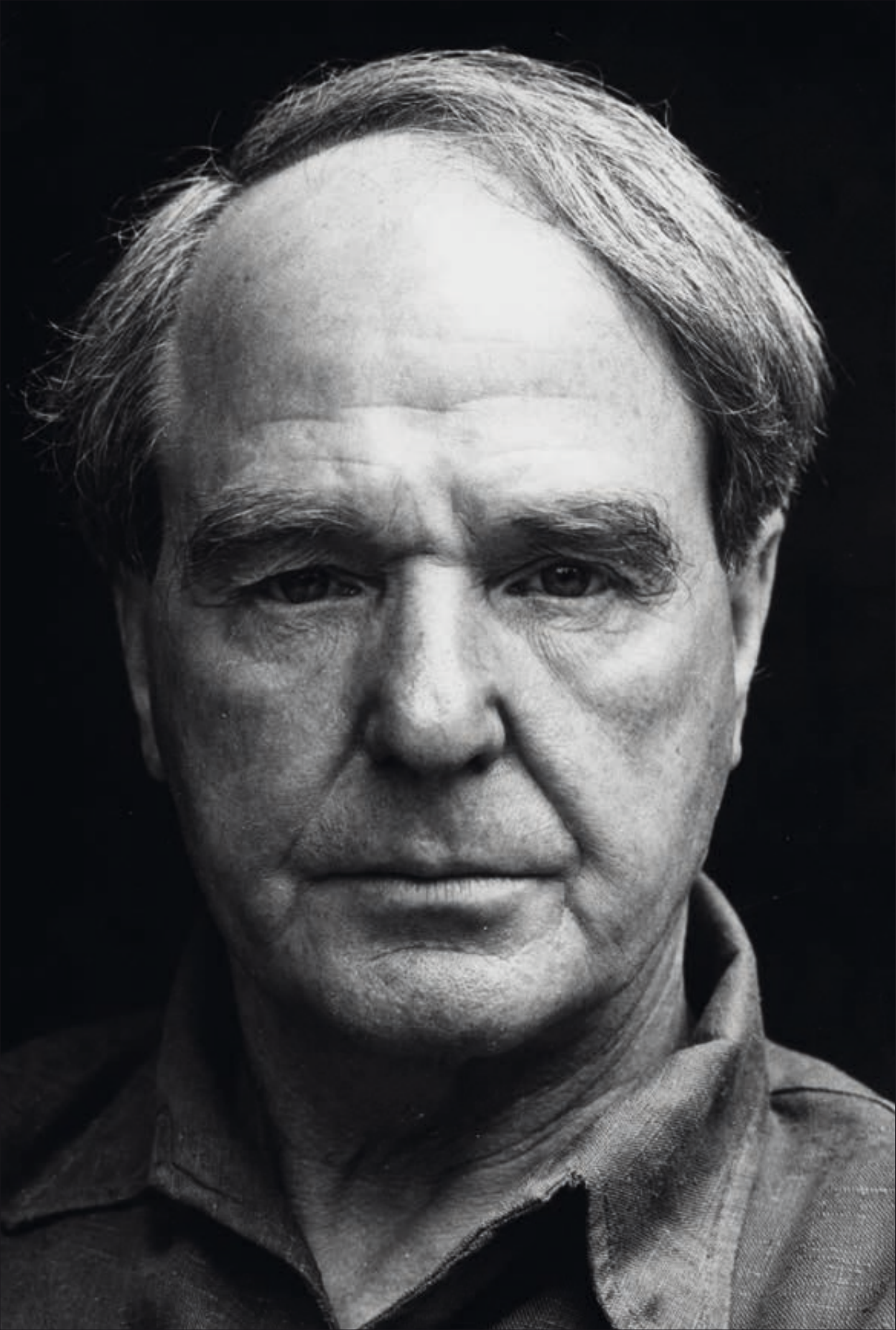




The Henry Moore Foundation

REVIEW
2011-13



Chairman's Foreword

Shorter in length but longer in the time span it covers, this review differs from its annual predecessors. The decision to move to a biennial publication allows the Foundation to report more effectively on activities, including grants, which span more than one year. And by focussing on the more salient features of 2011–13, with fewer statistics and more illustrations, it is intended to convey a more vivid impression of the Foundation's achievements on site, at Perry Green and at the Institute in Leeds, and further afield, in this country and abroad. The review is also fully online at www.henry-moore.org, together with more detailed information, including a full list of the grants made during the period. In addition, the Charity Commission's website carries the Foundation's latest Annual Report and its audited financial statements (registered number 271370). Access to all of this online information is a further reason for the changes we have introduced in the format and content of this review.

As the Director reports, the Foundation continued to operate successfully on all fronts. It did so in spite of the financial pressures from rising costs and greater demand for the support it provides through the grants programme; costs which income from the endowment is insufficient to meet in their entirety. It was in part to meet this challenge that the Foundation chose to put in place a small media and marketing team, led by the Head of Marketing and Enterprise, to promote its activities via print and digital media as well as to generate new streams of revenue.

Another welcome initiative was the launching of 'Henry Moore Friends'. Benefits

of membership include unlimited free access to Perry Green during the season, invitations to private views and special Friends' events both there and at the Henry Moore Institute in Leeds, newsletters and email updates, and discounts on merchandise.

Among the personnel changes which took place in 2011–13, the retirement of Charles Joint after 17 years of service as Head of Finance and Administration was undoubtedly the most significant. He was succeeded by Lesley Wake who joined the Foundation from Arts and Business to become its first Chief Operating Officer. We also said goodbye to Annabel Friedlein, our first Head of Communications, who did so much in the four years she was with us to rethink our place in the new digital world in which we operate. There were two retirements from the Board, both of long-serving members. As Trustees, James Joll and Simon Keswick were mainstays of the Finance Committee who also brought to the table a wealth of knowledge and experience of the art world. In their place we welcomed Celia Clear, the former Head of Tate Enterprises, and Peter Wienand, a senior partner of Farrer & Co.

