



HAREWOOD

Exhibitions & Events



August 2007 - February 2008

Exhibitions

This year we are pleased to present an international programme of exhibitions and events which, in different ways, connect with and illuminate elements of Harewood's history. A number of our projects and activities this year specifically relate

1807

to the commemoration and celebration of the 1807 Bicentenary of the British Abolition of the Slave Trade.

THE WATERCOLOUR ROOMS

Truth and Beauty: African Sculpture at Harewood 25 May - 28 October 2007

Truth and Beauty brings together pieces of African sculpture from Harewood and other private collections that have not previously been seen together.

This exhibition looks at the different *truths* or *histories* of African Sculpture. The truth of its original context, where many pieces were never seen; to the beauty that has attracted so many artists over the years. Jacob Epstein was a passionate collector and the direct influence of such objects can be seen clearly in his sculpture 'Adam' which stands in the Entrance Hall of the House.



Zoomporhic Dance
Mask (Buffalo),
Mossi, Burkina Faso
Sugden Collection

ON THE TERRACE

Laura Ford: Armour Boys 21 July - 28 October 2007

Armour Boys are five child-sized figures in suits of armour, cast in bronze, found lying as if defeated in battle on the Terrace at Harewood. This series of work was commissioned by the Scottish Sculpture Workshop and developed

from Laura's interest in the armoury displays at nearby Fyvie Castle. But rather than reminding us of those traditional museum displays, Ford's *Armour Boys* make us consider the plight of child soldiers, fighting in conflicts taking place around the world today.

Laura Ford represented Wales at the 51st Venice Biennale in 2005. Her work is held in many public and private collections around the world including Tate, Centro de Arte Salamanca and the Government Art Collection.

Armour Boys is kindly lent by K W Linfoot plc

Performances

Carnival Messiah

14 - 30 September 2007

Carnival Messiah is a spectacular piece of musical theatre, featuring singers, musicians, masqueraders, dancers and actors from all over the world, working alongside a large locally recruited community chorus. It combines the excitement of carnival with some of the most inspiring melodies of Handel's *Messiah* blending gospel, oratorio, soca, bhangra, reggae, hip-hop and ritual theatre with towering carnival costumes and dancing masquerade mobiles – all uniting to tell a universal story of birth, death and re-birth.

Harewood has a rich musical heritage and this radical reinvention of Handel's *Messiah*, conceived and directed by Geraldine Conner, brings a vibrant and fitting finale to the summer, with performances staged in a 1000 seater big top on Harewood's North Front.

Carnival Messiah at Harewood is made possible with funding from Arts Council England, Heritage Lottery Fund, Peter Moores Foundation, Yorkshire Forward, K W Linfoot plc, Harewood House Trust and Harewood Estate.

Carnival Messiah will be accompanied by a series of lectures by eminent speakers. For further details including performance times and prices, please call 0113 218 1000 or check our website www.harewood.org



© Paul Hodgson

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Courtesy of Houldsworth Gallery



THE TERRACE GALLERY

The Linfoot Harewood Summer School Exhibition

4 August-23 September 2007

The first Linfoot Harewood Summer School in 2006 gave 15 students the opportunity to develop their work with 10 leading contemporary artists. Due to the success of the Summer School last year, the number of students this year has grown to 20.

The finished work will be presented as a Terrace Gallery exhibition. For the students this is an important part of learning about the role of a professional artist and for the viewer it offers an exciting opportunity to see an innovative range of drawing, painting, film, photography and sculpture from the Young British Artists of the future.



Sonia Boyce: Crop Over

1-28 October 2007

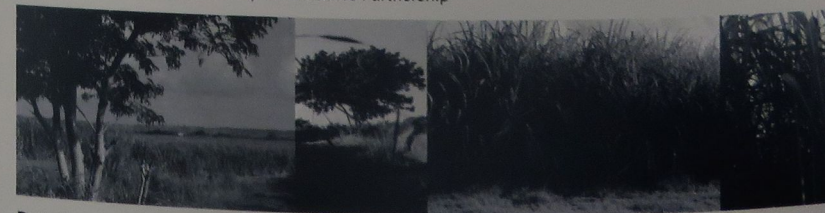
Crop Over is a Barbadian Folk Festival that evolved from the harvest festivals of two cultures, England and West Africa. This colourful national celebration is also one of the Western World's oldest festivals, dating back to the 1780s when plantation workers proclaimed the end of the sugar crop with feasting and dancing in the plantation yards.

Sonia Boyce's interest in the *Crop Over* carnival lies in the fact that it is a public festival directly originating from the conditions of plantation life in the Caribbean, unlike other carnivals that have been co-opted from the religious festivals of Lent.

The film, complemented by drawings, will consist of a sequence of performances by symbolic figures central to the festival, a series of interviews with historians and cultural critics, archival material relating to plantation life and festival revellers.

Sonia Boyce has exhibited extensively throughout the UK and internationally since 1983 when she quickly gained critical attention for her large pastel drawings and involvement with the emerging 1980s black British art scene. Her work is in the public collections of Tate, the Victoria & Albert Museum and the Government Art Collection amongst others.

This project will be supported by Renaissance Partnership



Detail courtesy of the artist