- New commission and major survey exhibition of over 400 photographs by British photographer Martin Parr
- First UK major retrospective for 14 years for the President of Magnum

At the heart of our exhibition lies a new commission, entitled *The Rhubarb Triangle* and currently comprising 43 photographs of which 10 will enter Wakefield’s permanent art collection.

The Rhubarb Triangle is the name given to an area of land between the three Yorkshire towns of Wakefield, Morley and Rothwell, famous for producing early forced rhubarb that is still picked by candlelight.

The exhibition includes works from Parr’s first experience of Yorkshire. He lived and worked in the town of Hebden Bridge in the 70s, producing his acclaimed series of photographs the *Non-Conformists*, which focused on the declining rural communities of the area. These works will feature in the exhibition alongside photographs taken in Calderdale, West Yorkshire; his seminal series, *The Last Resort* of 1985; *The Cost of Living*, 1989, *Autoportrait* (ongoing) and *Common Sense*, 1995-9.

The exhibition will conclude by presenting two new curated groups of work that draw on the recurring themes of work and leisure present in Parr’s international practice of the past ten years, bringing together projects as varied as his beach photographs and a commission on the cocoa industry in South America.

Pop-Up Studio at The Hepworth Wakefield on 20 February
For £300 you, your family, colleagues and/or pets will have the opportunity to have your portrait taken by Martin Parr in his own unique style.

- Tim Sayer, a recently retired BBC Radio 4 newswriter has been passionately and enthusiastically collecting art for over 50 years.
- Significant bequest of modern British and contemporary artists’ works to the Wakefield Collection
- Exhibition featuring works from the Tim Sayer Bequest will go on display alongside the Wakefield Collection

Tim Sayer, a recently retired BBC Radio 4 newswriter has been passionately and enthusiastically collecting art for over 50 years. The collection at Kettle’s Yard strongly influenced Sayer’s own collection. His large collection includes works by modern and contemporary artists including: Alexander Calder, Kenneth Martin, Henry Moore, Sean Scully, Naum Gabo, Antony Gormley, Louise Bourgeois, David Hockney, Paul Nash, John Nash, David Nash, Sol LeWitt, Robert Motherwell, Bridget Riley, Anthony Caro, Richard Smith, Prunella Clough and Alan Reynolds.

Following a recent visit to The Hepworth Wakefield, Tim was inspired to make this significant bequest of works from his collection to Wakefield; impressed by its architecture and as a public gallery, could ensure public access to his collection.
Kettle’s Yard was a series of cottages converted into a modernist home by H. S. ‘Jim’ Ede, a notable collector of modern British art.

Mirroring the development of Kettle’s Yard, it wasn’t until the late 1950s that Helen Kapp, (Director of Wakefield City Art Gallery), began to consider the environment which held Wakefield’s collection, a Victorian townhouse.

In her ground-breaking exhibition, *Living Today* - Kapp worked with architects, designers and artists to create immersive living spaces featuring Lucie Rie pottery, Paule Vezeley curtains and Terence Conran furniture.

The fusion of art and life is at the heart of Wakefield’s collection. Founded in 1934, with a view to ‘keep in touch with modern art in its relations to modern life’ the collection includes works by some of the most significant and avant-garde British artists of the twentieth century.

The inaugural presentation will draw parallels between Wakefield’s Collection and Kettle’s Yard, highlighting Helen Kapp’s seminal exhibition and domestic works within the collection. With a recreation of some of Jim Ede’s vignettes, presenting works by Miro, Brancusi, Braque and others alongside the found objects and furniture he selected to create a living environment.

After 6 months, the exhibition will be ‘remixed’ by Anthea Hamilton, who will be curating a new display featuring her own work alongside artworks from both collections.

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**KETTLE’S YARD REIMAGINED / ANTHEA HAMILTON 28 MAY 2016 - SPRING 2017**

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**STANLEY SPENCER 24 JUNE – 25 SEPTEMBER 2016**

- The first UK survey of Spencer’s work in 15 years
- Series of portraits and self-portraits spanning Spencer’s career, rarely seen together

This exhibition will explore the variety of themes in Spencer’s work, from religion, portraiture, sexuality and domestic life that Spencer depicted in his richly detailed paintings.

Spencer represents another strand of 20th century art – although working at the same time as the Modernists, he is more connected to the Pre-Raphaelites.

Famously devoted to his hometown of Cookham, the exhibition will also focus on Spencer’s pastoral visions of rural life, re-imagined through his own spiritual beliefs. These were often manifest in the titles, considering themes of resurrection and biblical parables through the lens of his own experiences in this quintessentially British village.

A skilled portraitist, Spencer’s depictions of his wife Patricia Preece will also feature, alongside other notable portraits of those close to him during the 1940s and 1950s. The exhibition also features several rarely seen self-portraits, following the artist’s life from 1914 to 1959, that offer a sense of his unique personality.

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**THE HEYPWORTH WAKEFIELD**
Display of late works by Barbara Hepworth at Phillips auction house, Berkeley Square headquarters

Focusing on the last decade of the sculptor’s life from 1965-75

Phillips are proudly supporting The Hepworth Wakefield’s 5th anniversary

Hepworth was extremely prolific during her later years. Alan Bowness (Director of the Tate Gallery 1980-1988) noted that Hepworth made nearly as many works during the 1960s as the four decades from 1925 until 1960.

These later works show Hepworth experimenting with new materials, working in bronze, slate and print-making, as Hepworth was able to realise the ambitious marble carvings she conceived years earlier after the Second World War, once previously prohibitively expensive materials became affordable.

This exhibition examines the legacy of one of the UK’s most famous artists, who stated in 1968 ‘while always remaining constant to my conviction about truth to material, I have found a greater freedom for myself.’