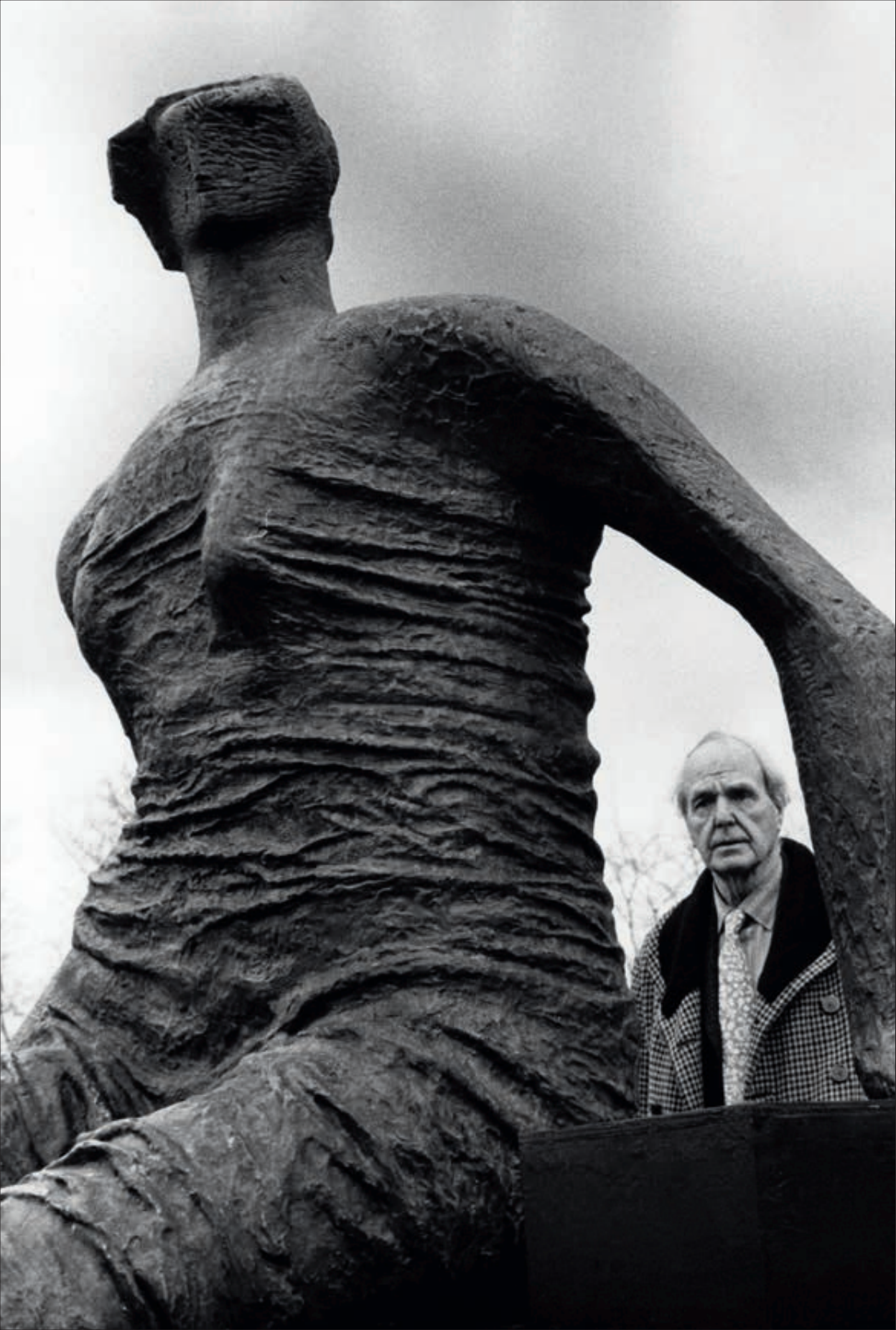




The Henry Moore  
Foundation

REVIEW  
2013-15



### **The Henry Moore Foundation**

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

### **Henry Moore Institute**

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

### **Trustees** at 31 March 2015

Nigel Carrington *Chairman*  
Charles Asprey  
Henry Channon  
Celia Clear  
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Laure Genillard  
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Dr Anne Wagner  
Peter Wienand  
Dr David Wilson FSA

### **Director**

Richard Calvocoressi CBE





## Chairman's Foreword

*opposite* Henry Moore, Relief No. 1, 1959.  
This large bronze was sited in Berkeley Square, central London, during the exhibition Henry Moore: Wunderkammer – Origin of Forms at the nearby Gagosian Gallery.

Having taken over as Chair of the Henry Moore Foundation in November 2014, it is my great pleasure to introduce our *Review 2013–15*.

Our work over the last two years is more fully covered by our Director and senior staff in the pages that follow so I shall leave it to them to summarise the range and depth of our activities. I should, though, like to take this opportunity to pay tribute to our trustees and staff who give so generously of their time and skill to make the Henry Moore Foundation the very important force that it is in sculpture and the visual arts.

The period under review saw the retirement of four trustees whose services we greatly valued: Dawn Ades, Malcolm Baker, Marianne Brouwer, and Greville Worthington. We were also much saddened by the death of Andrew Causey who retired in 2009 after fourteen years as a trustee. But it is to my predecessor as Chairman, Duncan Robinson, that I owe our profoundest debt. Duncan chaired the Foundation for seven years, from late 2007 to November 2014. These were challenging times, when the Foundation's endowment had at one moment lost 25% of its value owing to the global financial crisis. Thanks to Duncan's steady nerve, and a judicious strategy of savings coupled with income generation from alternative sources, we were able to continue running all our programmes, while our capital has gradually recovered.

I would also like to record our thanks to Anita Feldman who left in May 2014, after eighteen years working for the Foundation, the last four as Head of

Collections and Exhibitions, based at Perry Green. Anita took up the post of Deputy Director, Curatorial Affairs, at the San Diego Museum of Art in California and leaves the Foundation with our very best wishes for her new role there.