While the review which follows speaks for itself, I would like to stress on behalf of the Trustees the enormous debt of gratitude we owe to our staff and volunteers at Perry Green and in Leeds. The accomplishments of which we boast are in a very real sense theirs; it is through their unstinting efforts that the Foundation is able to fulfil its charitable purposes and to do so with resounding success. We thank them all.

Duncan Robinson



Director's Report

The financial years 2011 to 2013 saw a noticeable growth in the Foundation's international profile, as we became aware of our role as the largest grant-making artist-endowed foundation outside the USA, with a significant educational remit exemplified by the work of our Institute in Leeds. This was also a period which, no less decisively, marked the start of an extensive re-evaluation of Henry Moore's reputation, with innovative exhibitions of his work in London, New York and Perry Green.

In late 2012 I took part in a two-day conference in New York of artists' foundations, the only non-American foundation to be invited. The conference was organised by Christine Vincent, author of the recently published *National Study of Artist-Endowed Foundations* funded by the Aspen Institute Program in Philanthropy and Social Innovation. Leaders of most of the major US artist foundations participated, including Pollock-Krasner, Lichtenstein, Gottlieb, Dedalus (Robert Motherwell), Rauschenberg, and Mapplethorpe. At a time when such organisations are playing an increasingly important role in funding the visual arts in the USA, it was gratifying to find that the hybrid nature of The Henry Moore Foundation, with its mixed portfolio of curatorial, educational and philanthropic activities, was seen as offering a model for US foundations, in a tax regime where simply stewarding an artist's legacy is no longer sufficient to warrant charitable status.

opposite *Sculpture conservator James Copper at work restoring Moore's Large Figure in a Shelter 1985–86 at Perry Green.*

2011 marked the beginning of a reappraisal of Moore's work, with an exhibition of his plasters at Perry Green that year and in 2102. For the first time these hitherto overlooked objects, many of them never before exhibited, were presented as works of art in their own right – their textured and coloured surfaces evocative of the artist's touch – rather than as a preliminary stage in their translation into the more industrial bronze, by which material most of them are known. The 2011 and 2012 seasons were enhanced by the first ever audioguide, as well as by *Henry Moore at Perry Green*, the first guidebook to his outdoor sculptures, studios and house. At 17,000 in each of the two years, visitor figures for 2011 and 2012 were well up on 2010 (13,660).

In summer 2012, in collaboration with the Gagosian Gallery in London, we showed a group of large late bronzes by Moore indoors, also for the first time. Although Moore preferred his sculptures to be seen outdoors in natural surroundings, the Gagosian Gallery near King's Cross is one of the largest exhibiting spaces in London with overhead natural light, thus going some way towards satisfying Moore's demand for 'daylight'. When encountered in a confined space, his later bronzes, with their touching, interlocking and soaring forms, seem at once more abstract and more closely related to the human body. These qualities tend to get lost in the open air, where the more romantic aspect of Moore's work – its analogy with trees, hills, rock formations and so on – predominates.

2013 saw the first of our exhibitions examining Moore in the context of other

The Director giving a presentation on the work of the Foundation to a conference of Artist-Endowed Foundation Leaders at The New School, New York, November 2012.

artists. *Moore Rodin*, a collaboration with the Musée Rodin in Paris, opened at Perry Green a few days before the end of the period under consideration; its huge success, and the implications this had for the Foundation's infrastructure, will be reported in the next *Review*. At the same time as mounting exhibitions designed to reveal Moore in a new light, we continued our commitment to the scholarly cataloguing of his work at Tate Britain, by renewing our funding of the HMF Research Curator post for a further two years.

Scholarship also informed the twice yearly meetings of the Henry Moore Authentication Committee, on which David Mitchinson, the Foundation's former Head of Collections and Exhibitions, and Antony Griffiths, recently retired as Keeper of Prints and Drawings at the British Museum, served as our outside experts. Two high-profile



conservation projects in London benefited from our advice and financial support: the reinstatement of *The Arch* in Kensington Gardens (front cover), on the north bank of the Serpentine, after a long absence; and the restoration of *Knife Edge Two Piece* opposite the Palace of Westminster on Abingdon Green. In Florence, we restored *Warrior with Shield*, a gift from Irina Moore to the British Institute, and supervised its re-siting

The Top Studio at Perry Green, a former stable, restored to how it was in the 1950s. Many of Moore's most important sculptures in the decade following the end of the Second World War were carved or modelled here.

at Santa Croce. Back home at Perry Green, we conserved the massive *Large Figure in a Shelter*, Moore's last sculpture, which had been left unpatinated at the foundry on the artist's death in 1986; and returned his Top Studio – a former stable – to how it looked in its heyday, the 1950s. As far as long-term loans are concerned, we were pleased that we could lend *Large Internal Form* to Snape Maltings, where it stands outside the

Moore's Knife Edge Two Piece 1962–65, opposite the Houses of Parliament, before (left) and after (right) conservation work.



entrance to the concert hall, in time for the Benjamin Britten centenary in 2013.

The Henry Moore Institute in Leeds continued to strengthen its collaborative relationship with Leeds Art Gallery, curating the sculpture displays, advising on acquisitions and loans, and expanding the important Archive of Sculptors' Papers. The years 2011 to 2013 saw some remarkably innovative and visually exciting exhibitions at the Institute, including *Mario Merz: What Is to Be Done?*; *United Enemies: The Problem of Sculpture in Britain in the 1960s and 1970s*; *Sarah Lucas: Ordinary Things*; and *1913: the Shape of Time*. All four were accompanied by publications of a standard for which the Institute is justly renowned. *United Enemies* got off to a memorable start with a performance on the steps of the Institute of 'High Up on a Baroque Palazzo', by Nice Style: the World's First Pose Band, founded by Bruce McLean with two of his students at Maidstone College of Art in the early 1970s.

