to create a new interactive sculpture for the Folkestone Triennial, which was unveiled in September 2021.

About YARA + DAVINA

British artist duo YARA + DAVINA (Yara El-Sherbini and Davina Drummond) make social practice artwork, creating ambitious public artworks that respond to site, context and audience. Unfailingly inventive, they use formats from popular culture to make works which are accessible and playful. Their issue-based work is wide ranging, from geo-politics to lessons on love, from knowledge production to mental health. Using formats ranging from jokes to mini golf and choirs and tattoo parlours, they root their works in the everyday, using a lightness of touch and humour to make works that are both poetic and universal. These engaging works by YARA + DAVINA have been displayed at art venues and public organisations internationally, sharing messages of connection and reflection with audiences across the world.

About Yorkshire Sculpture Park

Yorkshire Sculpture Park (YSP) is the leading international centre for modern and contemporary sculpture. Welcoming around 500,000 visitors each year pre-pandemic, YSP is an independent charitable trust and registered museum situated in the 500-acre, 18th-century Bretton Hall estate in West Yorkshire.

Founded in 1977 by Sir Peter Murray CBE, YSP is the largest sculpture park of its kind in Europe. It is the only place in Europe to see Barbara Hepworth's recently restored *The Family of Man* in its entirety, alongside a significant collection of sculpture, including bronzes by Henry Moore, important pieces by Phyllida Barlow, Roger Hiorns and Ai Weiwei, and site-related works by Katrina Palmer, Andy Goldsworthy, David Nash, Sean Scully and James Turrell.

YSP mounts a year-round temporary exhibitions programme including some of the world's leading artists across six indoor galleries and the open air. Recent highlights include exhibitions by Fiona Banner, Anthony Caro, Tony Cragg, Amar Kanwar, KAWS, Joan Miró, Henry Moore, Annie Morris, Giuseppe Penone, Jaume Plensa, Ursula von Rydingsvard, Sean Scully, Yinka Shonibare CBE, Chiharu Shiota, David Smith, Joana Vasconcelos and Bill Viola.

Across its 45-year history, YSP has worked with over 1,000 artists from more than 40 countries, on varied projects from short-term residencies to major surveys. YSP supports artists at vital stages in their careers and is rare in having the accommodation, workshops and expertise to enable open-ended and risk-taking practice, giving artists space, time and support to think and to develop new ideas.

Over this time, YSP has sought to ignite, nurture and sustain interest in and debate around contemporary art and sculpture, especially with those for whom art participation is not habitual or familiar. It enables open access to art, situations and ideas, and continues to re-evaluate and expand the approach to considering art's role and relevance in society. Supporting 40,000 people each year, pre-pandemic, through YSP's learning programme, this innovative work develops ability, confidence and life aspiration in participants.

YSP's core work is made possible by investment from Arts Council England, Wakefield Council, the 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.

Creative Case for Diversity

Yorkshire Sculpture Park was founded in 1977 to enable fairer cultural access and opportunity and we are committed to being part of change towards a fairer world. We do not tolerate discrimination in any form and are proactive in our programme, policies and behaviours to address inequalities locally, nationally and internationally. We recognise that economic, social and cultural disadvantage is complex and intersectional and shape our activity accordingly. Diversity and equality are crucial to the arts because they release the true potential of our nation's artistic talent – from every background. At YSP, we support Arts Council England's mission – great art and culture for everyone. We share ACE's commitment to promote and embed diversity in our workforce and cultural programme. This is called the 'Creative Case for Diversity'.



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