Finally, I should like to pay tribute to the work of Richard Calvocoressi, who will leave us this summer after eight years as Director, a period which has marked a number of significant strides forward for the Foundation. In particular, the Foundation's infrastructure has been augmented by a masterplan for its Perry Green site, including the construction of a store for its sculpture collection in 2011 and a new visitor centre and archive due for completion in 2016. Richard's time at the Foundation has also been characterised by a series of groundbreaking exhibitions designed to reassess and reinterpret Henry Moore for a contemporary public, such as the hugely successful *Moore Rodin* at Perry Green and Compton Verney; *Bacon Moore: Flesh and Bone*, a record-breaking show for the Ashmolean Museum in Oxford; exhibitions at the Gagosian Gallery in London and New York; and an enhanced presence of Moore's sculpture at Tate Britain and in Yorkshire. During Richard's directorship the Henry Moore Institute in Leeds has developed a close and fruitful working relationship with its neighbour, Leeds Art Gallery, which houses one of the finest collections of British sculpture outside London. Richard therefore leaves the Foundation in robust good health and with our thanks and best wishes for the future.

**Nigel Carrington**





## Director's Report

At Perry Green, the period 2013 to 2015 has been dominated by two developments: 'blockbuster' exhibitions juxtaposing Henry Moore's work with that of other sculptors, past and present; and significant progress on the Masterplan.

The first phase of the Masterplan was commissioned in 2008–9, culminating in the construction of a much needed sculpture store, which opened in 2011. At last, the Foundation's large and valuable collection of Moore's sculpture in all mediums could be stored in secure and environmentally safe conditions. In recognition of trustees' further responsibilities to care for the collection (e.g. the paper and photographic archive), and of the urgency of improving the inadequate facilities for our visitors, we embarked on the second phase of the Masterplan. In March 2014 planning permission was given for a new Archive and Library and a new Visitor Centre (ticket office, shop, café etc.). Both are adaptations of, and extensions to, existing buildings, and both are on the same side of the public road, close to Moore's studios and the grounds where his sculptures are sited. Building work started in early 2015 and is due to be finished in 2016.

Breaking the mould of Moore monographic exhibitions has been an important part of our policy of reappraising Moore for a twenty-first century audience. Following on from the success of *Moore Rodin* in 2013, *Body and Void*, the exhibition for the 2014

season, marked the first time that living artists have been shown at Perry Green. In addition to the exhibitions at Perry Green, *Bacon Moore: Flesh and Bone* at the Ashmolean Museum in Oxford paired Moore for the first time with a painter. Francis Bacon was arguably the greatest British painter of the 20th century, a contemporary of Moore's, with whom he shared many formal and intellectual concerns – not least a radical recreation of the human body in response to suffering and war. The show was well received by the critics and certainly caught the public imagination, attracting over 45,000 visitors. When it was later shown in expanded form at the Art Gallery of Ontario in Toronto, some 84,000 people saw it.

In the last *Review*, I drew attention to our exhibition of Moore's *Late Large Forms* at the Gagosian Gallery in London in summer 2012. This also showed Moore in a new light and attracted a younger audience than we are used to seeing at Perry Green. We followed it up in early 2015 with an exhibition at Gagosian's smaller London gallery. *Henry Moore: Wunderkammer – Origin of Forms* concentrated on the relationship of found object to maquette to large-scale sculpture in Moore's working practice, as demonstrated so memorably in his maquette studio at Perry Green.

I am pleased to report that Moore scholarship is in a healthy state, thanks to the Foundation's support for the Tate's online project *Henry Moore: Sculptural Process and Public Identity*. There are now two galleries at Tate Britain, beautifully refurbished with a substantial grant from the Gatsby Foundation, which are permanently dedicated to the

*opposite* The Foundation's cast of Moore's Large Two Forms 1966 outside the reopened Rijksmuseum, Amsterdam, summer 2013.



*left* Henry Moore: Wunderkammer – Origin of Forms, Gagosian Gallery, London (view from Davies Street) – a ‘cabinet of curiosities’ consisting of objects from Moore’s maquette studio at Perry Green.

display of Moore’s work from Tate’s outstanding collection, much of it a gift from the artist himself.

Early in my directorship, I redefined our grants categories to place greater emphasis on less ephemeral projects, e.g. helping permanent collections of historic and modern sculpture acquire, conserve, display, or catalogue work. Thus we recently decided to help the Art Gallery of Ontario to conserve some of its Moore plasters. Moore’s generous gift to the AGO in the 1970s of a large and important collection of his work in plaster did not include a sum for their maintenance. Given their age, and the fact that most of them were not made to last indefinitely, the costs of conservation are often significant.

The Henry Moore Foundation is a hybrid charity the purpose of which is to safeguard and nurture Moore’s artistic legacy, as well as to disseminate the results of academic research into sculpture through a variety of media. We are also a grant-making charity, the largest grant-making artist’s foundation

*centre* Artist’s impression of the new Archive and Library at Perry Green, designed by Hugh Broughton Architects and due to be completed in 2016.



*right* Moore’s Falling Warrior 1956–7 (Tate, gift of the artist, 1978) in front of Francis Bacon’s Portrait of Henrietta Moraes 1963 (Private Collection), in the exhibition Bacon Moore: Flesh and Bone, Ashmolean Museum, Oxford.



Given the challenges in obtaining public or corporate funding for the visual arts in the UK, it is even more vital that we maintain our grant-giving at a meaningful level.

The relationship between the Henry Moore Institute and Leeds Art Gallery is an important one. As Sebastiano Barassi notes (p.12), we curated a temporary display of Moore’s work, drawn from the Foundation’s collection, in the Art Gallery’s sculpture galleries. It should be our joint ambition to have a permanent Henry Moore presence in Leeds Art Gallery, showing works from our two collections, to complement the extensive display of Barbara Hepworth at Wakefield and the large outdoor pieces by Moore on loan to Yorkshire Sculpture Park.

**Richard Calvocoressi**

outside the USA. At a symposium on ‘The Artist as Philanthropist’ which we organised in London in October 2013, leaders of US artist-endowed foundations outlined the situation in the USA where such foundations, with assets now running into billions of dollars, are playing an increasingly important role in arts funding. The symposium was attended by artists, their assistants, executors of artists’ estates, gallery directors, museum staff, art lawyers and journalists, many of whom felt they learned a great deal from hearing about the American experience.