Richard Calvocoressi

The Foundation's cast of Moore's Large Four Piece Reclining Figure 1972–73 in the courtyard of The Winter Palace, St Petersburg, during the exhibition *Blitz and Blockade: Henry Moore at The Hermitage*. Coinciding with the 70th anniversary of the start of the Siege

of Leningrad (1941), the exhibition included a large group of Moore's *Shelter* drawings, inspired by the sight of people sheltering from German bombs in the London Underground. The basement of The Hermitage was used as a shelter during the Siege of Leningrad.

Henry Moore Exhibitions | Conservation | Acquisitions

In the past two years the Foundation has done more to promote research on Henry Moore and present his work in a new light than ever before, through challenging exhibitions, bold conservation initiatives and important acquisitions.

The Foundation's exhibition programme has been devoted to offering new insights into Moore's work. *Henry Moore: Plasters* was the first exhibition to look at Moore's highly textured and hand-coloured originals in this medium. Historically disregarded as merely a means to achieving a bronze, these works were not generally included in the Moore catalogue raisonné. Conservation enabled several monumental plasters to be exhibited for the first time, such as *Upright Motive No. 5* 1955–56 and *Relief No.1* 1959. Owing to the exceptional rarity of these works, which are found in only a few collections and almost never travel, the exhibition was held for two seasons at Perry Green, in 2011 and 2012.

With *Henry Moore at Hatfield* (April – September 2011), fifteen large Moores sited in the grounds of Hatfield House amounted to a grand spectacle in celebration of the 400th anniversary of this historic English house – the first time Moore's sculpture had been shown in such a setting.

Further afield, *Blitz and Blockade: Henry Moore at The Hermitage* was held at The State Hermitage Museum, St Petersburg, from May to August 2011, coinciding with the 70th anniversary of the beginning of the Siege of Leningrad. The Hermitage, whose basement was used as a shelter during the siege, provided a poignant venue for the



Moore's Torso 1926, in cast concrete, a small (21.7 cm high) but important early work that had not been seen in public for over 80 years, was acquired by the Foundation in 2012.

display of a large group of Moore's Shelter drawings – inspired by observing Londoners in the Underground during the Blitz. Six sculptures were shown indoors and three were sited in the courtyard of The Winter Palace.

Returning to Russia the following year, we organized the first exhibition of modern art to be held at the Kremlin in Moscow. *Henry Moore and the Canon of Modern Sculpture*, a retrospective of Moore's sculpture, drawings and tapestries, was installed in the crypts of the Ivan the Great Bell Tower and the Cathedral of the Twelve Apostles, part of the Patriarch's Palace, from February to May 2012.

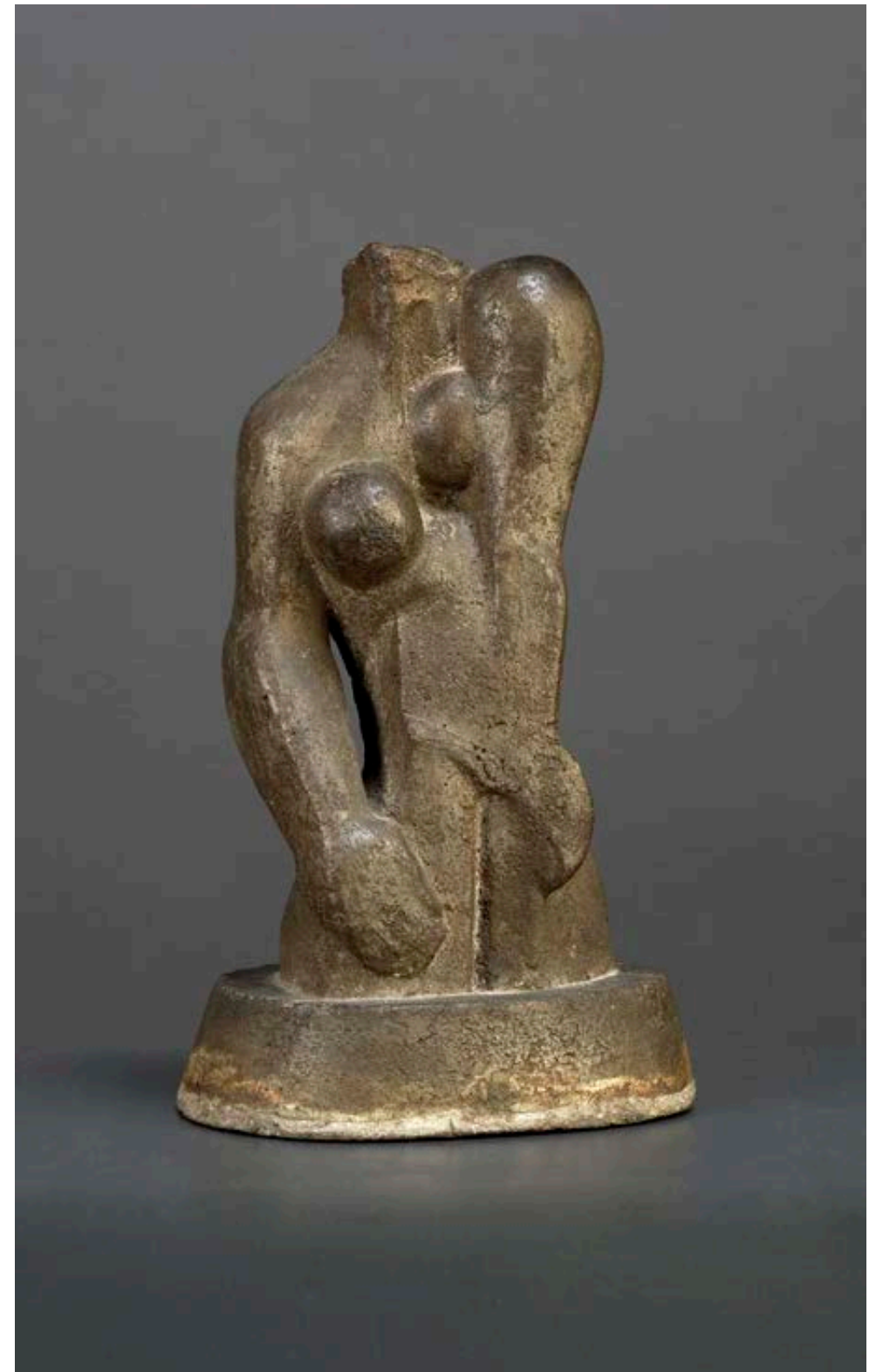
A highlight of the period under review, and one which changed perceptions of Moore's work, was the exhibition *Henry Moore: Late Large Forms* at the Gagosian Gallery in London (May – August 2012) and New York (November 2012 – January 2013). Eight of Moore's monumental bronzes, including *Large Two Forms*, *Large Spindle Piece*, *Two Piece Reclining Figure: Cut* and *Three Forms Vertebrae*, were shown indoors for the first time. Seen in natural light against white walls, the weathered patinas and powerfully articulated forms of these massive sculptures were thrown into sharp relief.

