

HENRY MOORE OM CH 1898–1986 was the greatest British sculptor of the 20th century and arguably among the top half-dozen or so in the world. By concentrating initially on a small number of subjects – the head, the mother and child, the reclining nude, the family group – he created unforgettable images of the human condition. He later expanded this vocabulary to include more inventive forms that interlock, touch, point, split into two or more parts, or contain one form within another. However abstract they may appear, all of these forms are ultimately derived from nature and Moore preferred his sculptures to be seen outdoors in natural surroundings.

THE HENRY MOORE FOUNDATION was established by Moore himself in 1977, to increase public enjoyment and understanding of the visual arts, especially sculpture. His vision and generosity created this country’s most important artist’s foundation. Its activities include:

- managing Moore’s 70-acre estate at Perry Green in Hertfordshire – including outdoor sculpture displays, exhibitions and the artist’s house and studios – and opening it to thousands of visitors annually
- looking after the pre-eminent collection of the artist’s work and loaning it to exhibitions throughout the world
- running the Henry Moore Institute in Leeds, West Yorkshire, with its active programme of sculpture exhibitions and research
- awarding grants to organisations around the world for visual arts projects – nearly £800,000 in the period of this report

The Henry Moore Foundation

THE HENRY MOORE FOUNDATION • ANNUAL REVIEW • 2010–2011

The Henry Moore Foundation Annual Review



The Henry Moore Foundation was founded by Henry Moore in 1977 to encourage appreciation of the visual arts, especially sculpture. Its responsibilities are preserving Moore's legacy at his Hertfordshire home and in exhibitions of his work worldwide; running an exhibitions and research programme at the Henry Moore Institute in Leeds; and awarding grants to arts organisations in the United Kingdom and abroad.

THE HENRY MOORE FOUNDATION

Perry Green · Much Hadham
Hertfordshire SG10 6EE
telephone + 44 (0)1279 843 333
www.henry-moore.org

HENRY MOORE INSTITUTE

The Headrow · Leeds
West Yorkshire LS1 3AH
telephone + 44 (0)113 246 7467
www.henry-moore.org

TRUSTEES

Duncan Robinson FSA CBE *Chairman*
Professor Dawn Ades FBA OBE
Professor Malcolm Baker FSA
Dr Marianne Brouwer
Henry Channon *from November 2010*
Laure Genillard
James Joll FSA
Simon Keswick
Dr David Wilson FSA *from November 2010*
Greville Worthington

DIRECTOR

Richard Calvocoressi CBE

Chairman's Foreword

3

This *Review* covers the financial year April 2010 to the end of March 2011. As the reports which follow make abundantly clear, it has been a highly successful one in terms of the Foundation's own activities and those of its partner institutions at home and abroad. At Perry Green, the building of a new store and the renovation of The Hoops are both, albeit in different ways, long-term investments in the estate. Though modest by comparison, improvements in the foyer of the Henry Moore Institute encourage us to consider further changes there and in those areas we share with Leeds Art Gallery next door. Under its new Head, the Institute has maintained its reputation for excellence in the fields of sculpture exhibitions and research.

Our continuing financial contribution to the Tate was concentrated in three areas: the acquisition endowment for Artist Rooms, the touring collection of contemporary art Tate owns jointly with the National Galleries of Scotland; the highly successful Henry Moore exhibition at Tate Britain; and the Moore research curatorship which Professor Anne Wagner took up in the autumn of 2010. We were no less pleased to support the third and final showing of the Tate's Moore exhibition at Leeds, where the Henry Moore Institute is a permanent reminder that Moore's career began there. Abroad, as the American tour of Moore's large bronzes drew to a close, *Henry Moore: l'atelier* opened at the Musée Rodin in Paris; and by the end of the year, plans were well under way for two separate exhibitions of his work, in St Petersburg (2011) and Moscow (2012) respectively.

While the Foundation remains ever mindful of its charge to advance appreciation of Moore's work, it is no less committed to its wider remit to promote the visual arts more generally. A glance at the list of grants we have made, and



far left Installing *Reclining Figure* 1959–64, one of four large elmwood sculptures, for the *Henry Moore* exhibition organised by Tate Britain at Leeds Art Gallery in March 2011.

left The tiled hall in Leeds Art Gallery (originally the sculpture gallery) was the setting for the opening of *Henry Moore* by the artist's daughter, Mary Moore.

their geographical distribution, shows just how seriously we take that responsibility, especially at a time when funding for the arts is becoming more difficult to obtain. Although the number of applications which our Grants Committee considers continues to increase, unfortunately our resources do not. As a result we regularly face difficult choices at our quarterly meetings when, in an effort to spread our support as widely as possible, we often have to limit our grants to relatively small sums. Even so, Trustees take satisfaction in the knowledge that our contributions can sometimes make a critical difference to the success of specific projects. We remain conscious of the need to balance the direct costs incurred by the Foundation with our commitment to support a vibrant grants programme. To sustain both at a time when returns from investments are unlikely to increase significantly, we continue to explore ways of generating more income from our own activities.

After the staff changes which took place during the previous year, it is pleasing to find abundant evidence in the pages which follow that our teams at Perry Green and in Leeds are working together effectively. This is thanks to all members of staff, old and new, who went to great lengths to ensure the smooth transition. It is clear from the record that they have done much more, and they are to be congratulated on a highly successful year. On behalf of the Trustees

I would like to thank all of them, along with the seasonal staff and the volunteers at Perry Green. The Foundation is extremely fortunate to be served by such a dedicated group of people.

Finally, we welcomed two new Trustees in the course of the year. Henry Channon, financier and collector, has been an active member of the Finance Committee for some time and we are grateful to him for agreeing to step up to the Board. David Wilson holds degrees in law and history of art, and is the Chief Executive of the Institute of Chartered Secretaries and Administrators. In the past, he served as a Trustee and subsequently as Director and Chief Executive of the Wordsworth Trust. Since he also publishes regularly on 18th century British sculpture, he brings a rare combination of relevant skills and experience to the Board.

DUNCAN ROBINSON

The Henry Moore Foundation

The following is a list of organisations supported by The Foundation in 2010–11 through grants, loans of work or touring exhibitions

Bath Bath Spa University
 Berlin Motto
 Boston Historic New England
 Birmingham Eastside Projects
 Brighton Permanent Gallery in partnership with Brighton Museum & Art Gallery; University of Brighton
 Bristol Arnolfini; Spike Island
 Cambridge Kettle's Yard Gallery; Cambridge Sculpture Trails
 Cardiff Fotogallery; National Museum
 Charlottesville University of Virginia Museum of Art
 Cologne Museum Ludwig
 Coventry Herbert Art Gallery & Museum; Mead Gallery, University of Warwick
 Denver Denver Botanic Gardens
 Edinburgh Fruitmarket Gallery; Inverleith House, Royal Botanic Garden; Scottish National Gallery of Modern Art; Stills Gallery; University of Edinburgh
 Enschede Enschede University
 Exeter CCANW
 Florence The British Institute
 Folkestone Folkestone Triennial 2011
 Geneva MAMCO
 Glasgow CCA; Glasgow Sculpture Studios; The Common Guild; Tramway; Transmission Gallery

Gwangju Gwangju Biennale Foundation
 Hamburg Kunstverein Hamburg
 Harlow Gibberd Gallery
 Karlsruhe Badischer Kunstverein
 Kendal Abbot Hall Art Gallery
 Kirkheaton St John the Baptist Church
 Leeds Leeds Art Gallery; Henry Moore Institute; University of Leeds
 Lewes Penrose Film Productions
 Liverpool FACT; Liverpool Biennial 2010
 London Arts Council Collection; Barbican Art Gallery; Bookworks; *The Burlington Magazine*; Camden Arts Centre; Chisenhale Gallery; Creative St John's Church; Film and Video Umbrella; FormContent; Hermitage Foundation UK; ICA; Illuminate Productions; INIVA; Matt's Gallery; PMSA; Royal Academy of Arts; Serpentine Gallery; South Bank Centre; The Showroom; Tate Britain; Thames & Hudson; The British Museum; The Courtauld Gallery; The Showroom; UCL
 Ludlow Ludlow Castle
 Llandudno Oriol Mostyn Gallery
 Manchester Manchester Art Gallery; Whitworth Art Gallery, University of Manchester; University of Manchester
 Margate Turner Contemporary
 Neumarkt Museum Lothar Fischer
 Norwich Norwich Castle Museum & Art Gallery;

Sainsbury Centre for Visual Arts, UEA
 New York White Columns
 Nottingham Nottingham Contemporary
 Oxford Modern Art Oxford; University of Oxford
 Paris Musée Rodin
 Rotterdam Witte de With
 Sheffield S1 Artspace
 Skælskør International Ceramic Research Centre
 St Ives Tate St Ives
 Southampton John Hansard Gallery, University of Southampton

Tilburg Fundament Foundation
 Toronto Art Gallery of Ontario
 Venice Peggy Guggenheim Collection
 Wakefield The Hepworth Wakefield
 Walsall New Art Gallery
 Warwick University of Warwick
 West Bretton Yorkshire Sculpture Park





[above](#) Moore's fibreglass version of *The Arch* 1969, set against the impressive backdrop of the Musée Rodin's formal gardens, with Rodin's *The Three Shades* in the foreground, greeted visitors to *Henry Moore: l'atelier*. As the first exhibition to be held at the Musée Rodin of work solely by another artist, and the first major exhibition of Moore's work in Paris for over 30 years, the display attracted over 100,000 visitors.