## Henry Moore Collections & Exhibitions

Over the past two years the Collections & Exhibitions department has continued to promote new research into Henry Moore and to create opportunities to reappraise and re-present his work. This was achieved principally through a programme of innovative exhibitions and publications, as well as by expanding the educational offer at Perry Green.

The 2013 season marked an important milestone for exhibitions at Perry Green. For the first time since the establishment of the Foundation, we presented the work of another artist alongside that of Henry Moore. *Moore Rodin* was seen by a record 31,747

visitors. Afterwards the exhibition travelled to Compton Verney in Warwickshire where it proved equally popular. The catalogue, which includes texts by Anita Feldman, Hélène Pinet, François Blanchetière and Mary Moore, sold out at both venues. A symposium exploring some of the key themes of the exhibition was held at Perry Green in June 2013. Chaired by Richard Calvocoressi, contributors included Hélène Pinet from the Musée Rodin, Francis Bacon expert Martin Harrison, and Rodin scholar Catherine Lampert.

A further opportunity to see Moore in dialogue with another artist was offered by *Bacon Moore: Flesh and Bone* (Ashmolean

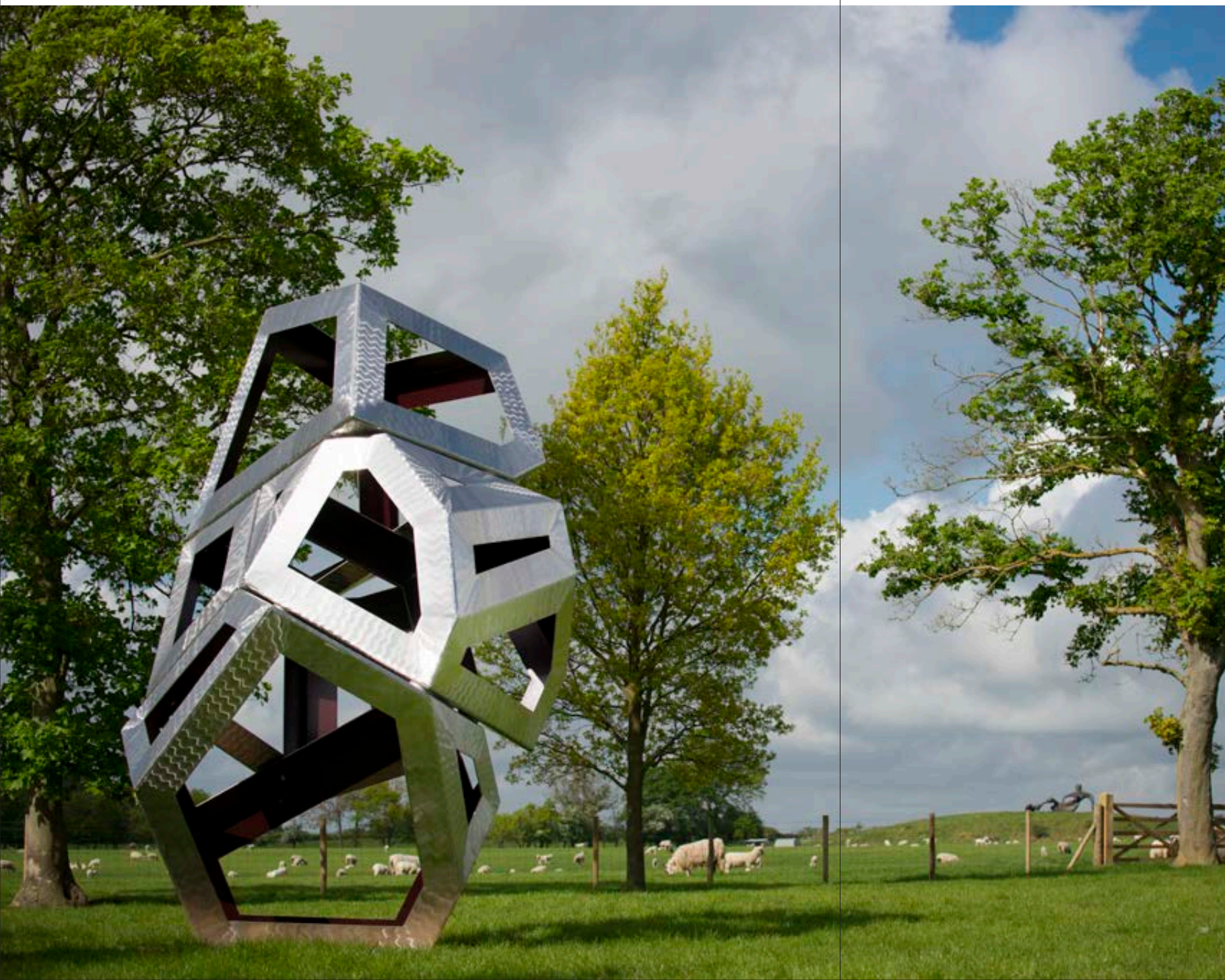


*above* Installation view, *Bacon Moore: Flesh and Bone*, Ashmolean Museum, Oxford. The exhibition was seen by more than 45,000 visitors.  
*opposite* Rodin's *Jean d'Aire*, Monumental

*Nude 1887* (Musée Rodin, Paris) and the Foundation's fibreglass cast of Moore's *The Arch* 1969 beside the lake at Compton Verney, in the second showing of *Moore Rodin*.



Associate 2014 by Richard Deacon, made especially for the exhibition *Body and Void: Echoes of Moore in Contemporary Art*, Perry Green, summer 2014. According to the artist, the work has a formal relationship with Moore's *Locking Piece* 1962–3, a cast of which is sited on the embankment near Tate Britain.



Museum, Oxford, and Art Gallery of Ontario, Toronto). Aimed at bringing a fresh perspective to both sculptor and painter, this exhibition highlighted the important influences and experiences that they shared and, among other themes, their love of sculpture, in particular that of Michelangelo and Rodin. Curated by Richard Calvocoressi and Martin Harrison, in Oxford this tightly focused exhibition comprised just 43 works by Moore and 20 by Bacon.