For the 2013 season at Perry Green, which opened just before the end of the period covered by this *Review*, the exhibition *Moore Rodin* provided a unique opportunity to reconsider Moore's approach to sculpture by comparing and contrasting his formal and thematic concerns, and working practices, with those of arguably the greatest European

sculptor of the 19th century. Auguste Rodin was an artist whom Moore came greatly to admire and by whom he owned several sculptures. The exhibition was the result of a close collaboration between The Henry Moore Foundation and the Musée Rodin in Paris, who lent generously from their extensive collection. In 2014 the exhibition will travel to Compton Verney in Warwickshire.

On the acquisition front, a letter from the artist to Lucie Margarite Dufty, c.1919–22, which provides rare insight into Moore's views on the First World War, was bought at Bonham's in April 2011. Portraits are exceptionally rare in Moore's oeuvre, and an early pencil study of his lifelong friend 'Gin' (Edna Ginesi, later Mrs Raymond Coxon) joined the collection in June 2011. The same month a watercolour and wax crayon drawing became the first page from Moore's *Madonna and Child Sketchbook* of the early 1940s to enter the collection.

One of Moore's most striking postwar drawings, *Four Figures in a Setting* 1948, was bought at Sotheby's in November 2011. Previously owned by the modernist architect FRS Yorke, who commissioned Moore to make his first Family Group, and not seen in public for over fifty years, the drawing was included in our exhibition *Henry Moore Plasters* at Perry Green in 2011–12, alongside the original maquette for *Three Standing Figures* in Battersea Park to which it relates. Meanwhile, Moore's cast concrete *Torso* 1926, acquired in New York in May 2012, was shown in our exhibition *Moore Rodin* at Perry Green in 2013 – its first public viewing since 1928.





left Installation view of Henry Moore: Late Large Forms at the Gagosian Gallery, London, summer 2012, the first time that such massive sculptures by Moore had been shown indoors. In the foreground: Three Piece Sculpture: Vertebrae 1968.

below left The same work in the Moore Rodin exhibition at Perry Green in 2013, juxtaposed with Rodin's Monument to The Burghers of Calais 1889, on loan from the Department of Culture, Media and Sport. Normally sited in Victoria Gardens outside the Palace of Westminster, The Burghers of Calais was Moore's favourite public sculpture in London. The idea of a sequence or progression of similar forms, whether human (Rodin) or abstracted and enlarged from nature (Moore), informs both works.

below Moore's King and Queen 1952–53 in the garden of Hatfield House, part of the exhibition Moore at Hatfield, summer 2011.





In 2010 the Foundation embarked on a conservation programme to tackle the deterioration of some of the very large bronzes in the collection which spend much of their time outdoors. This was carried out over two years and included relacquering *Three Piece Sculpture: Vertebrae* 1968, *Reclining Figure: Hand* 1979 and *Double Oval* 1966, and the restoration and repatination of *Large Figure in a Shelter* 1985–86, Moore's final and largest sculpture, which is permanently sited at Perry Green. An educational film documenting Moore's own patination techniques was commissioned from Infinity Films and is available to view on the Foundation's website.

The Foundation also made notable progress in the preservation of Moore's public sculptures in Britain and abroad. A grant to the British Institute of Florence funded the restoration of *Warrior with Shield* 1954 and its resiting at Santa Croce, which was overseen by the Foundation's sculpture conservator, James Copper, in January 2012.

Two high-profile projects in London were the re-erection of *The Arch* in Kensington Gardens, and the restoration of *Knife Edge Two Piece* 1962–65 opposite the Houses of Parliament on College Green. In 1996 it became apparent that Moore's travertine *The Arch* had become unstable. Its sections



were carefully dismantled and put in store while structural surveys and laser scanning were carried out. Following an engineering analysis led by The Royal Parks in collaboration with The Henry Moore Foundation, a skeletal framework of rods was inserted inside the travertine blocks and *The Arch* was successfully re-erected in its original site on the north bank of the Serpentine, close to the Serpentine Bridge, in June 2012. After extensive research to establish ownership, *Knife Edge Two Piece* formally became the property of Parliamentary Estates in late 2011, enabling much-needed restoration to be carried out. Conservation was undertaken by Rupert Harris, with the Foundation providing advice on patination and a grant. The rejuvenated sculpture was unveiled in the spring of 2013. **Anita Feldman**

Three drawings from different periods entered the Foundation's collection of Moore's work in 2011–13.

opposite *Four Figures in a Setting* 1948 grew out of the naturalistic *Shelter* drawings that Moore had made during the war. Its sculptural equivalent is *Three Standing Figures* 1948 in Battersea Park. Both works express feelings of human anxiety and alienation appropriate to the emerging Cold War.

above left a 1921 portrait of Edna Ginesi, who married Moore's close friend and contemporary at Leeds School of Art, Raymond Coxon.

left *Madonna and Child Studies* 1943, a page from Moore's 1943 sketchbook in which he worked out ideas for the Madonna and Child carving commissioned by the Rev. Walter Hussey for his church, St Matthew's, Northampton.