Director's Report

It has been another outstanding year for Henry Moore. In April 2010 Anita Feldman was appointed Head of Collections and Exhibitions at Perry Green. Her first exhibition was a long overdue reappraisal of Moore's work in plaster. Opening at the Musée Rodin in Paris in October 2010, it contained sculptures, works on paper, and a recreation of Moore's maquette studio. Two fibreglass works, *The Arch* 1969 and *Locking Piece* 1971, were spectacularly sited in the courtyard. The exhibition received over 100,000 visitors and widespread press and media coverage. In preparation for the exhibition, conservation was completed on important plasters from the collection, including the monumental *Upright Motive No. 9* 1979 and *Reclining Figure: Angles* 1979, enabling them to be placed on public display for the first time.

On the subject of conservation, in May 2010 I attended the unveiling of Moore's *Large Divided Oval: Butterfly* 1985–6 in Berlin. Following extensive restoration at the Noack Foundry in Berlin, which had cast many of Moore's late bronzes, the

sculpture was reinstalled in its reflecting pool of water outside the House of World Cultures, formerly the Congress Hall, where it was originally sited in the late 1980s. In my speech at the unveiling (attended by members of the Noack family who knew Moore), I congratulated the House of World Cultures for having recognised their responsibilities towards the sculpture and for raising funds from public and private sources for its restoration. Moore was particularly concerned that his works in prominent outdoor sites should not be allowed to deteriorate.

After its season at Perry Green, *Henry Moore deluxe: books, prints and portfolios*, curated by David Mitchinson, toured to the Henry Moore Institute in Leeds in early 2011. The exhibition charted Moore's collaborations with artists, writers, printers, typographers and publishers in the creation of over 70 deluxe books and albums, offering the first complete survey of these works. In Leeds, the exhibition was accompanied by *Dear Henry Moore*, an archive display examining Moore's associations with a younger generation

right The new store at Perry Green, designed by Hugh Broughton Architects, nearing completion.



of sculptors, including Anthony Caro, Isaac Witkin, Ralph Brown, Hubert Dalwood and Geoffrey Clarke.

The successful exhibition of Moore's work at Tate Britain in 2010, which included 57 loans from the Foundation's collection, toured to the Art Gallery of Ontario, Toronto, in October, where the large elmwood carvings were displayed among the gallery's own collection of Moore's plasters. The exhibition then travelled with a revised selection to its third and final venue, Leeds Art Gallery, from March to June 2011. It was opened by Mary Moore, the artist's daughter, who the following day took part in a public conversation with me about her father and his work.

This year saw the addition of two new members of staff to the team at Perry Green: Claire Smith joined as Assistant Curator in October 2010, and Will Clifford as Art Technician in November 2010. In my last report I mentioned our plans to build a new store to house the Foundation's collection. Construction started in September 2010 and the building is due for completion in the summer of 2011. The Hoops Inn reopened shortly before Christmas with an inviting interior and an enticing menu: all indications point to this becoming a popular destination for visitors to the Foundation as well as locals. In time for the 2011 visitor season at Perry Green, we produced two 'firsts': a guidebook, incorporating new photography of Moore's sculptures by Jonty Wilde, and an audioguide narrated by Dame Joan Bakewell, with contributions from Mary Moore, myself and Foundation staff. As part of an initiative to widen online access to Moore's work, this year also saw the commissioning of a new database system. As well as providing a full inventory of Moore's work worldwide, the database will allow on-line access to the Foundation's collection.

In Leeds, Lisa Le Feuvre was appointed as Head of Sculpture Studies to run the Henry Moore Institute; she took up her post full-time in November 2010. Lisa has provided the following statement outlining what she sees as the Institute's priorities as we move into the second decade of the 21st century.

The Institute is tasked with the responsibility to study sculpture. An exhibitions venue, research



top Anita Feldman was appointed to the post of Head of Collections and Exhibitions at Perry Green in April 2010.



centre The Foundation's Visitor Services team with Penelope, Viscountess Cobham, Chair of Visit Britain [left], and comedian Sandi Toksvig [right], at the Enjoy England Awards. The Foundation won an award for the high standard of the Perry Green visitor season.



bottom Lisa Le Feuvre was appointed Head of Sculpture Studies at the Henry Moore Institute in May 2010. She took up the post full-time in November.



above Berlin, May 2010: The unveiling of Moore's *Large Divided Oval: Butterfly* 1985–6 in front of the House of World Cultures. The sculpture had been removed from site for more than a year while much need restoration was carried out by Noack, the bronze foundry in Berlin which had originally cast it.

centre, library and sculpture archive, the Institute hosts a year-round programme of exhibitions, conferences and lectures, as well as developing research and publications, to expand the understanding and scholarship of historical and contemporary sculpture. We work with neighbouring Leeds Art Gallery to manage a sculpture collection and archive, a partnership that has built one of the strongest public collections of sculpture in Britain. We also maintain an actively collecting Research Library. As part of the Foundation, our role is to make a significant impact on the future of art history through a

programme that consistently re-thinks how we understand sculpture today.

During the calendar year 2010, the Institute saw an increase of 42% in its visitors compared to 2009, reflecting, among other things, a more focused marketing campaign and improved signage. There was also a significant increase in the number of guided tours, which brought in new visitors. In March 2011 the Institute produced its first illustrated programme for the coming year, with details of exhibitions, acquisitions and research. The Institute's foyer has been developed as a bookshop, stocking art magazines and giving more prominence to Foundation publications. Most important of all, the Institute has consolidated its relationship with Leeds Art Gallery, resulting in closer co-ordination over collection displays, exhibitions and educational activities. A tangible result of this was the showing of *Henry Moore deluxe* at the Institute, timed to coincide with, and complement, Tate Britain's *Henry Moore* exhibition at the Art Gallery next door.

RICHARD CALVOCORESSI

below After a major refurbishment, The Foundation reopened The Hoops Inn on its estate at Perry Green. Serving local produce, some from a neighbouring social enterprise project, it has an interior featuring Henry Moore textiles and graphics.





Exhibitions

left Undone: Making and Unmaking in Contemporary Sculpture at the Henry Moore Institute brought together work by nineteen international artists to explore sculpture that lies on the threshold between the made and unmade. Work by [left to right] Michael Dean, Ruth Claxton, Krysten Cunningham, Alexandra Birken, Jim Lambie, Eva Rothschild.

Exhibitions, whether wholly funded or supported ‘in kind’ by The Foundation, are one of our biggest areas of expenditure and fall into the following categories.

[1] [Annual exhibitions of Henry Moore’s work curated at Perry Green, shown there in the Sheep Field Barn gallery, and toured:](#)

Henry Moore deluxe: books, prints and portfolios March – August 2010; February – April 2011, Henry Moore Institute, Leeds (as *Henry Moore: Prints and Portfolios*)

Henry Moore Textiles June – August 2010, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich

[2] [Henry Moore exhibitions organised by, and shown at, other institutions worldwide, with curatorial and technical input from staff at Perry Green:](#)

Moore in America February 2010 – January 2011, Denver Botanic Gardens, Colorado

Henry Moore February – August 2010, Tate Britain, London
October 2010 – February 2011, Art Gallery of Ontario, Toronto
March – June 2011, Leeds Art Gallery, Leeds

Henry Moore: Sheep July – October 2010, Gibberd Gallery, Harlow

Henry Moore: l’atelier October 2010 – February 2011, Musée Rodin, Paris

[3] [Thematic or monographic exhibitions on sculpture, regardless of historical period or culture, curated by the Henry Moore Institute or guest curators, shown at the Institute in Leeds and sometimes toured:](#)

Dear Henry Moore: Connections and

Correspondence February – June 2010

Ice Age Sculpture April – June 2010

Hermann Obrist: Art Nouveau Sculptor June – August 2010

Out of My Mouth: The Photosculptures of Alina Szapocznikow June – August 2010

Roman to English: The Migration of Forms in Early Northumberland July – October 2010

Undone: Making and Unmaking in Contemporary Sculpture September 2010 – January 2011

A Rough Equivalent: Sculpture and Pottery in the Postwar Period September 2010 – January 2011

Angkor Wat: From Temple to Text November 2010 – February 2011

Savage Messiah: The Creation of Henri Gaudier-Brzeska March – July 2011

[4] [Exhibitions drawn from the sculpture collection and archive of Leeds Art Gallery, curated by the Henry Moore Institute, and shown at the Institute or in Leeds Art Gallery:](#)

To autumn 2010:

Punctuation Marks: Text and Language in Modern British Sculpture

Father Figures: Responses to mid-century Modernism

Bernard Meadows: New Acquisitions

From autumn 2010:

Joseph Gott in Leeds and Rome

Hubert Dalwood: Landscape into Sculpture

The Practice and Profession of Sculpture: objects from the Leeds collection

Construction and its Shadow

right An exhibition at the Henry Moore Institute introduced the work of the little known but multi-talented artist Hermann Obrist (1862–1927) to British audiences. Famous throughout Europe in the early 1900s for his architectural and decorative works, this first retrospective placed him firmly in the canon of twentieth-century sculpture.