Moore's conversations with other artists continued with *Body & Void: Echoes of Moore in Contemporary Art*, the 2014 exhibition at Perry Green. Whereas the exhibitions of the previous year had considered Moore in relation to an earlier artist whom he admired (Rodin), and to one of Moore's greatest contemporaries (Bacon), *Body & Void* explored Moore's legacy and his impact on later generations, focussing on shared artistic concerns such as the exploration of internal form and the void, the interaction of sculptures with the landscape, and the aesthetics of the found object. Artists in the exhibition included Joseph Beuys, Tony Cragg, Richard Deacon, Antony Gormley, Damien Hirst, Anish Kapoor, Richard Long, Paul McDevitt, Bruce McLean, Bruce Nauman, Paul Noble, Simon Starling, Thomas Schütte and Rachel Whiteread. The catalogue featured previously unpublished statements on Moore by many of the artists in the exhibition. A symposium exploring themes and ideas emerging from the exhibition and the catalogue was held at Perry Green in June 2014. Chaired by Sebastiano Barassi, participants included two of the artists, Richard Deacon





*left* Opening of the outdoor exhibition of seven of Moore's large bronzes from the Foundation's collection in Seville, February 2014. Locking Piece 1963–4 is on the left.

and Paul McDevitt, Lisa Le Feuvre and Jon Wood from the Henry Moore Institute in Leeds, and Tim Marlow, Director of Artistic Programmes at the Royal Academy.

Other exhibitions continued to bring Moore's large-scale works to new audiences internationally. A group of 13 bronze and fibreglass sculptures from the Foundation's collection was shown in the gardens of the Rijksmuseum in Amsterdam, to mark the reopening of the museum in June 2013 after ten years of renovation. In Spain, Fundación 'la Caixa' organised a touring exhibition which brought seven monumental bronzes to prominent sites in five cities in 2013–14:



Santa Cruz de Tenerife, Las Palmas de Gran Canaria, Seville, Valencia and Bilbao.

*Figure and Architecture: Henry Moore in the 1950s* provided Leeds Art Gallery during 2014–15 with an important long-term presence of works by Moore. The exhibition, selected by former Assistant Curator Sarah Fletcher and comprising 26 sculptures and archival material drawn from the Foundation's collection, examined the relationship of Moore's sculpture with the architectural environment, focussing on two key commissions of the 1950s: the Time & Life Building in London and the UNESCO headquarters in Paris.

A major exhibition at the Yorkshire Sculpture Park, *Henry Moore: Back to a Land*, which opened on 7 March 2015, marked the end of the biennium. Co-organised by YSP

*opposite below* Moore's Three Points 1939–40 from the Foundation's collection in the exhibition *Conscience and Conflict: British Artists and the Spanish Civil War*, Pallant House Gallery, Chichester.

*below* Henry Moore, *Stonehenge A*, 1973, lithograph from the deluxe edition of Moore's

*Stonehenge album*. The complete set of *Stonehenge* prints was shown at the *Yorkshire Sculpture Park* in 2015, in the exhibition *Henry Moore: Back to a Land*. This print, donated by the Foundation, was given by David Cameron to President Barack Obama on the Prime Minister's visit to the USA in early 2015.



and the Foundation, it explored Moore's fascination with siting his sculptures in the landscape and the importance of earth and delving underground in his creative thinking. The exhibition included over 170 loans from the Foundation's collection and works from the Arts Council, British Council, Tate, University of the Arts London and private collections. Mary Moore selected a display of artefacts, tools, notes, sketches and photographs exploring Moore's working methods and his personal life.

During the period under review, works from the Foundation's collection were loaned to the following exhibitions: a collection display at the Hepworth Wakefield; *Beneath*

*the Ground: From Kafka to Kippenberger*, Kunstsammlung Nordrhein Westfalen, Düsseldorf; *D'Arcy Thompson's 'On Growth and Form'*, Henry Moore Institute, Leeds; *El Greco and Modern Painting*, Museo Nacional del Prado, Madrid; *Simple Forms*, Centre Pompidou Metz; *Conscience and Conflict: British Artists and the Spanish Civil War*, Pallant House, Chichester; *The Divine Michelangelo as Inspiration*, Kunsthalle, Bonn; *History Is Now: 7 Artists Take On Britain*, Hayward Gallery, London; *From Ancient to Modern: Archaeology and Aesthetics*, Institute for the Study of the Ancient World, New York.

**Sebastiano Barassi**



*Installation view, Henry Moore: Wunderkammer – Origin of Forms, Gagosian Gallery, London. The exhibition set out to recreate the special atmosphere of Moore's maquette studio at Perry Green – crowded with natural found objects such as pebbles, flints, driftwood, tree roots, shells, bones*

*and animal skulls, and the maquettes and larger sculptures which they inspired.*

*The metamorphosis from nature to sculpture, from inanimate object to human or animal form, is at the heart of Moore's work. The exhibition also featured 35 late drawings, none of which had been seen in public before.*





## Henry Moore Institute Research, Collections & Exhibitions

The Henry Moore Institute is a world-recognised centre for the study of sculpture in the heart of Leeds. An award-winning exhibitions venue, research 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.

Our programme continues Moore's legacy by ensuring that sculpture is placed at the centre of future art history, with our activities characterised by their scholarship, international reach and ambition. The Institute plays a crucial role in ensuring that Moore remains necessary and relevant by expanding the reach and study of sculpture. Our building is the hub of all of our activities, and in the period April 2013 to March 2015 we presented fifteen exhibitions, each developing new research and opening ideas to new audiences. Like Moore himself, the Henry Moore Institute is locally rooted and internationally focused, constantly testing new ideas. Highlights included the acclaimed exhibition *Gego. Line as Object*, developed in partnership with Hamburger Kunsthalle and Kunstmuseum Stuttgart, which was named 'Best of 2014' in *Artforum*; and *A Study of Modern Japanese Sculpture*, which was researched in partnership with Musashino Art University in Tokyo. Located

in the centre of Leeds, the Institute's exhibitions spilled out into the public realm bringing sculpture into the everyday life of the city with *Dennis Oppenheim: Thought Collision Factories*, where three examples of the American artist's Fireworks Signs were ignited outside our building; and with *The Event Sculpture*, which proposed a new model of exhibition-making by inviting nine artists to present sculptural events on the surface of the building.

