

Events

KAWS SCREEN PRINTING

23.03.16 & 28.05.16 / 11.00–13.00

& 14.00–16.00 / £6

Working with printmaker Sally Gilford, design and play with pattern, colour and shape to make your very own screen-printed piece of art, inspired by the artwork of KAWS and Eduardo Paolozzi.

THE DRAWING IMAGINARIUM: ILLUSTRATION FESTIVAL WITH ANORAK MAGAZINE

01–02.04.16 / 10.00–17.00 / Free / Drop in

Expect contraptions, dolls houses, paper costume competitions, giant colouring adventures, book readings and many imaginative workshops designed to stimulate creativity and delight all. The Drawing Imaginarium celebrates the 10th anniversary of Anorak. Supported by Arts Council England.

More events to be announced.

Book now at yvsp.co.uk/events

Families

Don't forget to pick up the KAWS Family Activity Leaflet to get the most out of the exhibition with your children.

Shop KAWS

Look out for exclusive merchandise designed by KAWS especially for YSP; a £5 exhibition guide, and an extensive publication including texts by YSP Director of Programme Clare Lilley, YSP Senior Curator Helen Pheby, and Flavia Frigeri, Tate Curator of International Art. yvsp.co.uk/shop

Join In



Join the conversation about KAWS using #KAWSysp



Visit the YSP Channel at yvsp.co.uk/channel for exclusive video content including the sold-out in conversation with the artist.

COMPETITION

Take a selfie with one of the open-air works for your chance to win a £50 KAWS goody bag. Simply upload a photo to any of our social media channels using #KAWSyourself by 12.06.16. T&Cs apply, see yvsp.co.uk

Yorkshire Sculpture Park
West Bretton
Wakefield WF4 4LG
United Kingdom
yvsp.co.uk

SMALL LIE, 2013. 1000 x 464 x 427cm, afrosomia wood.
Courtesy the artist and Galerie Perrotin. Photo from Frieze Sculpture Park 2014.



LIZ AND TERRY
BRAMALL FOUNDATION

SAKANA
FOUNDATION

YSP



KAWS

06.02.16–12.06.16
Yorkshire Sculpture Park
yvsp.co.uk

GALERIE PERROTIN



Mtec



KAWS



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KAWS. Photo by
Nils Mueller for Vertical

Welcome to the first UK exhibition of work by the US artist KAWS. Born in 1974 in New Jersey, KAWS has established an international career and creates characterful sculptures and complex, colourful paintings that knowingly blur the boundaries between fine art and contemporary culture.

