

# THE HEPWORTH WAKEFIELD

Press Release – 15 February 2013

THE HEPWORTH WAKEFIELD PRESENTS AN EXHIBITION OF NEW WORK BY LINDER STERLING  
INSPIRED BY THE LEGACY OF BARBARA HEPWORTH THE EXHIBITION CULMINATES  
WITH THE PREMIERE OF A MAJOR NEW PERFORMANCE WORK '*THE ULTIMATE FORM*'

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The Hepworth Wakefield will exhibit a new body of work by Linder Sterling that takes inspiration from the life and work of Barbara Hepworth. Opening Saturday 16 February until Sunday 12 May 2013, the exhibition follows the success of her current major retrospective at the Musée d'Art Moderne de la Ville de Paris.

Linder first gained attention through her iconic Buzzcocks posters and record sleeves of the late '70s in which she collaged pornography with catalogue images of domestic objects such as irons, televisions and record players. In this exhibition she presents new works that explore her continuing concern with consumerist representations of the female body and a renewed interest in the legacy of artist Barbara Hepworth.

Ten luminescent light-box photomontages splice images from natural history publications with ballet photographs of the 1950s to create an enchanted installation in a darkened gallery. Collectively they refer to the shared resonances between Linder and Hepworth's life: music, fashion, and, in particular, a fascination with dance. The sculptural forms of the light-boxes allude to Linder's powerful torchlight encounter with Barbara Hepworth's sculpture at The Barbara Hepworth Museum in St Ives in 2009, which prompted her to re-engage with the artist for the first time in 35 years.

Thirteen cut-paper collages fuse fashion images of women (made from magazines published between 1970 when Hepworth broke her leg and suffered ongoing mobility issues and 1975, the year of her death) with images of furniture from catalogues from the same period. Linder has selected a work by Hepworth to form the centrepiece of this gallery, alluding to the gravity and serenity of her sculpture as a counterpoint to those less known aspects of her creativity which she has taken as inspiration for her new collages.

The exhibition will culminate in a major new performance work, *The Ultimate Form* on Saturday 11 May 2013 at The Hepworth Wakefield. At the heart of the performance is a new ballet choreographed by Kenneth Tindall of Northern Ballet and two short films drawn from rehearsal footage form part of this exhibition. The 'living collage' of *The Ultimate Form* will combine dance, music, fashion, art, sculpture and landscape; elements derived from Linder's research into Hepworth. Key collaborators include fashion designer Pam Hogg, Cinematic Orchestra guitarist and composer Stuart McCallum, and dancers from Northern Ballet, alongside classically trained musicians playing the stringed instruments of South Asia and Wakefield's own Northern Soul dancers.

Hepworth's statement: "*I am one of the few people in the world that can speak through marble*" resonated with Linder as an artist who has always integrated music and performance as part of her art. Recognising herself in the role of ventriloquist, Linder felt she could give a new voice to Hepworth through her exhibition. She explains: "*The legacy of Barbara Hepworth provides the discrete pulse for this new work. It feels vitally important at this point in my life to loop back to the generation before my own, to British female artists in particular and to bring to consciousness and expression the unexamined aspects of their work*".

Linder's exhibition is one of three spring exhibitions opening at The Hepworth Wakefield, featuring new work by contemporary artists, also including Jessica Jackson Hutchins and Alice Channer. For information visit

www.hepworthwakefield.org or call 01924 247360. To register your interest and receive details about *The Ultimate Form* free performance email [hello@hepworthwakefield.org](mailto:hello@hepworthwakefield.org)

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MEDIA ENQUIRIES:

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EDITOR'S NOTES:

#### THE HEPWORTH WAKEFIELD

The gallery is at the heart of Wakefield's regeneration. Designed by the internationally acclaimed practice, David Chipperfield Architects, it is funded by Wakefield Council and Arts Council England with additional funding from a number of charitable trusts and private individuals. The gallery opened on 21 May 2011 and has attracted 512,000 visitors within the first 12 months.

The Hepworth Wakefield, Gallery Walk, West Yorkshire, WF1 5AW

Free admission

Open Tuesday – Sunday, 10am – 5pm and 10am – 9pm on the Third Thursday of every month

Closed Mondays (except for Bank Holidays and school holidays)

[www.hepworthwakefield.org](http://www.hepworthwakefield.org)

01924 247360

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#### LINDER

Linder Sterling (b. 1954, Liverpool, UK) lives and works in Heysham, Lancashire, UK. Her work draws together various elements of her wide creativity from working on fanzines to performing in bands; art performances to fashion collaborations. Linder's work is currently the subject of a major retrospective exhibition at Musée d'Art Moderne de la Ville de Paris, France. Following her exhibition at The Hepworth Wakefield, Linder will be holding a solo exhibition at Tate St Ives, Cornwall, UK. Her work has been featured in numerous group exhibitions, most recently *The Dark Monarch*, Tate, St Ives (2009); and *Art For Whom?*, Tate Britain, London (2010-2011). In 2010 Linder made two iterations of her 13 hour performance *The Darktown Cakewalk*, Celebrated House of FAME in Glasgow and at London's Chisenhale Gallery. Linder's film *Forgetful Green* was commissioned for Frieze Projects, London, in 2010.

#### LINDER: *THE ULTIMATE FORM*

Linder re-encountered the work of Hepworth while participating in *The Dark Monarch* exhibition at Tate St Ives in 2009 and has pursued this in relation to both Hepworth's sculpture and the tenacious conceptualisation of Hepworth's artistic identity. The research conducted over the past three years has resulted in significant areas of interest: the use of strings in sculpture and music; the importance of dance to Hepworth who practiced ballroom dancing and whose final studio was in an old dance hall; and the use of sculpture as a form of ventriloquism for Hepworth. Each of the collaborators, performers and participants has been approached because of their specific relation to, or existing interest in, these key themes.