Together with Leeds Museums & Galleries we manage the Leeds Sculpture Collection, a partnership that has built one of the strongest public collections of British sculpture, focusing on the years 1851 to the present. In the past two years, twenty works were acquired for the sculpture collection, and seventeen individual collections joined the Henry Moore Institute Archive of Sculptors' Papers through donation and purchase. Housed in the Henry Moore Institute, the Archive is a vital part of our activities and we commit to open the collection resources to researchers. Four of our exhibitions highlighted new acquisitions into the Leeds Sculpture Collection and Archive. Significant examples include *Stephen Cripps: Pyrotechnic Sculptor*, marking the purchase of this important archive of sculptural experimentation of the British artist Stephen Cripps (1952–82), and *The Age of Innocence: Replicating the Ideal Portrait in the New Sculpture Movement* celebrating the donation of a portrait bust by Alfred Drury (1856–1944), and drawing on early photographs held in our collection that had never previously

*opposite* Thomas Houseago, Yet to be titled (Large Walking Figure) 2014, commissioned by Yorkshire Sculpture Triangle, sited outside Leeds Art Gallery.



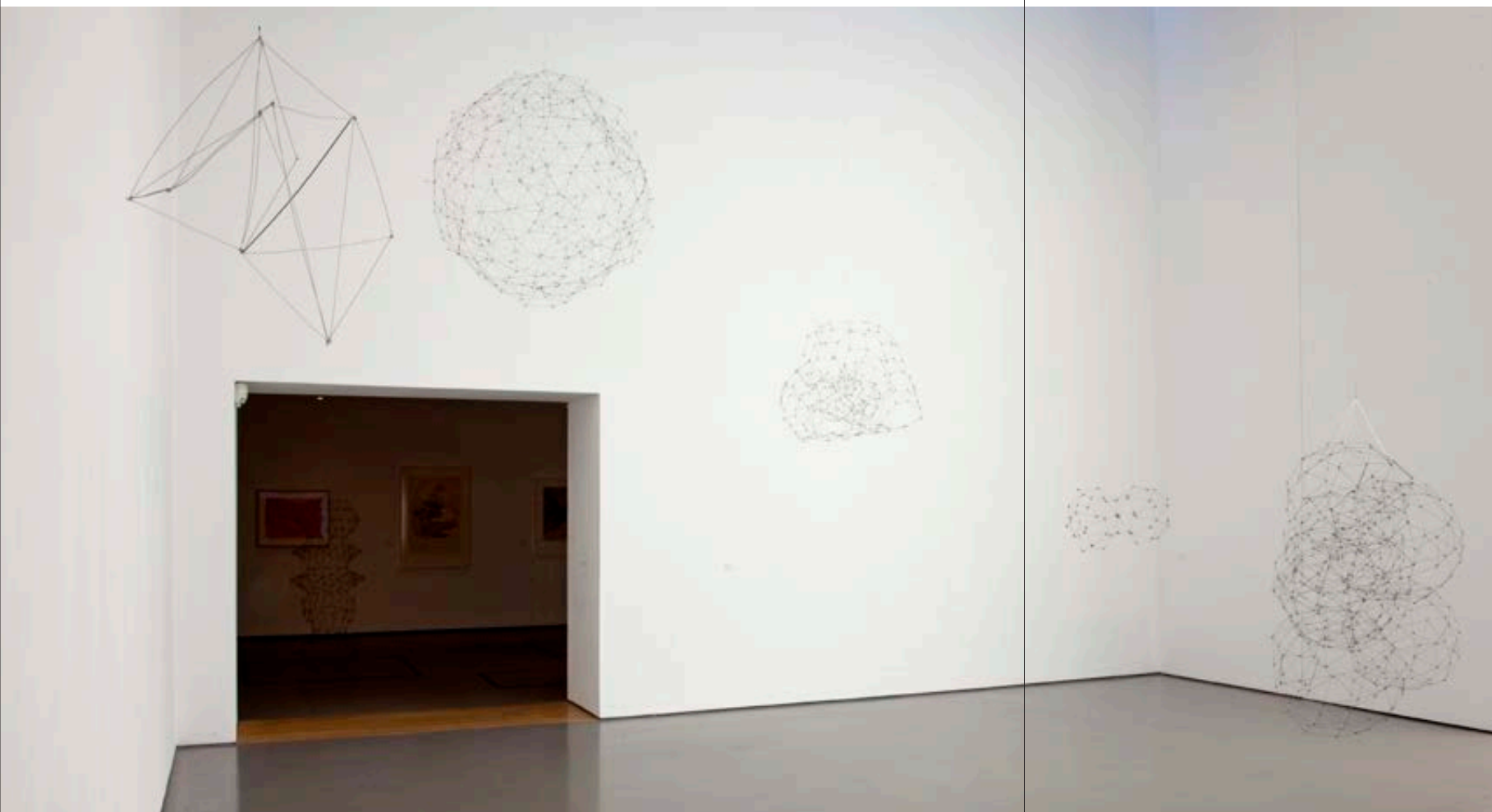
*below* Installation view, Gego. Line as Object, Henry Moore Institute, Leeds, summer 2014.

been exhibited. In addition, we presented three collections displays within the sculpture galleries of Leeds Art Gallery, which we are charged with curating, drawn from the Leeds Sculpture and Fine Art Collections. For the very first time, a display of works from The Foundation's collection brought Moore to Leeds for a whole year in

*opposite* Dennis Oppenheim, Ignition of Fireworks Sign, Mind Twist 1975/2014, Henry Moore Institute, January 2014.

the display *Figure and Architecture: Henry Moore in the 1950s*.

As well as presenting and developing research in our building, the Institute's activities expand to work with organisations locally, nationally and internationally. In 2014 we spearheaded Yorkshire Sculpture Triangle's commission of Thomas Houseago



on the occasion of the Yorkshire Festival. This partnership with the Hepworth Wakefield, Leeds Art Gallery and Yorkshire Sculpture Park has successfully raised the profile of sculpture in the region. In these two years we presented four exhibitions in other museum venues. *Sculptors' Papers from the Henry Moore Institute* at the Whitechapel Gallery in London highlighted public proposals for sculpture in the capital, with all material drawn from our Archive, while at Museion in Bolzano, Italy we launched the exhibition and publication *Carol Bove/Carlo Scarpa*.

