



Press Release

Yorkshire Sculpture Park unveils new works in the landscape

6 September 2022

As the seasons change, Yorkshire Sculpture Park (YSP) refreshes the displays of art outdoors including new sculptures in the landscape and the return of Antony Gormley's *One and Other* (2000).

New works:

Vanessa da Silva, *Muamba Grove #3* and *Muamba Grove #4*, 2019

Antony Gormley, *One and Other*, 2000

Peter Randall-Page, *Mind Walk*, 2022

Ro Robertson, *Stone (Butch)*, 2021

Relocated works:

Tom Friedman, *Hazmat Love*, 2016

Leiko Ikemura, *Usagi Kannon II*, 2013/2018

Kalliopi Lemos, *Bag of Aspirations*, 2019

YSP is delighted to announce the acquisition of Ro Robertson's *Stone (Butch)* (2021) into its permanent collection. The sculpture reclaims a space in the landscape for queer and butch identities, which have historically been deemed 'against nature'. *Stone (Butch)* prompts us to question who is depicted and commemorated in art. Made by plaster casting from rock formations at Godrevy Point, St Ives Bay, Cornwall. Robertson explores natural rock formations as queer forms and changing bodies. Installed near *The Family of Man* (1970) by Barbara Hepworth, *Stone (Butch)* reflects the landscape and artistic heritage of YSP.

Robertson first worked with YSP when they were selected to be an Associate Artist during the Yorkshire Sculpture International festival in 2019. During this time, they began to consider the creation of public sculpture, an area of the arts which has traditionally represented a narrow demographic and a binary understanding of gender. *Stone (Butch)* is an expanded representation of the figure, situated between the body and the landscape which prompts us to question who is depicted in art and reclaims a space in the landscape for queer identities. The phrase 'stone butch' is taken from the lesbian and transgender activist Leslie Feinberg's novel *Stone Butch Blues* (1993).



Ro Robertson, *Stone (Butch)*, 2021. Presented by Magnus Rausing, courtesy of Maximillian William, London. Produced in collaboration with Pangaea Sculptors' Centre. Photo © Nick Singleton, courtesy Yorkshire Sculpture Park

The book describes the oppression of lesbian, transgender, butch and femme identities.

“The journey of making *Stone (Butch)*, my first public sculpture, is one of freedom and an investigation of my body and its connection to the natural landscape on my own terms and by extension a reclamation of space from a history of queerness being deemed ‘against nature’. Giving form to a negative space within the crack of a rock connects metaphorically with the gaps in our LGBTQIA+ experience and history which has disrupted how we connect with ourselves and others. To experience this work in the open air at Yorkshire Sculpture Park as part of the permanent collection I hope will bring connection by giving physicality to this void which takes its place within the history and figures of British sculpture.” – Robertson

Presented by Magnus Rausing, courtesy Maximillian William, London. Produced in collaboration with Pangaea Sculptors’ Centre.



Vanessa da Silva, *Muamba Grove #3* and *Muamba Grove #4*, 2019. Courtesy the artist.
Photo © Linda Nyling

Muamba Grove #3 and *Muamba Grove #4* (2019) by Brazilian artist Vanessa da Silva are now on display in Lower Park for the first time at YSP. Focusing on identity, displacement and otherness, da Silva’s sculpture and performance practice is rooted in her experiences as a Latin American immigrant in Europe. Movement and the body lie at the centre of the Muamba Grove series and the sculptures are strongly linked with choreography, place and transformation. The series continues da Silva’s investigations of colour, scale and interactions between the human body and nature. The artist identifies each of the sculptures as ‘unrooted bodies’, genderless, neither human nor part of nature. Her works are hybrids that are in a constant state of flux, metamorphosing into something still unknown.

Presented courtesy of the artist and Galeria Duarte Sequeira.

We welcome the return of Antony Gormley’s well-loved sculpture *One and Other* (2000) which will be on display on the walking route around Upper Lake. Gormley describes his work as an inquiry into the body ‘as a place of memory and transformation’, and like many of his works, *One and Other* is based on a cast of his own body. In its new location nestled in the local wildlife site, *One and Other* invites an awareness of the sculpture’s surroundings, as well as a contemplation of humanity’s place in the universe.

Presented courtesy of the artist.

Peter Randall-Page’s *Mind Walk* (2022) installed near to the Boathouse on Lower Lake, is the latest in a series of works exploring the application of a single continuous line across the entire surface of a form. The form in this case is a granite boulder from Bavaria shaped by erosion over millennia.