Henry Moore Institute Research | Collections | Exhibitions

Roelof Louw's Soul City (Pyramid of Oranges) 1967 in the foyer of the Henry Moore Institute, the first work to greet visitors to the exhibition United Enemies: The Problem of British Sculpture in the 1960s and 1970s. Made from over 6,000 oranges, Soul City is an interactive sculpture that changes appearance over time: as visitors help themselves to oranges, the pyramid depletes. United Enemies examined the role of the hand (of artist and public), the status of vertical form, and the role of the ground, in sculpture. The accompanying catalogue, with texts by many of the artists in the exhibition, sold out.

The Henry Moore Institute is a world-leading centre for the study of sculpture. The Institute's Research Library, exhibitions programme, research, and collections development provide a vital resource for the encouragement of sculptural thinking. Our activities are designed to place sculpture right at the centre of the future of art history. Through the work of the Institute, we ensure that sculpture is necessary and relevant for art and for the way that we understand our place in the world. Our building, located in the thriving city of Leeds, is open seven days a week and is free to all, operating as the hub of all of our activities that stretch across the globe.

Between April 2011 and March 2013 we presented eighteen exhibitions at the Institute and two sculpture collection displays in Leeds Art Gallery. We manage the Leeds Museums and Galleries sculpture collection in a unique partnership that has built one of the strongest public collections of British sculpture. In 2012 we worked with Leeds Art Gallery to refurbish the sculpture galleries. The opening display from the collection explored the ways in which sculptors use light, colour and surface, with works by, among others, Rodin, Canova, Peter Blake, Keith Arnatt, Anya Gallaccio and Marcel Duchamp. Six of our temporary exhibitions focused on the holdings of the Henry Moore Institute Archive of Sculptors' Papers, a part of the Leeds collection. The artists featured were Phyllida Barlow, Shelagh Cluett, Helen Chadwick, Kier Smith and Darrell Viner. Highlighting recent acquisitions and vital research materials, this series of exhibitions

below Sculptures by (left to right) Canova, Rodin, Frink, Alfred Gilbert and Rebecca Warren from the collection of Leeds Museums and Galleries, part of Polychromies: surface, light and colour, a display curated by the Henry Moore Institute in the recently refurbished sculpture galleries of Leeds Art Gallery.



right Untitled 2006–11 by Sarah Lucas, sited outside the Henry Moore Institute, as part of her exhibition Ordinary Things. The exhibition explored Lucas's lively and often witty questioning of the definition of sculpture, through a variety of forms and materials, in works selected from a twenty-year period. The accompanying catalogue sold out.



right Scene from 'High Up on a Baroque Palazzo', performed in front of the Institute by Bruce McLean and Nice Style: The World's First Pose Band, to coincide with the opening days of United Enemies.



Mario Merz, *Objet cache-toi* 1968, in the exhibition *Mario Merz: What Is to Be Done?* at the Henry Moore Institute. The exhibition concentrated on Merz's sculptures of the 1960s, when he was associated with the Italian movement *Arte Povera*. It subsequently toured to Malmö in Sweden.



acted as a catalyst for the study of sculpture. Every week we host researchers using our resources, and our active acquisitions policy has seen the collection expand to hold over three hundred archive collections.

Our exhibitions programme presents a mix of solo and group exhibitions, covering historical, modern and contemporary sculpture, always driven by new research. The first exhibition we presented in this review period, *Mario Merz: What Is to Be*

Done?, studied the Italian artist's embrace of sculpture in the late 1960s. The exhibition subsequently toured to Malmö in Sweden, where it launched the new building of Bildmuseet. Merz was followed by *Michael Dean: Government*, the first solo exhibition of the acclaimed British artist consisting of new work responding to our galleries; *Sarah Lucas: Ordinary Things*, that repositioned the artist as a sculptor committed to a scholarly engagement with objects;

and *Robert Filliou: the Institute of Endless Possibilities*, the first UK celebration of the work of the French artist who proclaimed 'art is what makes life more interesting than art'. Our group exhibitions in this period included a concentrated study of the radical changes that took place in sculptural thinking in the year 1913, entitled *1913: The Shape of Time*; and *United Enemies*, a survey examining the sculptural problems that artists in Britain grappled with in the 1960s and 1970s. In addition, we launched a series of one-sculpture exhibitions that brought Sturtevant, Vlassis Caniaris, John McCracken and Tacita Dean to our galleries, alongside close studies of singular events, such as the publication history of *Savage Messiah* (about Henri Gaudier-Brzeska). In December 2011, coinciding with the opening weeks of the exhibition *United Enemies*, Nice Style: The World's First Pose Band, performed their classic 1974 work 'High Up on a Baroque Palazzo' on the steps of the Institute.

From our building, in the period under review we organised a total of thirty-six events, as well as annual academic days and weekly events with universities. Our busy programme included film screenings, conferences, lectures, seminars, discussions and performances, bringing speakers to Leeds from all over the world. As well as working from our building in Leeds, our activities stretched far beyond our walls, with staff delivering lectures at universities and museums across the globe. Partnerships are key to our activities, and in these two years we worked with Leeds Art Gallery, The Hepworth Wakefield and Yorkshire

Sculpture Park to develop The Sculpture Triangle, an initiative committed to celebrating the rich heritage of sculpture in Yorkshire.