below *Henry Moore: Sheep* at Harlow's Gibberd Gallery delved into these instantly recognisable works to look at their association with the local, Hertfordshire landscape and the found objects that proved a constant source of inspiration. The tour promoted links with regional galleries in Hertfordshire and Essex.



photo: Jerry Hardman-Jones, courtesy Museum für Gestaltung Zürich



photo: Jerry Hardman-Jones, courtesy British Museum

above right With loans from The British Museum, *Ice Age Sculpture* at the Henry Moore Institute proposed the idea that sculpture's origins go back 13,000 years.

right The Sainsbury Centre for Visual Arts was the final venue for the tour of *Henry Moore Textiles*, an exhibition exploring this relatively unknown facet of Moore's work, including his collaboration from 1943–52 with renowned textile designer and manufacturer, Zika Ascher, on the printing of dress and furnishing fabrics. The accompanying publication included new research fully documenting Moore's work in this medium.





above Henry Moore: *l'atelier* at the Musée Rodin brought fresh attention to Moore's working methods in plaster. Until very recently the plasters made by artists have been seen as a means to an end. Re-evaluating these works as significant sculptures in their own right, the exhibition presented over forty of Moore's most important plasters, as well as a recreation of the studio in which many of these monumental works started life as tiny maquettes, small enough to be held in the palm of the artist's hand.

The collection of Henry Moore's work stored and displayed at Perry Green comprises some 800 sculptures in stone, wood, plaster or bronze; over 3,000 drawings, including most of Moore's sketchbooks; the entire graphic work (another 8,000 items); and preparatory material such as found objects and maquettes. As such it must be one of the largest and most comprehensive single-artist collections in the world, requiring a small on-site team to carry out the condition-checking and conservation work necessary before and after objects are loaned to exhibitions. Funds permitting, acquisitions are made on the advice of the curatorial staff if a suitable work appears on the market or is offered privately. Most 'gaps' in the collection occur in the earlier part of Moore's career. Perry Green also houses an extensive archive and library relating to Moore's life and work which is available for research.

The Foundation continues to support other institutions throughout the world with loans from its collection. This year, for example, we lent the bronze *Seated Woman* 1958–9 to the University of Virginia Museum of Art in Charlottesville for an extended period. At home, two sculptures, *Family*, 1935 (elmwood) and *Head* 1937 (serpentine stone), were lent to the exhibition *Modern British Sculpture* at London's Royal Academy of Arts. We also lent to *Never The Same River (Possible Futures, Probable Pasts)*, curated by Simon Starling at Camden Arts Centre in London.

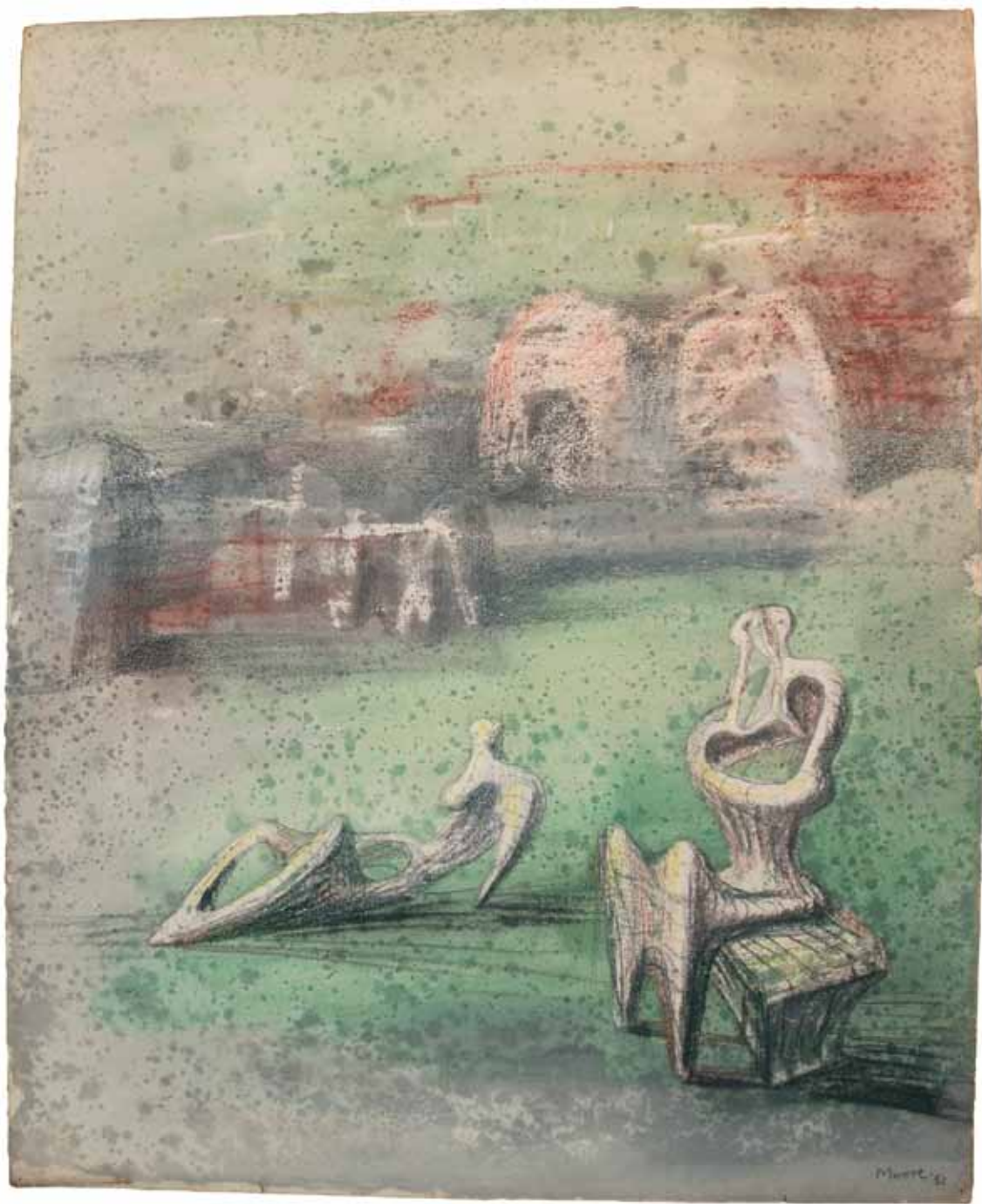
The Henry Moore Institute manages and curates the sculpture collections of Leeds Museums & Galleries, housed next door in Leeds Art Gallery. The collection began in 1888 with the founding of the Art Gallery; it has doubled in size since 1982, and the Institute continues to invest heavily in bringing works to Leeds which help

recount the story of sculpture in Britain. The collection comprises approximately 700 sculptures and more than 350 works on paper. Changing displays, curated by the Institute, are presented in Leeds Art Gallery.

The Institute also houses and maintains the Leeds Museums & Galleries archive of sculptors' papers, consisting of over 250 collections. Covering the eighteenth century through to the present day, the archive has a particular emphasis on the twentieth century and contains a diverse range of papers relating to British sculptural practice. The archive actively collects material for study and exhibition, such as artists' sketchbooks, photographs, diaries, letters and notebooks, through to film, sculpting tools and costume. The Institute lent material from the archive to numerous exhibitions in the period under review: to give just one example, Helen Chadwick's *The Juggler's Table to Childish Things: Fantasy and Ferocity in Recent Art* (Fruitmarket Gallery, Edinburgh).

Henry Moore *Sculpture in Landscape* 1951

As an early example of the artist merging sculptural and topographical forms, *Sculpture in Landscape* predates Moore's fragmentation of the figure at the end of the decade. Set against a mottled landscape of rock formations and receding cave-like structures, the bone-white sculptural forms evoke the slender, skeletal figures that the artist was producing in the same year. Looking back at the 1950s, Moore observed it as the period in which he first held positive form and negative space in elegant balance, creating bronze sculptures that sinuously wrapped around 'pools' of space. The figure to the left is particularly reminiscent of the *Reclining Figure* that he created in 1951 for the Festival of Britain, which Moore viewed as the fulfilment of this aim.





Henry Moore *Standing Figure No.3* 1952

The understated simplicity of this small, effigy-like maquette shares a sensibility with the emaciated post-war works of Alberto Giacometti. Having met Giacometti in the 1930s, Moore noted on several occasions his admiration for the sculptor's post-war 'reality of the wraith' – a gaunt human figure dominated by a 'nervous sensitivity' but grounded in the sculptural traditions of Egyptian and Etruscan art. Although Moore experimented widely with a spidery and tense post-war body, a distinctly Giacometti aesthetic is rare in his work.



Henry Moore *Standing Figure No.4* 1952

This maquette bears a striking resemblance to sculptural forms that appeared in Moore's drawings of the 1930s, particularly those experimenting with groups of abstract, upright figures in stark, architectural settings. Although never enlarged beyond the maquette stage, as the most surreal of Moore's standing figures, this sculpture was the subject of numerous experimental photographs, and makes explicit the often overlooked continuity between Moore's interest in Surrealism in the 1930s and his move into bronze-casting in the postwar period.