Antony Gormley, *One and Other*, 2000, Courtesy the artist and Yorkshire Sculpture Park. Photo © Jonty Wilde

As the artist says: "Of course, there are an infinite number of ways that a line can traverse a form. My intention was to respond improvisationally to the given shape of the naturally eroded boulder, whilst ensuring that the meandering line was continuous and covered the entire surface of the stone."



Peter Randall-Page, *Mind Walk*, 2022. Courtesy the artist and Yorkshire Sculpture Park.

Photo © Jonty Wilde

Mind Walk (2022) is a generous loan from Penny Collier, who commissioned Peter Randall-Page to make the work in memory of her late husband Anthony Collier.

Leiko Ikemura's *Usagi Kannon II* (2013/2018) and *Hazmat Love* (2016) by Tom Friedman have been relocated from the Formal Garden to their new setting in Lower Park, and Kalliopi Lemos' *Bag of Aspirations* (2019) is now dramatically sited on the steps of the 18th-century Camellia House.

Usagi Kannon II is presented courtesy of the artist and Kewenig.

We are delighted to announce the extension of our headline exhibition *Robert Indiana: Sculpture 1958–2018*, which will now run through to 16 April 2023. The exhibition is the first of its kind in the UK and presents a substantial body of work that explores the artist's life as a gay person navigating the 'American Dream', reflecting themes that remain relevant today.

Robert Indiana: Sculpture 1958–2018 is supported by Morgan Art Foundation Ltd. and Henry Moore Foundation.

-ENDS-

Notes for Editors

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Listings information

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

Book tickets at ysp.org.uk

Social media

Instagram and Twitter: @YSPsculpture

Facebook: @YorkshireSculpturePark

LinkedIn: Yorkshire Sculpture Park

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Notes to editors

About Vanessa da Silva

Vanessa da Silva was born in São Paulo, Brazil (1976), she lives and works in London. Her work includes sculpture, installation and performance focusing on issues of immigration, notions of territory, identity and displacement.

Born and raised in São Paulo but living in London over a decade, da Silva reflects upon her own lived experiences as a Latin American immigrant in Europe to reconstruct her own consciousness of Brazilian identity and otherness, she is interested in the space between nationalities and the complicated borders where identities and cultures mix and meet, where divergent and conflicting ideas cohabit.

Da Silva studied an MA in Painting from the Royal College of Art, London (2017), and a BFA in Product Design from FAAP, São Paulo, Brazil (1999). In 2020, she received the Hopper Prize (USA), and in 2019 the Gilbert Bayes Award from the Royal Society of Sculptors (London), in 2017 she was awarded the Almacantar Studio Grant. She participated in the residences FAAP, São Paulo (2020), Pivô Research, São Paulo (2019) and Ox-Bow, USA (2017). She has exhibited in the UK and internationally with most recent projects at 019 Gent, Ghent, Flag commission (2022) and La Casa Encendida, *Devenir Isla*, Madrid (2022).

About Antony Gormley

Antony Gormley (b. 1950, London) is widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space. His work has developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others in a way that confronts fundamental questions of where human beings stand in relation to nature and the cosmos. Gormley continually tries to identify the space of art as a place of becoming in which new behaviours, thoughts and feelings can arise.

Gormley's work has been widely exhibited throughout the UK and internationally with exhibitions at Museum Voorlinden, Wassenaar, the Netherlands (2022); National Gallery Singapore, Singapore (2021); Schauwerk Sindelfingen, Sindelfingen (2021); the Royal Academy of Arts, London (2019); Delos, Greece (2019); Uffizi Gallery, Florence (2019); Philadelphia Museum of Art, Philadelphia (2019); Long Museum, Shanghai (2017);

National Portrait Gallery, London (2016); Forte di Belvedere, Florence (2015); Zentrum Paul Klee, Bern (2014); Centro Cultural Banco do Brasil, São Paulo, Rio de Janeiro and Brasilia (2012); Deichtorhallen, Hamburg (2012); The State Hermitage Museum, St Petersburg (2011); Kunsthaus Bregenz, Austria (2010); Hayward Gallery, London (2007); Malmö Konsthall, Sweden (1993) and Louisiana Museum of Modern Art, Humlebæk, Denmark (1989). Permanent public works include the Angel of the North (Gateshead, England), Another Place (Crosby Beach, England), Inside Australia (Lake Ballard, Western Australia), Exposure (Lelystad, The Netherlands) and Chord (MIT - Massachusetts Institute of Technology, Cambridge, MA, USA).