In this period we produced three exhibition-related publications, reprinted the *Modern Sculpture Reader*, in collaboration with the Getty, and brought out four issues of our journal *Essays on Sculpture* which commissions new writing on sculpture. The Swedish tour of our Merz exhibition resulted in a book including transcripts of our own related scholarly events. In addition, we realised three books in collaboration with Lund Humphries. Nine Research Fellows were invited to extend their work, each using our unrivalled Research Library and staff expertise to expand the study of sculpture. The research thus developed in Leeds reaches the public through publications, exhibitions, artworks and lectures. Finally, our support of four Henry Moore Foundation Post-Doctoral Fellows during this period contributed to the work of leading researchers in the field of sculpture. [Lisa Le Feuvre](#)



The Henry Moore Foundation Grants

The Foundation maintained its policy throughout the period under review of awarding grants to projects and organisations with a strong sculptural component, including exhibitions, commissions, collections, publications, fellowships, research and development, and conferences. As the largest grant-giving, artist-endowed foundation outside the USA, our money plays an increasingly important role in today's challenging climate of funding for the visual arts. In 2011–12 the Foundation's trustees approved grants to the value of £670,000 and in 2012–13 to the value of £740,000 – a total of £1.41 million over the two years.

To give a few examples, in 2011–13 the Foundation allocated funding to the following exhibitions: *Presence: The Art of Portrait Sculpture* (Holburne Museum, Bath: £14,000); *Robert Breer* (Baltic, Gateshead: £15,000); *Bauhaus: Art as Life* (Barbican Art Gallery, London: £12,000); *Thomas Schütte: Faces and Figures* (Serpentine Gallery, London: £8,000); *Nancy Holt and Robert Smithson: England and Wales 1969* (John Hansard Gallery, Southampton: £5,000); *John Tweed: The Empire Sculptor, Rodin's Friend* (Reading Museum: £5,500); *Hans Josephsohn* (Modern Art Oxford: £6,000); *The Bride and the Bachelors* (Barbican Art Gallery, London: £12,000); *Liam Gillick* (Highland Institute of Contemporary

Art: £6,000); *Haroon Mirza* (The Hepworth Wakefield: £8,000). Grants were also given to *Documenta 13* (Kassel, 2012: £15,000) and the *55th Venice Biennale* (Venice, 2013: £15,000) in recognition of the British participation in those international exhibitions of contemporary art.

In the category of commissions, we helped fund Rachel Whiteread's relief sculpture on the façade of the Whitechapel Gallery in London (£12,500), as well as works by Susan Hiller and Mike Nelson at Matt's Gallery, London (£8,000), and by Roman Ondak at The Common Guild in Glasgow (£5,000). Numerous public institutions benefited from our financial support towards the acquisition, display or conservation of sculpture, including National Museums of Scotland, Edinburgh; Kettle's Yard, Cambridge; Sir John Soane's Museum, London; Scottish National Portrait Gallery, Edinburgh; Ashmolean Museum, Oxford; The Hepworth Wakefield; Victoria and Albert Museum, London; Ditchling Museum, Sussex; Watts Gallery, Compton. We also gave £10,000 to the Arts Council Collection to enable them to extract Roger Hiorns's installation *Untitled (Seizure)* from the condemned housing estate in South London where it had originally been conceived and rehouse it at the Yorkshire Sculpture Park, to whom we also gave a grant (£6,000).

The Foundation continued its commitment to scholarship by awarding four post-doctoral fellowships (each worth £21,000 a year) and funding for a further two years the post of Henry Moore Research Curator at Tate Britain (£50,000 a year).

opposite *Rachel Whiteread, Tree of Life 2012 on the facade of the Whitechapel Gallery, London. The work was one of the major commissions of the London 2012 Festival, the culmination of the Cultural Olympiad.*



Installation views of exhibitions supported by the Grants programme 2011–13:

above The Bruce Lacey Experience, *Camden Arts Centre, London.*

below Hans Josephsohn, *Modern Art Oxford.*



above David Maljkovic: *Sources in the Air, Baltic Centre for Contemporary Art, Gateshead.*

opposite Alice Channer: *Out of Body, South London Gallery.*





opposite *The Bride and the Bachelors: Duchamp with Cage, Cunningham, Rauschenberg and Johns, Barbican Art Gallery, London.*

right *Clodion (Claude Michel, 1738 – 1814), The Crucifixion with the Virgin Mary and St John, terracotta, Ashmolean Museum, Oxford.*



opposite *Dickson Mbi in Russell Maliphant's The Rodin Project, Sadler's Wells Theatre, London.*

right *Head from a Statue of a Youth 100 – 75 BC, green siltstone (British Museum), included in the exhibition Presence: the Art of Portrait Sculpture, Holburne Museum, Bath.*





top left All Divided Selves, film by Luke Fowler (photo of R.D. Laing by John Haynes), Inverleith House, Royal Botanic Garden, Edinburgh.

left Dieter Roth, Fruitmarket Gallery, Edinburgh.

above Thomas Schütte: Faces and Figures, Serpentine Gallery, London.