Publications are an important way for our activities to reach audiences across the world. In this period we published five issues of our journal *Essays on Sculpture*, three exhibition catalogues and one compendium of texts with Ashgate Publishing, while our Online Papers and Proceedings continued to make available new research by sculptors and scholars. These invaluable texts are generated through our lively Research Event and Fellowship programmes, which in two years realised over fifty public events in our building, and four at partnership locations. From conferences – *Imaginary Exhibitions; D'Arcy Thompson and the Modern Sculptural*





*opposite above* The Age of Innocence: Replicating the Ideal Portrait in the New Sculpture Movement (Alfred Drury), Leeds Art Gallery.

*opposite below* Narrating Objects: Unlocking the Stories of Sculpture, featuring works by, left to right: Canova (Venus 1817–20), Simon Fujiwara (Rebekkah 2012), and Rodin (The Age of Bronze 1877), Leeds Art Gallery.

*Below* Sculptors' Papers from the Henry Moore Institute, Whitechapel Gallery, London.



*Imagination; The Sculpture of the Ecorché and The Good, The Bad and The Ugly: Figuration in Contemporary Sculpture* – to lectures on our exhibitions and works in the collection, and film screenings, our Research Events invite thinkers to visit us and to share and test ideas on sculpture. Our guests travel from as near as the universities in Leeds, and as far as Europe, Japan and the Americas. In all cases they are invited to develop new papers that actively contribute to our research culture.

An important part of this culture is our Fellowship Programme. In this period we invited twelve researchers to base themselves in our Research Library and Archive. We also supported, through the Foundation's Grants programme, four Post-doctoral Fellowships, each for two years.

The heart of the Institute is the Research Library, a unique specialist resource that hosts researchers from all over the world. Open to all, seven days a week, the Research Library's collection and handsome reading rooms enable all of our activities. Unique in Britain in its particular focus on sculpture, the growing collection – including over 20,000 books, pamphlets and exhibition catalogues, specialist journals, artists' files (containing ephemeral material on British sculptors) and recordings of Institute events – covers sculpture in the Western tradition from the earliest periods to the present day, with special focus on British sculpture post-1850, reflecting the collections policies of the Leeds Museums & Galleries Sculpture Collection.

[Lisa Le Feuvre](#)





## The Henry Moore Foundation Grants

The Foundation maintained its policy of awarding grants to a wide range of projects with a pronounced sculptural element, including exhibitions, commissions, collections, publications, fellowships, research and development, and conferences. During the two years 2013–15 the trustees approved grants to the value of over £1 million.

To give a few examples: in the financial year 2013–14 the Foundation supported exhibitions at the Hayward Gallery (*Ana Mendieta: Traces*, £8,000); Nottingham Contemporary (*Geoffrey Farmer: Let's Make the Water Turn Black*, £8,000); Tramway, Glasgow (*Brian Griffiths: Borrowed World, Borrowed Eyes*, £8,000; *Lucy Skaer*, £7,000; *Sarah Lucas*, £5,000; *Cathy Wilkes*, £7,500); Serpentine Gallery (*Marisa Merz*, £10,000; *Reiner Ruthenbeck*, £7,000); University of Kent (*Alfred Drury and the New Sculpture*, £8,000); Royal Academy (*The Sculpture of Bill Woodrow*, £8,000); Tate Britain (*Richard Deacon*, £10,000); Hepworth Wakefield (*Franz West: Where is My Eight*, £12,000); Fruitmarket Gallery, Edinburgh (*Jim Lambie*, £8,000); Inverleith House, Edinburgh (*Isa Genzken*, £15,000); Arnolfini, Bristol (*Josephine Pryde*, £5,000; *The Promise*, £5,000); Strawberry Hill Trust (*Anne Seymour Damer*, £5,000); Whitechapel Gallery (*Giulio Paolini: To Be or Not to Be*, £7,500; *Richard Tuttle*, £10,000); Yorkshire Sculpture Park (*Fiona Banner – Chinook*, £10,000).

*opposite* George Frampton, Dame Alice Owen 1897, included in the exhibition *Sculpture Victorious*, Tate Britain.

In 2014–15 we allocated nearly £60,000 to eight public collections for the acquisition, display or conservation of sculpture. Among the exhibitions we supported were *Cornelia Parker* (Whitworth Art Gallery, Manchester, £10,000); *Jason Rhoades* (Baltic, Gateshead, £10,000); *Magnificent Obsessions: The Artist as Collector* (Barbican Art Gallery, £5,000); *New Rhythms: Gaudier Brzeska* (Kettle's Yard, Cambridge, £10,000). We also awarded £7,000 to the South London Gallery for an outdoor commission by Gabriel Orozco.

In the wider field of sculpture scholarship, we awarded two grants to The Public Catalogue Foundation to begin work on cataloguing sculpture in public collections in the UK (£18,000). We also increased the funding of our post-doctoral fellowships from one to two years (£42,000), and recently entered into an arrangement with the British School at Rome to help fund post-doctoral fellowships in sculpture studies there for three years (£15,000 per annum). The last two initiatives have benefited from the expert involvement of Lisa Le Feuvre and her staff at the Henry Moore Institute in Leeds. Small Research Grants (a new category) were awarded to a number of scholars to assist with the costs of travel, photography and so on.

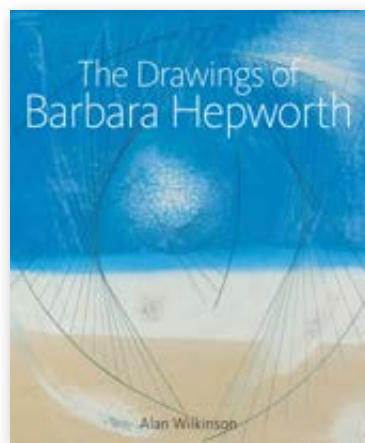
In addition to continuing our funding of the Henry Moore Research Curator post based at Tate Britain, we assisted outside researchers writing for the Tate/Moore online project, offered images and reproduction rights free of charge, and contributed two essays, on Moore's use of stone (Sebastiano Barassi) and his plasters (Anita Feldman).