Henry Moore *Studies for Sculpture* c.1939

The natural world was one of Moore's most constant sources of inspiration, perhaps best expounded in the 'transformation' drawings of the 1930s. Moore compared his technique to that of a metaphor in poetry, with the form taking on new layers of meaning as it shifted from found object to human figure, preserving throughout what David Sylvester in 1948 called a 'remembered knowledge' of the original. This particular drawing centres on one of Moore's most popular themes, the mother and child, showing the jagged, scalloped, hollowed and spiralling forms of shells, flints and bones gradually metamorphosing into human figures.



Henry Moore *Family Groups* c.1946

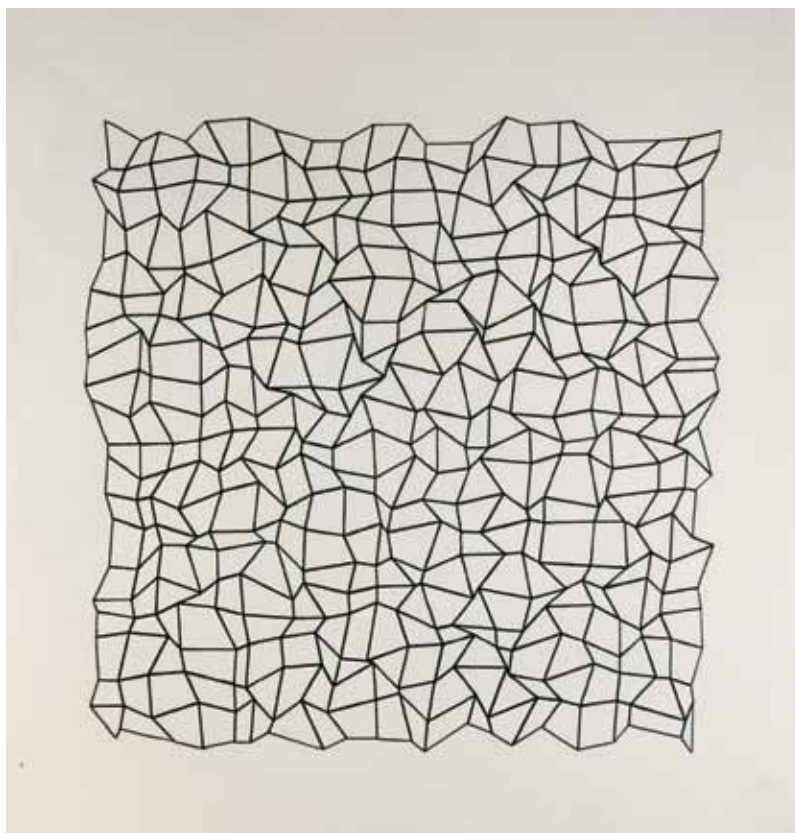
This hand screen-printed rayon scarf completes the Foundation's textile collection of the 28 Moore designs that were printed as dress and upholstery fabrics. The family group was an enduring theme across all aspects of Moore's work, and one closely connected to his aims in the post-war period. In these years, the artist was preoccupied with art as a unifying force that could bring together disparate communities still reeling in the aftermath of the Second World War. Textiles became the perfect vehicle for disseminating the edifying potential of modern art. Through collaborations with major textile designers such as Zika Ascher, Moore's designs could be assimilated into the domestic interiors of homes across the country.





Elisabeth Frink, *Birdman*, 1956–9

Elisabeth Frink (1930–1993) is recognised as one of Britain's most important sculptors. *Birdman* marks the first of her works to enter the Leeds sculpture collection, acquired thanks to a gift presented by the Beaux Arts Gallery and the Frink Estate through the Art Fund. Frink made this life-size plaster model soon after she left Chelsea College of Art in the mid-1950s; it represents a half-man, half-bird figure, embodying some of her central ideas.



Darrell Viner, *Computer Drawing*, 1975–6

Darrell Viner (1946–2001) was a pioneer in the field of three-dimensional computer art. As one of a small number of British artists in the mid-1970s who learnt to write in code, he applied the technology to kinetic and interactive sculpture. Adding Viner to the Leeds collection ensures his work is placed rightly within the story of sculpture, increasing our holdings of sculptors' works on paper.

Keith Arnatt, from the *Cardboard Box series*, 1995

The generous support of the Art Fund, MLA/V&A Purchase Grant Fund, Leeds City Council and The Henry Moore Foundation resulted in the acquisition of a significant group of works by Keith Arnatt (1930–2008). The *Cardboard Box series* consists of forty colour photographs, eight little-known early drawings from 1961–65 and a unique archive of photographic slides taken by Arnatt and documenting his work across the 1960s.

Brian Catling Archive

Alongside Brian Catling's sculpture *Standing Bow*, 1970, Leeds Art Gallery acquired a substantial body of archive material relating to his sculpture and performance work. The archive contains texts for performances, notes, sketches, plans and correspondence relating to a wide variety of Catling's performances, projects and exhibitions, both in Britain and abroad. The photograph illustrated was taken in Copenhagen in 1986 during a performance for the opening of *On Touching And Handling A Noble Silent Room*



Leeds Museums and Galleries (Art Gallery). Courtesy the Keith Arnatt Estate



Leeds Museums and Galleries (Henry Moore Institute Archive). Courtesy the artist

Research and Education

20

Educational workshops based around the Foundation's programme continued to be popular at Perry Green. In a new venture, a practice-led workshop aimed at GCSE and A Level students taught essential skills relating to the creation of sculpture for siting in the open air. The Foundation also staged a series of 'Deluxe Book and Printmaking' workshops, with 420 students participating over 8 days. Additional sessions were held for schools in collaboration with Pearson Education, Harlow. Abroad, conferences, talks and workshops provided a platform for new research on some of the themes raised by the Foundation's exhibitions in Paris and the USA.

In Leeds, the Henry Moore Institute's extensive Research Library consists of over 20,000 books, exhibition catalogues, pamphlets and periodicals. The library's collecting priority is modern (i.e. post-1875) and contemporary British sculpture but it also holds material on international art from ancient times to the present day, in order to support the study of sculpture more generally. As well as printed material, the holdings include 35,000 slides, and more than 300 videos and DVDs. The Audio archive includes recordings of conferences and talks organised at the Institute, as well as sound recordings of sculptors talking about their work developed in partnership with the British Library as part of the National Life Stories network. The Library has an active archive of ephemeral material on British sculptors, such as private view cards and press cuttings.

The Institute launched its new digital library collection this year. *Turning the Pages*TM – the software which hosts the Institute's three-dimensional digital versions of Helen Chadwick's notebooks online – was upgraded and improved. The Research Library also began in-house use of the



Online Database of Sculptors in Britain 1660–1851, developed from the *Biographical Dictionary of Sculptors in Britain 1660–1851*, by Ingrid Roscoe, Emma Hardy and M.G. Sullivan (Yale University Press, 2009). It was formally launched in 2011.

In 2010–11 the Institute continued to hold lectures and organise conferences on sculpture. A key research output for Research Fellows at the Institute is the realisation of conferences developing and testing work carried out during the fellowship. *Antiquity Multiplied. Artistic Itinerancy and Sculpture-making in Rome c.1750–1850* was organised by the Leeds University Post-doctoral Research Fellow Tomas Macsotay, while Research Fellow Andrew Bick organised the seminar *Construction and its Shadow* to coincide with a display in Leeds Art Gallery. This year's major international conference was *The New British Sculpture: Reviewing the Persistence of an Idea, c.1850–the present*.

above The Library of the Henry Moore Institute: research is the foundation for all the Institute's activities and the library continues to develop its collections to support and stimulate the study of sculpture.



left Moore's interest in printmaking inspired a series of workshops at Perry Green in which participants learned how to print and bind their own books in the spirit of Moore's techniques.

below Dr Jeffrey Jones of Cardiff School of Art and Design, a 2009 Henry Moore Institute Research Fellow, brought together leading sculpture scholars to discuss the exhibition *A Rough Equivalent: Sculpture and Pottery in the Postwar Period*. A result of his research, this display in the Sculpture Study Galleries explored connections between pots and sculpture in the York and Leeds city collections.