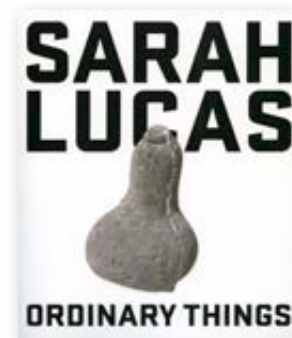
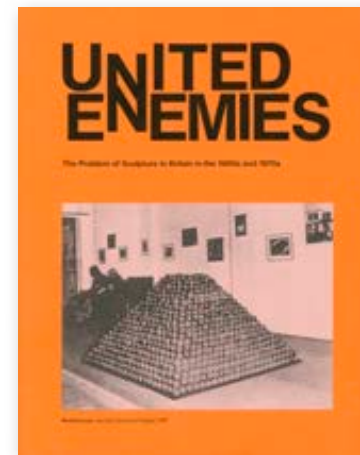
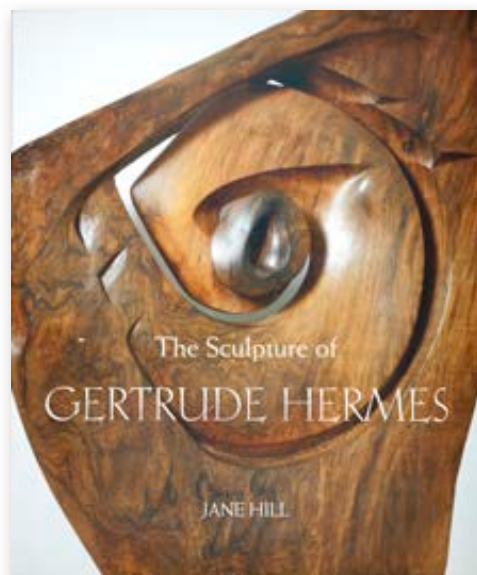
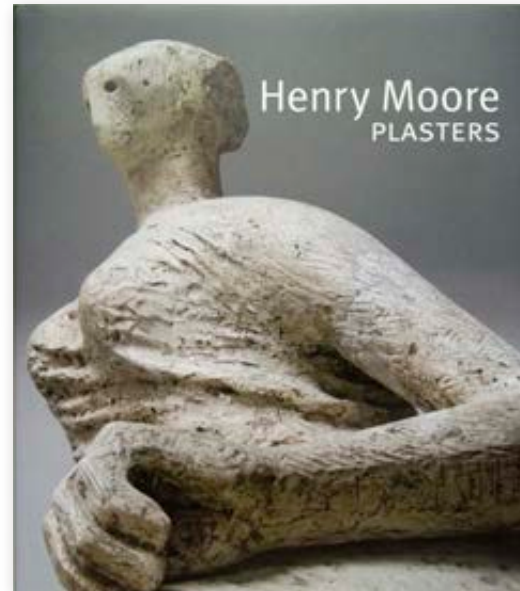
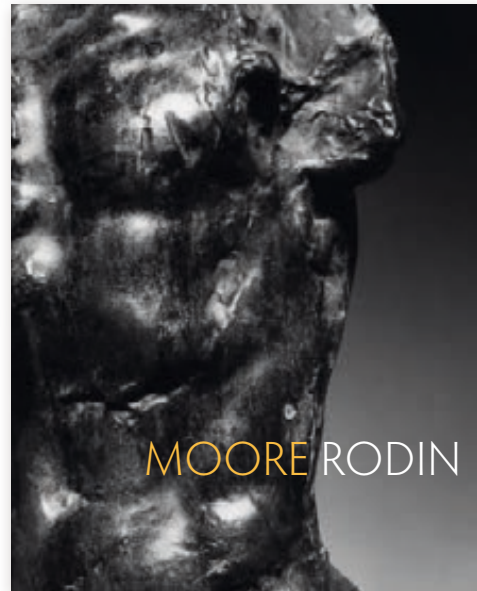
top Tacita Dean, *Documenta 13*, Kassel.

above New displays of sculpture and medallions in the refurbished library, Scottish National Portrait Gallery, Edinburgh.

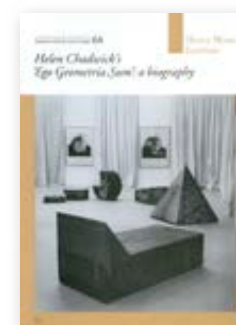
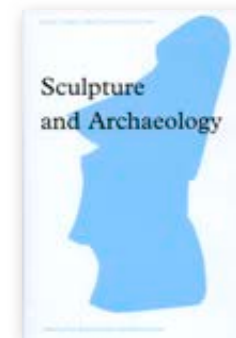
opposite Detail of Roger Hiorns, *Seizure* 2008/2013, Arts Council Collection, now installed at the Yorkshire Sculpture Park



Publications



During 2011–13 The Foundation published exhibition catalogues for the programmes at Perry Green and the Henry Moore Institute, Leeds, and co-published with Lund Humphries further titles in two long-established series – *British Sculptors and Sculpture* and *Subject/Object: New Studies in Sculpture*. Alongside these, we aim to keep classic texts on sculpture available with occasional reprints: 2011–13 saw the appearance of a new expanded edition of Jim Ede's biography of Henri Gaudier-Brzeska, and a reprint of the anthology *Modern Sculpture Reader*, a joint venture with the J. Paul Getty Museum, with a new preface by Lisa Le Feuvre.



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 at 31 March 2013

Duncan Robinson FSA CBE *Chairman*
Professor Dawn Ades FBA CBE
Professor Malcolm Baker FSA
Dr Marianne Brouwer
Henry Channon
Celia Clear
Laure Genillard
Simon Keswick
Peter Wienand
Dr David Wilson FSA
Greville Worthington

Director

Richard Calvocoressi CBE

Staff at Perry Green

at 31 March 2013

Lesley Wake *Chief Operating Officer*
Anita Feldman *Head of Collections & Exhibitions*
Sebastiano Barassi *Curator*
Augusta Barnes *Acting Marketing & Enterprise Manager*
Rosie Bass *PA to Head of Collections & Exhibitions*
Charlotte Bullions *Resource Coordinator*
(*maternity leave*)
Nicholas Bullions *Operations Manager*
James Copper *Sculpture Conservator*
Jules Davis *Visitor Services, Weddings*
& *Events Coordinator*
Martin Davis *Digital Media and IT Manager*
Becky Dockerty *Finance Assistant*
Sarah Fletcher *Assistant Curator*
Theodora Georgiou *Registrar*
Stewart Gough *Art Technician*
Paul Harley *Groundsman*
Jennifer Hicks *Assistant Registrar / Database*
Wendy Klein *Image Archive Assistant*
(*maternity cover*)
Terry Millson *Receptionist / Administrative Assistant*
Alice O'Connor *PA to Director & Grants Administrator*
Ian Parker *Accountant*
Emily Peters *Image Archive Assistant*
(*maternity leave*)
Michael Phipps *Archivist*
Dai Roberts *Art Technician*
Emma Stower *Image Archive Manager*
Craig Turner *Estate Security Supervisor*
Sarah Uttridge *Finance Assistant*