*below* Cathy Wilkes, *Untitled 2014 (detail)*, shown in the artist's exhibitions at Tramway, Glasgow, and Tate Liverpool.

*bottom* Installation view, *Silent Partners* Artist and Mannequin from Function to Fetish, *the Fitzwilliam Museum, Cambridge*.

*right* Three publications which received funding from the Foundation. In 1953, Moore was included in the ICA's exhibition *Wonder and Horror of the Human Head* and had his own exhibition of drawings there, *Figures in Space*.



*below* Ursula von Rydingsvard, *Blackened Word 2008*, in her retrospective at the *Yorkshire Sculpture Park*.

*bottom* Installation view, *Lawrence Wiener: All in Due Course*, *South London Gallery*.





*Nina Canell, Near Here 2014,  
Camden Arts Centre, London.*



*Mixed-media sculptures  
by Lynda Benglis in the  
American artist's retro-  
spective at the Hepworth  
Wakefield.*



*Bruce McLean,  
Sculptures of Jugs and  
Vases 2013, in McLean's  
exhibition, Another  
Condition of Sculpture,  
Leeds Art Gallery.*



*Judith Hopf, Flock of  
Sheep 2014, Liverpool  
Biennial.*





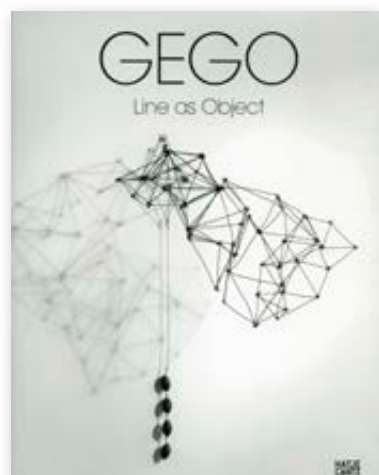
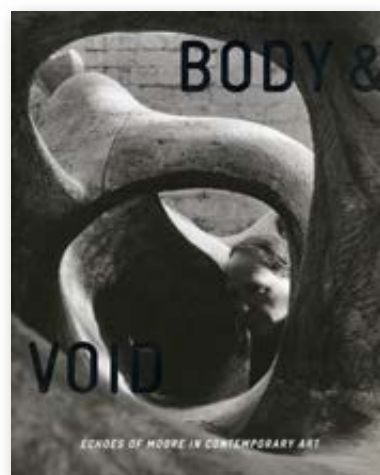
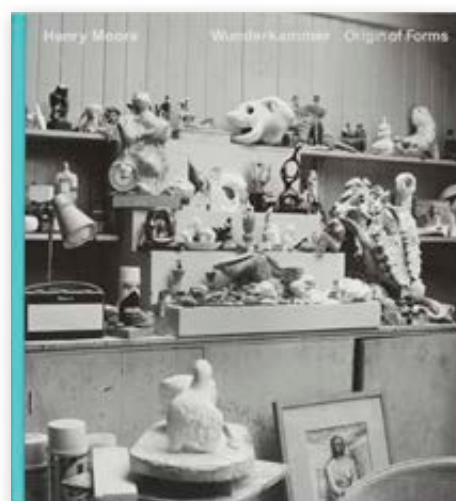
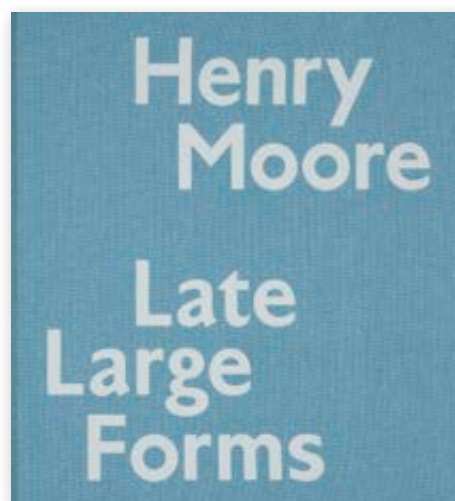
*below* Pedro de Mena (1628–88), Virgin of Sorrows (*Mater Dolorosa*), acquired by the Fitzwilliam Museum, Cambridge. The purchase was also assisted by a grant from the Art Fund.



*opposite* Maurice Ferrary (1852–1904), Salammbo 1899, in the refurbished South Rotunda at the Lady Lever Art Gallery, Port Sunlight (National Museums Liverpool).







## Publications

The *Bacon Moore* catalogue published by the Ashmolean Museum, Oxford, reproduced a Bacon painting on the front cover and a Moore sculpture (*Animal Head* 1951) on the back. Of the two catalogues published by Gagosian Gallery in collaboration with the Foundation, the first (*Late Large Forms*, 2012) featured just nine bronzes, whereas the second (*Wunderkammer – Origin of Forms*, 2015) included a total of 220 objects, ranging from tiny shells and stones to bronze maquettes and reliefs, medium and large-scale sculptures, and a group of late works on paper. The Henry Moore Institute published a further five titles in its 'Essays on Sculpture' series; and, in partnership with Ashgate, two more books in the 'Subject / Object' series – *Sculpture and the Vitrine* and *Sculpture and Touch*. The catalogue of the *Gego. Line as Object* exhibition was a collaboration between the Institute and the Hamburger Kunsthalle and Kunstmuseum Stuttgart; it and the accompanying exhibition received funding from the German Federal Cultural Foundation. *Tooth House: Ian Kiaer* and *Carol Bove/Carlo Scarpa* are also catalogues of Institute exhibitions. The latter was curated by the Institute and produced in collaboration with Museion, Bolzano and Museum Dhondt-Dhaenens, Deurle (Belgium). The catalogue contains essays by Philippe Duboÿ, Andrea Phillips and Pavel Pyš. *Body and Void: Echoes of Moore in Contemporary Art*, the catalogue of the Foundation's 2014 exhibition at Perry Green, includes the work of 18 artists besides Moore, a number of whom contributed previously unpublished statements on Moore's work.