21

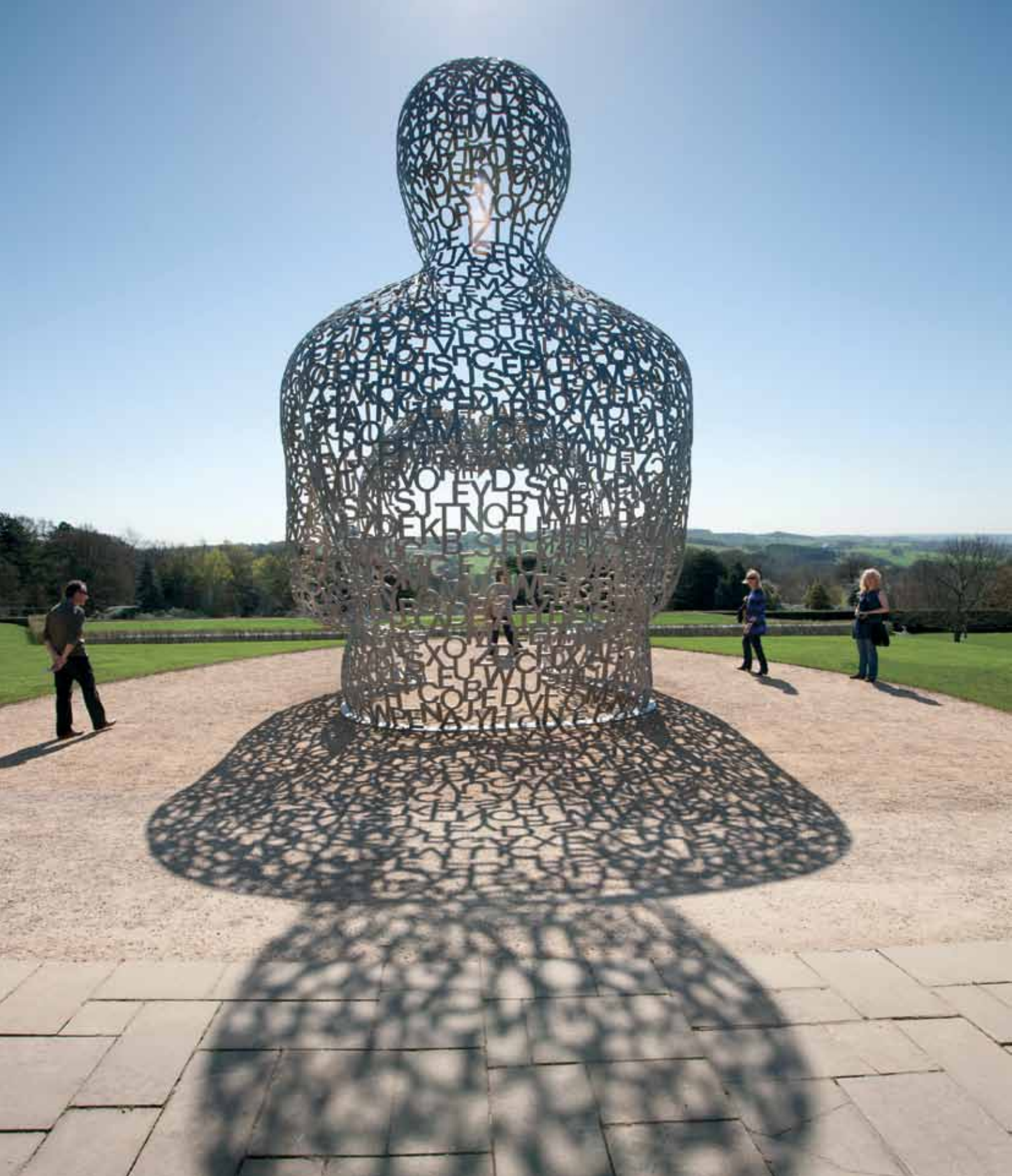


Courtesy Museum für Gestaltung Zürich



above left To accompany the exhibition *Hermann Obrist: Art Nouveau Sculptor*, the Institute hosted a gallery discussion and seminar, with key members of the research team based at the Hochschule der Künste, Zurich reporting on their latest findings.

left 'Sculpture in a Setting' brought together GCSE, AS and A-level students at Perry Green in a practice-led workshop on Moore's maquette-making techniques, led by Hull School of Art and Design's Programme Leader, Desmond Brett.



Grants

photo: Jonty Wilde

The following pages list all grants awarded between 1 April 2010 and 31 March 2011 under the following categories:

NEW PROJECTS For exhibitions, exhibition catalogues and commissions.

COLLECTIONS To help public institutions acquire, display and conserve sculpture.

RESEARCH & DEVELOPMENT To assist sculptural projects that require funding for more than one year, whether creative, academic or practical.

FELLOWSHIPS *Artist Fellows*: a residency of two to six months at an art college, sculpture workshop etc.

Post-Doctoral Research Fellows: for one year, attached to a university department, in order to develop a publication.

CONFERENCES, LECTURES & PUBLICATIONS excluding exhibition catalogues.

Full details can be seen at www.henry-moore.org.

When awarding grants, the evolving nature of sculpture is central to our thinking. We aim to be as inclusive as possible to all forms of sculpture and the ways in which it can be exhibited. We are greatly encouraged by the dialogue between sculptors from abroad who are showing in the UK, and *vice versa*, and this is reflected in our grants.

Beyond commissioning and exhibiting sculpture, its preservation and display are equally important. Well conserved, well displayed sculpture is essential for museums. We support acquisitions in a modest way in the hope that we can make a small difference to museum collections throughout the country. We also aim to assist publications on sculpture – for example, by funding photography – which might otherwise struggle to be published.

This year we simplified the application process by introducing a form which can be downloaded from the Foundation's website and submitted online.

left *House of Knowledge* 2008 by Jaume Plensa at Yorkshire Sculpture Park. This Catalan artist has an international reputation for major exhibitions and public art projects, including *Dream*, 2009, a 20m-high sculpture created for St Helens as part of Channel 4's Big Art Project.

right *Liverpool Biennial 2010: The Temple of a Thousand Bells* by the Brazilian artist Laura Belem in the Oratory of Liverpool Cathedral.

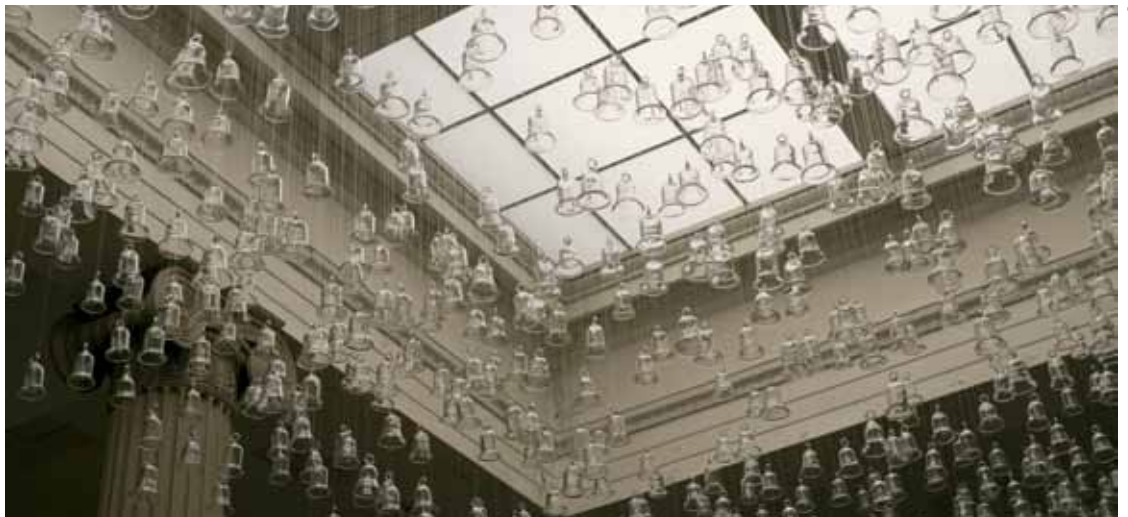


photo: Alexandra Volkovitz

Total grants awarded from April 2010 to March 2011 £778,251

New Projects

ABBOT HALL ART GALLERY, KENDAL
Exhibition, *Drawn from Life* £10,000

ARNOLFINI, BRISTOL
in partnership with the Witte de With,
Rotterdam; MAMCo, Geneva; and Museum
Ludwig, Cologne,
Exhibition, *Cosima van Bonin* £5,000