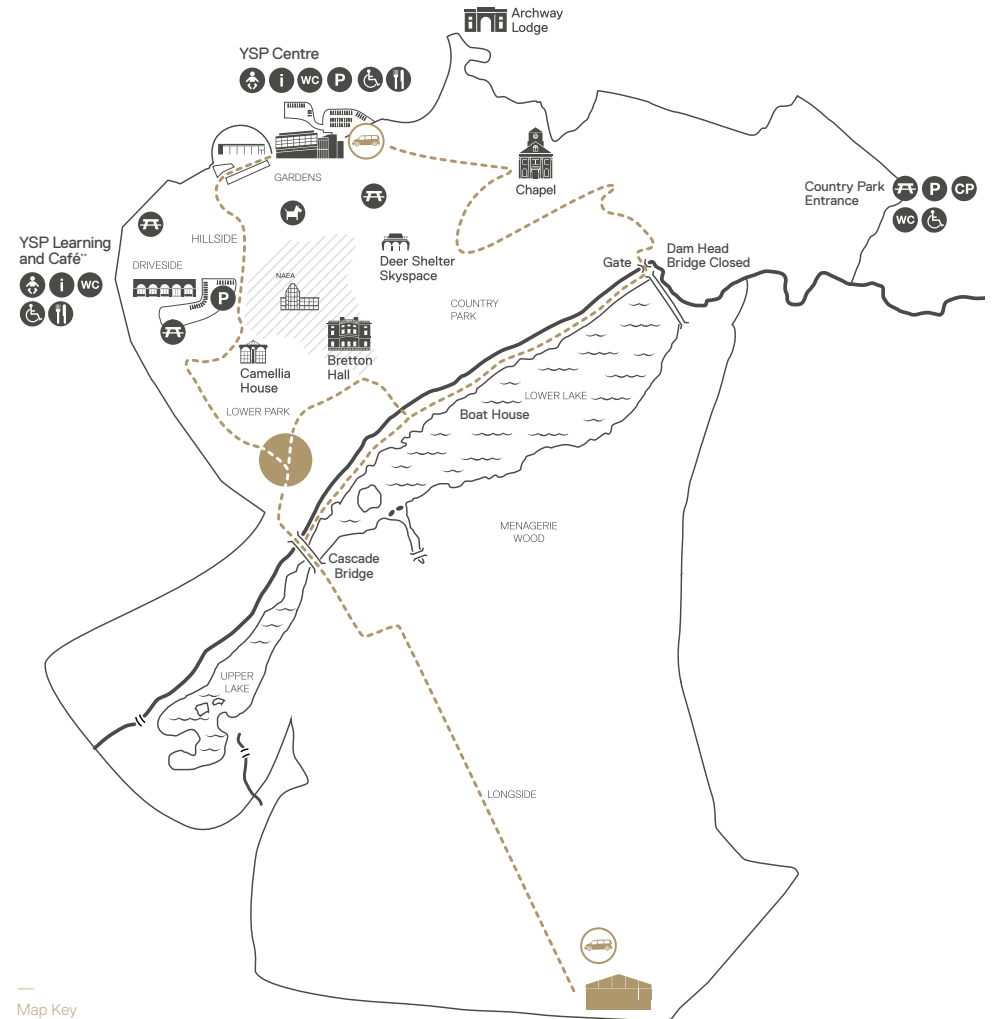
KAWS graduated with a BFA from the New York School of Visual Arts in 1996. Some of his earliest documented works are tags sprayed onto billboards, using the name KAWS for the graphic appearance of the letters rather than any associated meaning of the word. This led to 'borrowing' bus and subway advertisements, painting on them in his studio and replacing them in their cases – his trademark characters with skull and crossbone heads and X eyes then co-existing in the photoshopped world of models and shiny lifestyles.

KAWS has created a world of characters – some sampling cartoons and brand mascots so familiar to us that they are recognisable from the smallest details – such as The Simpsons (who become The Kimpsons); SpongeBob SquarePants (KAWSbob); Mickey Mouse, the Smurfs (KURFS), and the Michelin Man.


KAWS has forthcoming major exhibitions at the Modern Art Museum of Fort Worth, Texas, and Yuz Museum, Shanghai. His monumental sculptures have been shown in prestigious locations including the Rijksmuseum, Amsterdam, and his works are in important international collections including the Museum of Modern Art, New York. KAWS is a pioneering artist of the digital age who demonstrates an astute understanding of popular culture, consumer products and art history.

Map

The exhibition is located in Lower Park and at Longside Gallery. The Gallery is a 2km cross-country walk from YSP Centre. The free shuttle bus departs from the Walk of Art every 30 minutes – see bus stop for times.



Map Key

-  Exhibition Area
-  Walking Route
-  Inaccessible to the public
-  Shuttle Bus

Longside Gallery

  
Open daily
11.00–16.00 (until 20.03.16)
11.00–17.00 (from 21.03.16)

Lower Park

The historic landscape has become home to six huge sculptures by KAWS of key characters that he has brought into being. Throughout its history, sculpture in public space has tended to celebrate the winners in life: kings, presidents and heroes on horseback, who are raised high above the rest of society on tall plinths. In contrast, KAWS' open-air sculptures are in real-life, momentary, poses.