## Staff at Perry Green

at 31 March 2015

Lesley Wake *Chief Operating Officer*  
Sebastiano Barassi *Acting Head of Collections & Exhibitions*  
Augusta Barnes *Head of Marketing & Enterprise*  
Charlotte Bullions *Archive Resource Coordinator*  
Nicholas Bullions *Operations Manager*  
Kerry Catling *Finance Assistant (maternity cover)*  
James Copper *Sculpture Conservator / Senior Art Technician*  
Jules Davis *Visitor Services / Weddings & Events Co-ordinator*  
Martin Davis *IT & Digital Manager*  
Becky Dockerty *Finance Assistant (maternity leave)*  
Jennifer Gambon *Receptionist*  
Theodora Georgiou *Registrar*  
Stewart Gough *Art Technician*  
Antoinette Hächler *Collections Assistant (works on paper)*  
Paul Harley *Groundsman*  
Gary Hawes *Security Officer*  
Jennifer Hicks *Assistant Registrar*  
Joanna Hill *Authentication / Archive Research Co-ordinator*  
Thomas McFarland *Gardener*  
Terry Millson *PA to Chief Operating Officer / HR Assistant*  
Rosie Newland *PA to Acting Head of Collections & Exhibitions*  
Joseph Norris *Security Officer*  
Alice O'Connor *PA to Director / Grants Administrator*  
Sophie Orton *Curatorial Assistant*  
Ian Parker *Accountant / Company Secretary*  
Alison Parry *Marketing & Digital Media Officer*  
Michael Phipps *Archivist*  
Dai Roberts *Art Technician*  
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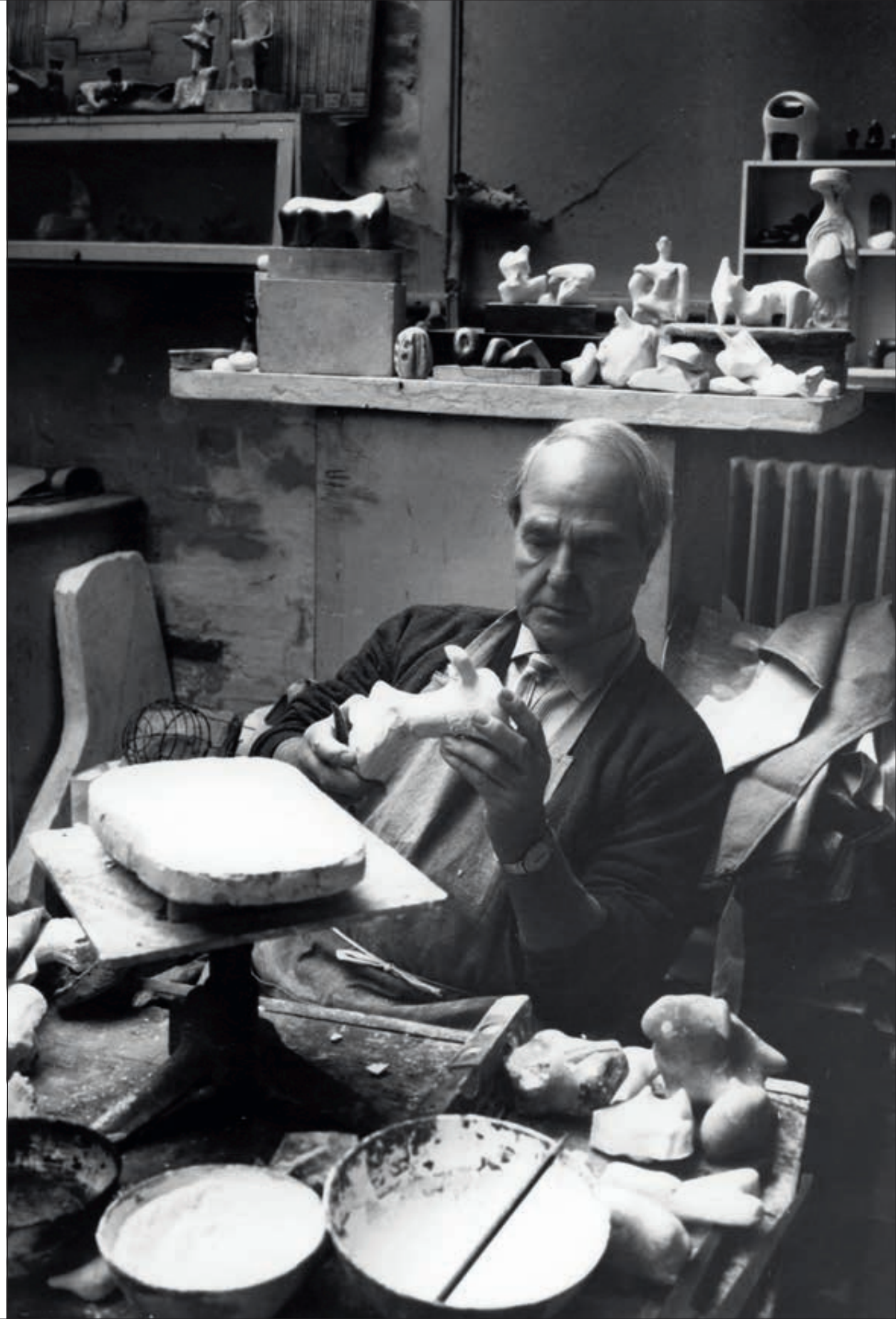
Front cover, Moore's *Woman* 1957-8  
(Tate, gift of the artist 1978) with Francis  
Bacon's *Untitled (Kneeling Figure)*  
c.1982 (Estate of Francis Bacon) in the  
exhibition *Bacon Moore: Flesh and Bone*,  
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Inside front cover: Henry Moore  
at Perry Green with *Draped Seated*  
*Woman* 1957-58, c.1965 (photo: Mayotte  
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Inside back cover: Henry Moore  
in the Maquette Studio, c.1976  
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Henry Moore changed  
the way we understand sculpture.

His Foundation continues  
to do so today.

The Henry Moore  
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