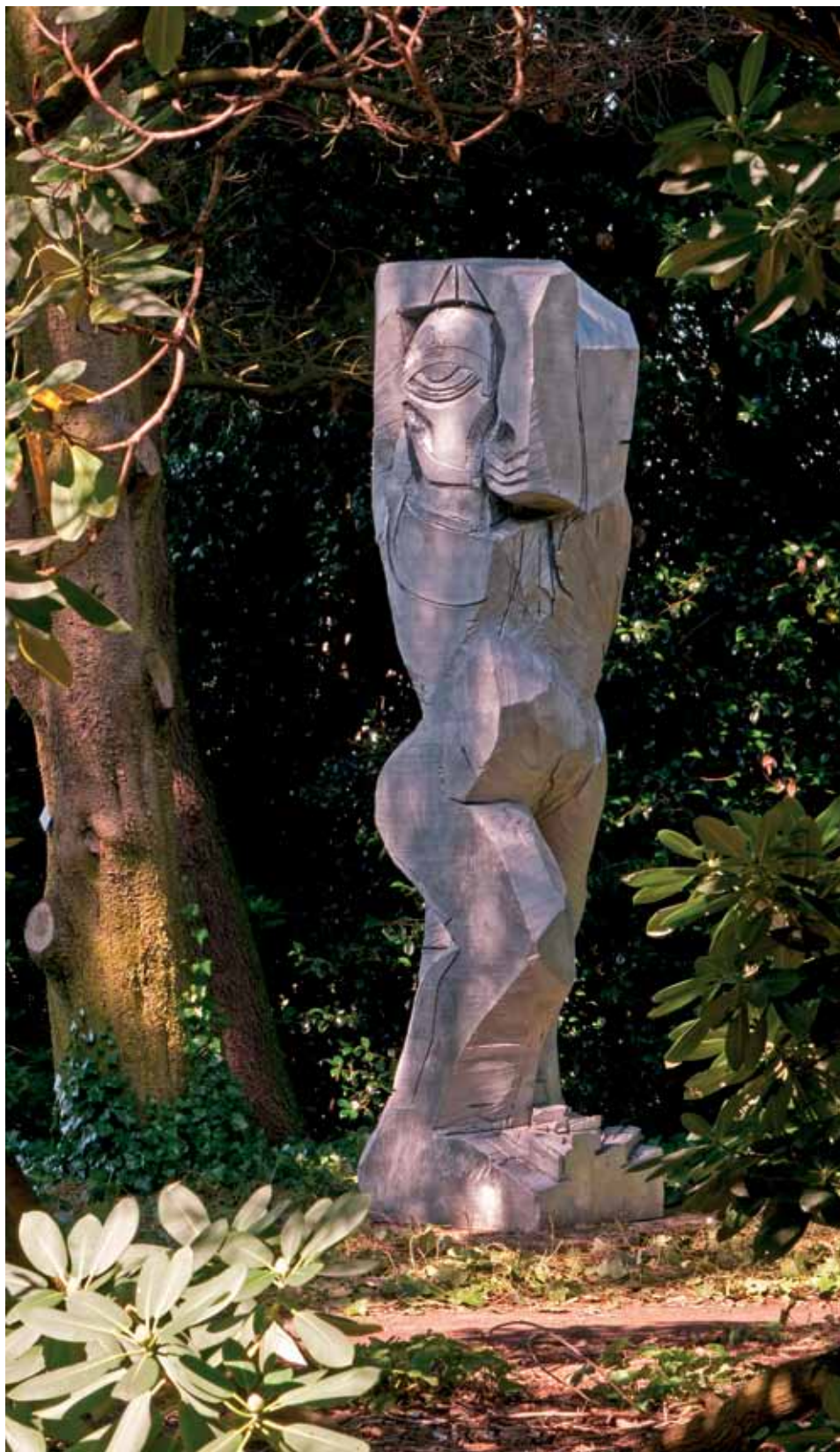
BADISCHER KUNSTVEREIN E.V.,
KARLSRUHE
Exhibition, *Counterconsciousness*, and
catalogue, *Art Society Feedback*, by Stephen
Willats £7,500

BARBICAN ART GALLERY, LONDON,
Exhibition, *Laurie Anderson, Trisha
Brown, Gordon Matta-Clark: Pioneers of the
Downtown Scene, New York 1970s* £12,000

BATH SPA UNIVERSITY
Exhibition, *Provenance* and
symposium £3,500

BOOK WORKS, LONDON
in partnership with four venues, Eastside
Projects, Birmingham; Motto, Berlin; The
Showroom, London; Spike Island, Bristol;
White Columns, New York
Six commissions and publication for
touring exhibition, *Again, A Time Machine*
£4,000

CCA (CENTRE FOR CONTEMPORARY
ARTS), GLASGOW
Exhibition, *Resemblances, Sympathies, and
Other Acts* by Jeremy Millar £5,000



left *Rattlesnake Figure (Aluminium)* 2011, one of a group of monumental sculptures by Leeds-born Thomas Houseago in his exhibition *The Beat of the Show*. 'Edinburgh's Royal Botanic Garden ... is the first to display his work outdoors, and it is a revelation. Put Houseago in the natural world, and you see immediately his realist impulse: his fanciful creations, testing representational possibilities, here breathe energy and life.' Jackie Wullschlager, *Financial Times*

below *Floor of the Forest* 1970, a performance by Trisha Brown at the Barbican Art Gallery, part of its exhibition *Laurie Anderson, Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene, New York 1970s*.

CCANW (CENTRE FOR CONTEMPORARY ART AND THE NATURAL WORLD), EXETER
Exhibition, *Tree Culture* by David Nash £5,000

CHISENHALE GALLERY, LONDON
Exhibition, *Michael Fullerton* £4,000

CHISENHALE GALLERY, LONDON
Exhibition, *Janice Kerbel: Kill the Workers!* £4,000

CREATIVE ST JOHN'S CHURCH, LONDON
Exhibition, *Faith, Justice and the City* by Ana Maria Pacheco £2,000

FILM AND VIDEO UMBRELLA, LONDON
with John Hansard Gallery, University of Southampton, in association with Stills, Edinburgh and Fotogallery, Cardiff
Exhibition/Co-commission, *Anarcadia* by Ruth MacLennan £3,500

FOLKESTONE TRIENNIAL 2011
Eighteen commissions, *A Million Miles from Home* £25,000

HERMITAGE FOUNDATION UK, LONDON
Exhibition catalogue, *Blitz and Blockade: Henry Moore at the Hermitage* £8,000

FRUITMARKET GALLERY, EDINBURGH
Exhibition, *Jean Marc Bustamante: Dead Calm* £15,000

FRUITMARKET GALLERY, EDINBURGH
Exhibition, *Karla Black: Scotland + Venice 2011* at the 54th International Art Exhibition of the Venice Biennale £15,000

FUNDAMENT FOUNDATION, TILBURG, THE NETHERLANDS
Exhibition, *Lustwarande 2011, Blemishes* £10,000

GLASGOW SCULPTURE STUDIOS
Exhibition, *Teresa Margolles* £8,000

GWANGJU BIENNALE FOUNDATION, KOREA
Three British artists' participation: Tino Sehgal, Thom Puckey and Mark Leckey, *10,000 Lives*, 8th Gwangju Biennale £15,000

HERBERT ART GALLERY & MUSEUM, COVENTRY
Exhibition: *Secret Egypt: Unravelling Truth from Myth* £10,000

ICA (INSTITUTE OF CONTEMPORARY ARTS), LONDON
Exhibition, *Ourhouse* by Nathaniel Mellors £7,000

ILLUMINATE PRODUCTIONS, LONDON,
Exhibition, *Drift 2010, The Thames* £10,000

INIVA (INSTITUTE OF INTERNATIONAL VISUAL ARTS), LONDON
Commission, *Sheela Gowda: Therein & Besides* £7,000

INVERLEITH HOUSE, ROYAL BOTANIC GARDEN, EDINBURGH
Exhibition, *Thomas Houseago: The Beat of the Show* £12,000

JOHN HANSARD GALLERY, UNIVERSITY OF SOUTHAMPTON
Exhibition / Commission, *RAW* by Terry Smith £6,000

KETTLE'S YARD, CAMBRIDGE
Exhibitions, *Mischief: sculptures and drawings* by Lucia Nogueira; and *Andy Holden – Chewy Cosmos Thingly Time* £10,000

KUNSTVEREIN HAMBURG
Exhibition, *Freedom of Speech*, Mark Wallinger's participation £5,000

LEEDS ART GALLERY
in collaboration with Tate Britain and the Art Gallery of Ontario, Toronto
Exhibition, *Henry Moore* £20,000



photo: Rune Hellestad



photo: Jonathan Shaw, courtesy the artist and Vilma Gold

photo: Stephan Baumann, courtesy the artist and Victoria Miro Gallery



photo: Kieran McCarron, courtesy the artist and Corvi Mora

above View of *Be True to your oblivion* by Mark Titchner at The New Art Gallery, Walsall. The artist works in a wide range of media including sculpture, installations, banners, posters, video and performance. Text commonly features within his work and he draws from numerous sources including song lyrics, advertising, utopian statements and political manifestos.

below *The British Art Show 7: In the Days of the Comet*. Organised by the South Bank Centre, London, and held every five years, this exhibition of 40 artists living in Britain opened in Nottingham, before travelling to London, Glasgow and Plymouth. Illustrated: Roger Hiorns, *Untitled*, 2005–11, bench, fire and youth.

below Detail of *Secret Prima Donna*, 1983, from the veteran British conceptual artist Stephen Willats's exhibition, *Counterconsciousness*, at the Badischer Kunstverein, Karlsruhe. The Foundation also supported the catalogue, *Art Society Feedback*.

right Installation view of the exhibition *Projects: 1973–2010* by the American artist Mary Kelly at the Whitworth Art Gallery, University of Manchester. Four decades of work were brought together in the most comprehensive exhibition of her output.



right Iniva (Institute of International Visual Arts) in London presented the first solo exhibition in the UK by Bangalore-based artist Sheela Gowda, *Therein & Besides*. A leading artistic figure of her generation (b.1957), Gowda is known for creating large-scale sculptural installations which take everyday materials as their starting point. The work shown is *of all people*.





left *Drift 10* in London's Docklands featured an illuminated waterfall of words entitled *bit.fall* by German artist Julius Popp. Words were picked up from live web news feeds and fed into a machine. Tanks, pumps and valves worked together to process the text and drop water, spelling out each word. As the words fall they begin to disintegrate. The piece is intended to represent the flow of media information and the continually changing nature of what is important to society.