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AT THIS TIME (2013).
Wood, 574 x 260 x 215 cm.
Courtesy the artist
and More Gallery.
Photo © Jonty Wilde

In Lower Park you will see *SMALL LIE* (2013), which is made from afromosia wood and is nearly 10 metres in height. He looks like a child caught out telling a fib, knowing it has done wrong – head down in embarrassment and knees knocked in a protective, humbled, position. Being made of wood and with a long nose it brings to mind the story of Pinocchio, told to children as a thinly veiled warning about the consequences of lying.

ALONG THE WAY (2013) has been shown in a prominent position in a pool outside the prestigious Rijksmuseum in Amsterdam, towering over children paddling and gallery goers. The two 'companions' appear to slump together, supporting each other through life and its many experiences.

AT THIS TIME (2013) hides his eyes in his hands, deliberately making his state of mind difficult to read, the gesture could be a reaction to a realisation – an internalised 'oh no!'. It also recalls hide-and-seek at the point in the game when the nominated 'it' closes their eyes and gives the others time to hide – trusting that they will play along and not abandon him.

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ALONG THE WAY (2013).
Wood, 550 x 448 x 306 cm.
Courtesy the artist
and More Gallery.
Photo © Jonty Wilde

“When creating *SMALL LIE*, I was thinking of the relationship I've had to wood toys growing up and the warmth and feeling they have when you hold them in your hand or place them on a shelf or table and stare at them. I wanted to expand on that feeling, to create a wood sculpture that makes you feel small but at the same time I want the viewer to feel like they should somehow help or console the work despite its towering size. Not understanding what has happened to it or what it has done, you still sense it might need a bit of care and understanding.”



Longside Gallery



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FINAL DAYS, 2014.
Wood, 600 x 530 x 380cm.
Courtesy the artist and
More Gallery

FINAL DAYS (2013) has a sinister presence, despite its toddler proportions, in part due to its height at six metres but also our inability to make eye contact. Its posture is like an infant learning to walk, but could be read more negatively as threatening our final days.

BETTER KNOWING (2013) sits by himself, more of a teenager than a toddler, and looks at the Pinocchio nose in his hand – suddenly realising that the fairytale isn't true and that anyone can lie and not be found out.

GOOD INTENTIONS (2015) was made for this exhibition and features a small child 'companion' in protected pose behind the adult's knee, who seems more mature and confident than his earlier cousins.

Despite revealing a complex and sometimes vulnerable character, 'companion' finds his feet and place in the historic Bretton Estate, coexisting without conforming and reflective of KAWS' practice as a whole.

Five new paintings, *SURVIVAL MACHINE* (2015), are shown here for the first time alongside the series *UPS AND DOWNS* (2013). The paintings are meticulously prepared and executed, with layer upon layer of acrylic paint for a flawless finish. Creating a brilliant, energetic swathe of colour across the gallery walls, the complex compositions slowly reveal details of recognisable characters from popular culture, such as SpongeBob SquarePants.

COMPANION was the first character to transfer from two to three dimensions, in the form of a limited edition toy made in 1999 in collaboration with Bounty Hunter, Japan. In the different sculptures he is shaped by life's experiences – his poses are sometimes defeated and, on occasion, his body even cut open to reveal his innermost workings.

ACCOMPLICE is in part inspired by the rabbit from the cult film *Donnie Darko*. It is similarly unsettling and we are not sure if he is friend or foe, our accomplice or another's, and in what endeavours.

CHUM exudes Michelin Man's can-do confidence and perhaps suggests the intimidation of corporate culture when inflated beyond individual human scale.

Experienced as a whole, the exhibition is an exciting, intelligent and contemporary response to the world we live in and the imagery that surrounds us.

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ACCOMPLICE, 2010.
Fibreglass and rubberised
paint, 305 x 121 x 91cm.
Courtesy the artist.