Staff at Henry Moore Institute, Leeds

at 31 March 2013

Lisa Le Feuvre *Head of Sculpture Studies*
Catherine Aldred *Administrator*
Michelle Allen *Exhibitions Organiser/Registrar*
Gill Armstrong *PA to Head of Sculpture Studies*
Karen Atkinson *Assistant Librarian*
David Cotton *Web Editor*
Matthew Crawley *Senior Technician*
Sarah Dale *Weekend Receptionist*
Bruce Davies *Senior Receptionist*
Kirstie Gregory *Research Programme Assistant*
Jackie Howson *Curatorial Assistant (Collections)*
Rebecca Land *Acting Head of Communications and PR*
Claire Mayoh *Archivist*
Harriet Notman *Library Trainee*
Pavel Pyš *Exhibitions and Displays Curator*
Sophie Raikes *Assistant Curator (Collections)*
Sharon Sawyer *Marketing and Finance Administrator*
Ann Sproat *Librarian*
Paul Stirk *Press Cuttings Assistant*
Jonathan Wood *Research Curator*

Published by The Henry Moore Foundation

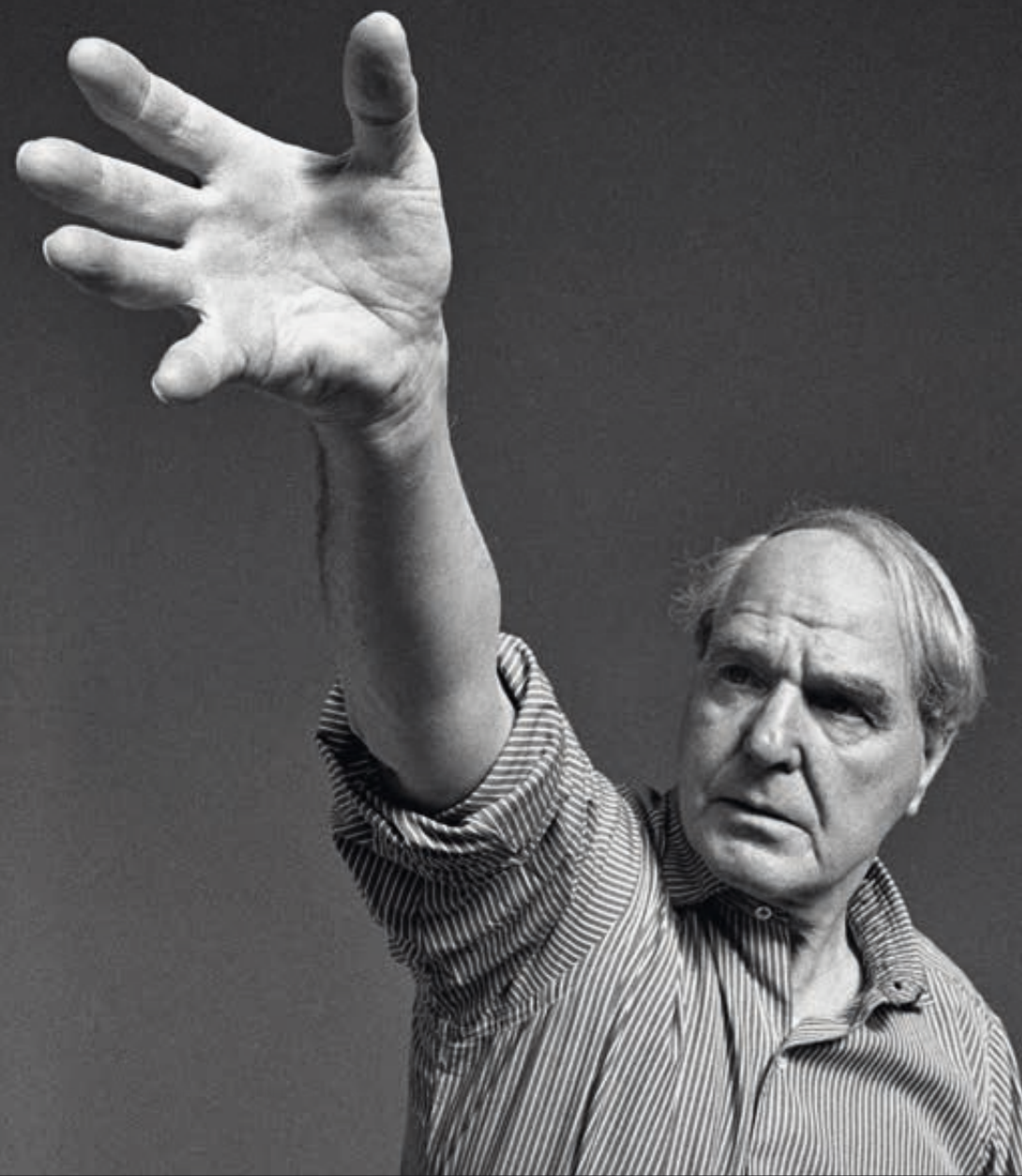
© The Henry Moore Foundation
all rights reserved · ISSN 1363-352X

Designed and typeset by Dalrymple
Printed in Belgium by Albe De Coker

Front Cover: Henry Moore's *The Arch*
1963-69, in travertine, restored with the help
of the Foundation and resited in its original
position on the north bank of the Serpentine
in Kensington Gardens.

Inside front cover: Portrait of Henry Moore,
c.1964 (photo John Hedgecoe)

Inside back cover: Portrait of Henry Moore,
1967 (photo: John Hedgecoe)



Henry Moore changed
the way we understand sculpture.

His Foundation continues
to do so today.

The Henry Moore
Foundation