LIVERPOOL BIENNIAL 2010
Five Commissions, *International 10:*
Touched £10,000

LUDLOW CASTLE, SHROPSHIRE
Exhibition, *Stones* by Stephen Cox £9,000

MANCHESTER ART GALLERY
Exhibition/Commission, *Recorders: Rafael Lozano-Hemmer* £8,000

MEAD GALLERY, UNIVERSITY OF
WARWICK, COVENTRY
Sculpture commissions, *The Indiscipline of Painting* £10,000

MODERN ART OXFORD
Exhibition, *Time Capsule: Roman Ondak* £12,000

MODERN ART OXFORD
Exhibition catalogue, *Haegue Yang* £4,000

MOSTYN GALLERY, LLANDUDNO
Exhibition, *Romuald Hazoumè* £6,000

NEW ART GALLERY, WALSALL
Exhibition, *Mark Titchner - Be True to Your Oblivion* £5,000

NORWICH CASTLE MUSEUM & ART
GALLERY
Exhibition, Catalogue and Conference,
Hubert Duprat: Art of Nature £7,500

NOTTINGHAM CONTEMPORARY
Exhibition, Klaus Weber, *If you leave me, I'm not coming, and Already there!* £12,000

NOTTINGHAM CONTEMPORARY
Exhibition, *Jean Genet - Act 1 and Act 2*
£8,000

PERMANENT GALLERY, BRIGHTON
in partnership with Brighton Museum &
Art Gallery, Exhibition, *Neil Brownsword:*
Revisiting Mr Willett's Popular Pottery £5,000

S1 ARTSPACE, SHEFFIELD
Exhibition/Commission, *Eva Berendes* £4,000

SCOTTISH NATIONAL GALLERY OF
MODERN ART, EDINBURGH
Exhibition, *Tony Cragg Sculptures and Drawings* £15,000

SERPENTINE GALLERY, LONDON
Exhibition, *Michelangelo Pistoletto* £12,000

SOUTH BANK CENTRE, LONDON
Exhibition, *The British Art Show 7: In The Days of the Comet* at the Hayward
Gallery £20,000

STANLEY PICKER GALLERY, KINGSTON
UNIVERSITY
Exhibition, *Martin Westwood* £5,000

TATE BRITAIN, LONDON
Exhibition, *Barry Flanagan* £20,000

TATE ST. IVES
Exhibition, *Peter Lanyon* £5,000

TATE ST. IVES
in collaboration with the Contemporary Art
Centre, Malaga
Exhibition, *Simon Starling: Recent History* £10,000

THE BRITISH MUSEUM, LONDON
Exhibition, *Grayson Perry: The Tomb of the Unknown Craftsman* £15,000

THE COMMON GUILD, GLASGOW
Exhibition, *Thea Djordjadze* £3,000

THE HEPWORTH WAKEFIELD, WAKEFIELD
Exhibition, *Eva Rothschild* £20,000

THE SHOWROOM, LONDON
Exhibition, *Assembly* by Agency (Kobe
Matthys) £2,000

TRAMWAY, GLASGOW
Exhibition/Commission, Smith/
Stewart £5,000

TRANSMISSION GALLERY, GLASGOW
Exhibition, *Instead of allowing some things to rise up to your face, dancing Bruce and Dan and other things*, Tino Seghal £5,000

TRANSMISSION GALLERY, GLASGOW
Exhibition catalogue, *Shelly Nadashi* £2,000

TURNER CONTEMPORARY, MARGATE
Exhibition, *Revealed: Turner Contemporary Opens* £20,000

UNIVERSITY OF BRIGHTON
Exhibition, *Sounding out the Museum: An Exhibition of Sound Artist Peter Vogel* £5,000

WHITWORTH ART GALLERY, UNIVERSITY
OF MANCHESTER
Exhibition, *Mary Kelly: Projects 1973–2010* £10,000

YORKSHIRE SCULPTURE PARK, WEST
BRETTON, WAKEFIELD
Exhibition, *Jaume Plensa* £30,000

TOTAL NEW PROJECTS, £553,001

Collections

ARTS COUNCIL COLLECTION, LONDON
Acquisition transport costs, Roger Hiorns
Untitled (Alliance) 2010 £10,000

HISTORIC NEW ENGLAND, BOSTON
Acquisition, Henry Moore, *Reclining
Figure* for the Gropius House, Lincoln,
Massachusetts £7,000

LEEDS ART GALLERY
Acquisition, Keith Arnatt, various
works £6,000

NATIONAL MUSEUM, CARDIFF
Sculpture display in new and refurbished
galleries, National Museum of Art £20,000

ST JOHN THE BAPTIST CHURCH,
KIRKHEATON
Conservation of Beaumont family monu-
ments in the Beaumont Chapel £10,000

THE BRITISH INSTITUTE OF FLORENCE
Conservation, Henry Moore, *Warrior with
Shield*, £10,000

TOTAL COLLECTIONS, £63,000

Research and Development

PENROSE FILM PRODUCTIONS, SUSSEX
Online collection database (Ethnographic,
artesia and found objects) £15,000

THE COURTAULD GALLERY (THE
COURTAULD INSTITUTE OF ART),
LONDON
Catalogue of the Courtauld Ivories £10,000

TOTAL RESEARCH AND DEVELOPMENT,
£25,000



photo: courtesy National Museum of Wales

Fellowships

EDWARD JULER

Post-doctoral research fellowship,
University of Edinburgh £21,000

PETER DENT

Post-doctoral research fellowship,
University of Warwick £21,000

MARION ENDT

Post-doctoral research fellowship,
University of Manchester £15,750



photo: courtesy the artist

KATERINA LOUKOPOULOU

Post-doctoral research fellowship, University
of London £21,000

TOMAS MACSOTAY

Post-doctoral research fellowship, University
of Leeds £21,000

ARTIST RESIDENCIES ENSCHEDE,
THE NETHERLANDS

Artist's fellowship for Anthony
Schrage £3,000

INTERNATIONAL CERAMIC RESEARCH
CENTER, GULDAGERGAARD, DENMARK
Artist's fellowship for Malgorzata
Jablonska £6,000

TOTAL FELLOWSHIPS, £108,750

Conferences, Lectures and Publications

THE BURLINGTON MAGAZINE, LONDON
Sculpture coverage in *The Burlington
Magazine*, June 2010–July 2011 £5,000

CAMBRIDGE SCULPTURE TRAILS
Cambridge Sculpture Trails leaflets £500

FACT (FOUNDATION FOR ART & CREATIVE
TECHNOLOGY), LIVERPOOL
Conference, *The Future is Now: Media arts,
performance and identity after Nam June
Paik* £3,000

FORMCONTENT, LONDON

Publication, *Aphrodite's Left Turn* by Samuel
Dowd £3,000

MATT'S GALLERY, LONDON

Publication, *Imogen Stidworthy* £2,500

PEGGY GUGGENHEIM COLLECTION, VENICE
*Symposium/Publication, The Vorticists:
Rebel Artists in London and New York,
1914–18* £2,000

PMSA (PUBLIC MONUMENTS AND
SCULPTURE ASSOCIATION), LONDON
Publication, *The Public Sculpture of
Westminster* by Philip Ward-Jackson £3,000

THAMES & HUDSON, LONDON
Publication, *The Bronze Statuette in Europe
1400–1800* by Charles Avery £3,000

UNIVERSITY OF GLASGOW

Publication, *Bernini: Art as Performance* by
Genevieve Warwick £5,000

UNIVERSITY OF OXFORD

Workshop, *Sculpture and History in England
before the Norman Conquest* £1,500

TOTAL CONFERENCES, LECTURES AND
PUBLICATIONS, £28,500

left New displays of sculpture, featuring work by
Rodin, at the National Museum of Art, Cardiff.

above *Little Savage* 2007 by Tessa Farmer from
Provenance at Bath Spa University.

Publications and Merchandise

32

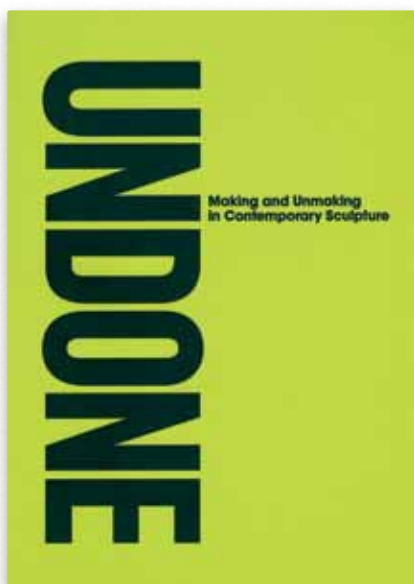
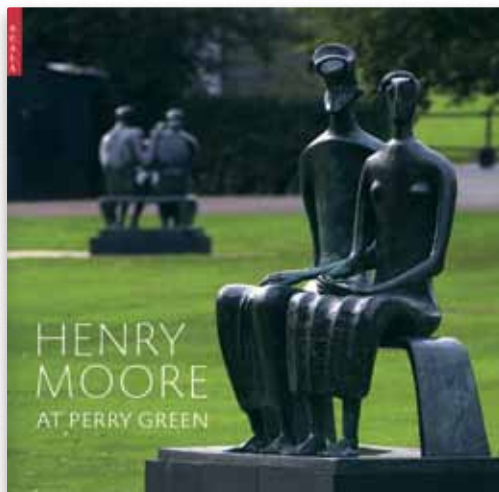
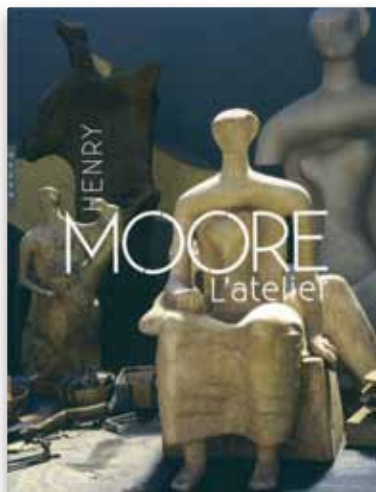


A strategic publishing review was undertaken during the year, to ensure the organisation moves towards a profitable publishing model, with print runs more in line with genuine sales expectations. Responding to demand for a pictorial 'souvenir' guide for the visitors at Perry Green, the Foundation co-published *Henry Moore at Perry Green* with leading publishers Scala. In addition to the publication being available in the shop at Perry Green,

Scala has also distributed this via the book trade, which we hope will encourage more visitors to Perry Green. The Foundation also established a co-publishing partnership with Royal Academy Publications.