Gormley was awarded the Turner Prize in 1994, the South Bank Prize for Visual Art in 1999, the Bernhard Heiliger Award for Sculpture in 2007, the Obayashi Prize in 2012 and the Praemium Imperiale in 2013. In 1997 he was made an Officer of the British Empire (OBE) and was made a knight in the New Year's Honours list in 2014. He is an Honorary Fellow of the Royal Institute of British Architects, an Honorary Doctor of the University of Cambridge and a Fellow of Trinity and Jesus Colleges, Cambridge. Gormley has been a Royal Academician since 2003.

About Leiko Ikemura

Leiko Ikemura combines characteristics of European and Japanese art across drawing, painting and sculpture. Her work explores the difficulties of being female and a stranger in unfamiliar places, exploring her own identity and Japanese roots, as well as investigating questions of gender, war and religion.

Ikemura studied painting at the Academia de Bellas Artes in Spain before spending time working as an artist in Switzerland. In 1983 she moved to Germany, which at that time was dominated by Neo-Expressionism, a movement in which artists articulate raw emotions using vivid colours, instinctive mark-making and distorted forms. The artist began making sculpture in 1984, combining Eastern and Western sculptural traditions to work with bronze, terracotta, and clay. Her works depict female figures that explore the innocence of childhood, relationships between mothers and children, birth and death. A central theme in Ikemura's practice is the fusion of human beings and animals into hybrid, mythical characters that often evoke feelings of both strangeness and familiarity.

About Robert Indiana

A major figure in American art since the 1960s, Robert Indiana (1928-2018) developed a highly original body of work that explores American identity, personal history, and the power of abstraction and language. Indiana's iconic *LOVE* image, created in 1964, can be seen as public sculpture in many cities worldwide and is recognised as one of the key images of 20th century art.

Robert Earl Clark was born in 1928 in New Castle, Indiana, and was adopted shortly after birth by Earl Clark and Carmen Watters Clark. In 1958, the artist would change his name to Robert Indiana to honour the state where he was born, and to deepen the autobiographical nature of his practice.

Through the 1940s and early 1950s, Indiana studied painting, graphics, sculpture, typing, literature, and philosophy, amongst other subjects. By 1956, he had settled in New York amid a community of notable artists with whom he would form the Coenties Slip group. His work became associated with Pop art, although he distinguished himself from his peers by addressing important social and political issues, and incorporating historical and literary references into his works.

In 1978 Indiana permanently relocated to the island of Vinalhaven, off the coast of Maine in the north east US. He had been visiting the island for a number of years and eventually purchased the 'Star of Hope' building as his home and studio space. The landscape of Vinalhaven renewed Indiana's inspiration and there he continued to develop an extensive series of sculptures and paintings until his death in 2018.

About Peter Randall-Page

Peter Randall-Page has established an international reputation as a sculptor and draughtsman during a

forty-year career. He is known for his exceptional skill as stone carver, often up to a large scale, such as his remarkable four-metre-high sculpture *Seed* made from a single piece of granite for the Eden Project, Cornwall.

His practice is inspired by a passionate preoccupation with the natural world, and the close study of organic form. In recent years, his interest in naturally occurring pattern and the tension between order and chaos has led to works that focus on pattern as something fundamental to the emergence of life and growth. Although dealing with complex mathematics and science, Randall-Page's works are emotionally accessible, and their often curved forms seem ripe with the potential.

Randall-Page's relationship with YSP began over thirty years ago when he was part of the group show *Attitudes '84*. He then had a major solo exhibition in 2009, with works in the Underground Gallery and surrounding gardens.

About Ro Robertson

Ro Robertson (they/them) is based in West Cornwall. In 2021, they made their first public sculpture, commissioned for Sculpture in the City. Their new painted corten steel sculpture *Drench* (2022) will be exhibited at this year's Frieze Sculpture. Their work is also included in *Into Abstraction* at The Hepworth Wakefield until January 2023.

In 2021, Robertson presented *Subterrane*, their first solo exhibition at Maximillian William, London and also had work in *Seen* at the Newlyn Art Gallery and The Exchange, Cornwall. While Associate Artist during Yorkshire Sculpture International in 2019, Robertson had a solo display at The Hepworth Wakefield and was in the group exhibition *Associated Matter* at YSP. Their works are held in the collection of the Sainsbury Centre for Visual Arts and The Hepworth Wakefield.

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 and since 2022 led by Clare Lilley, 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, Alfredo Jaar, 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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