At the Henry Moore Institute in Leeds, we published Alan Johnston's *Drawing a Shadow: No Object*, to accompany the artist's exhibition at the Institute in spring 2010; and *Undone: Making and Unmaking in Contemporary Sculpture*, a catalogue





to accompany the Institute's exhibition in autumn 2010. The *Hermann Obrist* exhibition was accompanied by a beautiful bi-lingual (German-English) catalogue published by the Museum für Gestaltung, Zurich and the Staatliche Graphische Sammlung, Munich. We also co-published the exhibition catalogue *Jean-Marc Bustamante: Dead Calm* with the Fruitmarket Gallery, Edinburgh, which was supported by the Timothy Taylor Gallery to coincide with the eponymous exhibition launched at the Fruitmarket (February – April 2011) before travelling to the Institute. Continuing the Institute's academic essay series, we published *A Rough*

Equivalent: Sculpture and Pottery in the Post-War Period.

We also established a new relationship with leading British designer, Sir Paul Smith. The Paul Smith design team worked with the Foundation's curatorial team and sensitively used some of Moore's graphics to create a beautiful collection of menswear and womenswear and a top-end collection of luxury accessories for sale in Paul Smith stores, in the Perry Green shop and on-line. Additional top-end merchandise lines were also created for the shop in Perry Green using a range of elements from Moore's graphics and drawings.

These unaudited summary accounts meet our charitable accounting requirements, but have been adjusted in places to try and give greater clarity as to our expenditure. Readers wishing to see the full audited Consolidated Financial Statement can download it from the Charity Commission website or contact the Head of Finance and Administration at Foundation headquarters.

2010–2011 remained a difficult year for our investments. Whilst there was a small overall return on the fund's capital, expenditure on the new collections store at Perry Green and a major refurbishment of The Hoops Inn meant that the value of capital at year end was reduced. Markets have continued to be uncertain and volatile.

The Finance Committee took steps to try and negate some of these uncertainties and protect the capital from further erosion. This meant removing investment from hedge funds and reallocating the assets in order to reduce exposure to equity markets, investing more in the balanced managers' portfolios. The Committee also restated the Foundations investment policy:

The aims of The Foundation are long term, and its income is mainly derived from investments. The Foundation therefore invests the funds on a total return basis so as to protect real value against inflation and to furnish income to fulfil the charitable objectives. To this end The Foundation maintains a diverse portfolio, investing with a number of fund managers with different ethos and asset spread in order to ensure the maximum return with the minimum of risk and/or volatility across the portfolio as a whole. Trustees allocate annually a percentage of the average value of the funds to provide revenue, and this percentage is reviewed each year. A cash pool equivalent to 18 months running costs is maintained.

As reported last year the result of this lower return on investments has meant The Foundation becoming more commercially aware, and this can be seen from the significant increase in our trading activities spearheaded by the Commercial Manager and a doubling of our

income from Henry Moore exhibitions. As a result we were able to reduce by 14% our drawdown from capital.

At Perry Green small savings have been made in our running costs. The large increase in our costs of trading activities is due to capital expenditure on a new audioguide for our visitors, which has been well received, and the set up costs for the refurbished Hoops Inn, now a destination eating place and very much part of the visitor experience. The rise in administration and office costs is due to investment in technology, higher utility bills and new salaries.

At the Henry Moore Institute in Leeds the exhibitions programme continued under the guidance of the new Head of Sculpture Studies but at reduced cost, contributing to an overall saving of nearly 17%.

Under *Other expenditure*, the anomaly on publications expenditure is a matter of timing: a number of publications due to be published last year were not completed and their cost will fall into the current financial year.

In line with Trustees' view that our Grants Programme makes an important contribution to public enjoyment and appreciation of sculpture, it was retained at over one million pounds, though only £848,250 was actually allocated in year. Full details of grants awarded during the period are covered elsewhere in the *Review*.

Looking to the future, Trustees are persuaded that the Foundation should do even more to generate income using its own resources and have instructed Management to review expenditure with a view to reducing drawdown from capital from 4% to 3.75%. They have also asked for a review of the staff structure.

Trustees continue to monitor the performance of the markets in order to reduce our exposure to volatility. At the same time, we will continue to try to out-perform our benchmarks and preserve the capital from which much of our income is derived.

CHARLES M JOINT

Head of Finance & Administration

	2010–2011	2009–2010
Capital value of investments as at 31 March	£85,330,911	£87,420,321
EXPENDITURE		
<i>Perry Green (including staff costs)</i>		
Perry Green estate	654,630	658,960
Administration and office	251,749	222,877
Insurance	139,391	123,090
Library, archive, conservation	485,786	550,410
Exhibitions and curatorial	809,438	859,736
Acquisitions	176,482	469,600
Total	2,672,708	2,884,673
<i>Henry Moore Institute, Leeds (including staff costs)</i>		
Exhibitions	465,009	582,428
Library	43,782	45,020
Research and seminars	60,383	38,456
Administration and office costs	41,002	40,113
Total	610,176	706,017
<i>Grants</i>	848,250	991,769
<i>Other expenditure</i>		
Publications	11,159	71,068
Depreciation	259,970	216,350
Professional fees	104,051	67,535
Total	375,180	354,953
Total expenditure	4,506,314	4,937,412
FUNDED BY		
Investment income	96,458	205,975
Sale of publications	21,255	51,596
Exhibition income	234,188	111,611
Rental income	53,148	54,404
Bank interest	36,151	37,666
Trading activities	211,364	123,582
Leeds City Council	155,067	152,357
Allocation from capital	3,698,682	4,200,221
Total income	4,506,313	4,937,412

Staff

As at 31 March 2011

PERRY GREEN

Richard Calvocoressi **Director**

Charles M Joint **Head of Finance & Administration**

Anita Feldman **Head of Collections & Exhibitions**

Augusta Barnes **Enterprise Manager**

Will Clifford **Art Technician**

James Copper **Conservator**

Colin Corden **Gardener**

Martin Davis **Information Manager**

Joanne Dawson **Book-Keeper (maternity cover)**

Suzanne Eustace **Assistant Curator**

Annabel Friedlein **Communications Manager**

Theodora Georgiou **Registrar**

Paul Harley **Groundsman**

Charlotte Harrison **Library & Archive Assistant**

Jennifer Hicks **Assistant Registrar**

Pru Maxfield **PA to the Head of Collections & Exhibitions**

Terry Millson **Head Receptionist**

Jessica Melton **Visitor Administrative Assistant**

Alice O'Connor **PA to the Director & Grants Administrator**

Ian Parker **Accountant**

Emily Peters **Image Archive Assistant**

Michael Phipps **Archivist/Librarian**

Geoff Robinson **Foreman**

Laura Robinson **Conservator**

Claire Smith **Assistant Curator**

Emma Stower **Image Archive Manager**

Craig Turner **Security**

Rosemary Walker **Visitor Services Administrator**

HENRY MOORE INSTITUTE, LEEDS

Lisa Le Feuvre **Head of Sculpture Studies**

Catherine Aldred **Administrator**

Michelle Allen **Exhibitions Organiser/Registrar**

Gill Armstrong **PA to the Head of Sculpture Studies**

Karen Atkinson **Assistant Librarian**

Matthew Crawley **Senior Technician**

Bruce Davies **Head Receptionist**

Emma Fitzjohn **Receptionist**

Kirstie Gregory **Research Programme Assistant**

Jackie Howson **Curatorial Assistant (Collections)**

Claire Mayoh **Archivist**

Sophie Raikes **Assistant Curator (Collections)**

Nathan Richards **Library Assistant**

Sharon Sawyer **Assistant Administrator**

Rebecca Senior **Library Trainee**

Ann Sproat **Librarian**

Paul Stirk **Press Cuttings Assistant**

Adelle Stripe **Communications Manager (maternity cover)**

Jonathan Wood **Research Curator**

Published by The Henry Moore Foundation
October 2011

© The Henry Moore Foundation
all rights reserved · ISSN 1363-352x

Designed and typeset by Dalrymple
Printed in the UK by Nicholson & Bass

Inside front cover: Moore hand-texturing the
plaster *Working Model for UNESCO Reclining
Figure* 1957, with *Upright Motive No.1* and
Upright Motive No.2 in the background.

Inside back cover: Moore working on the
half scale plaster model for *UNESCO Reclining
Figure* 1957, with *Upright Motive No.1* and
Upright Motive No.2 in the background.