

A black and white photograph of Henry Moore working on a large, white, curved sculpture. He is an older man with short, light-colored hair, wearing a striped long-sleeved shirt and dark trousers. He is holding a long, thin wooden stick in his right hand and is using it to touch or smooth the surface of the sculpture. The sculpture is a large, white, curved form with a circular opening in the center, resembling a stylized face or a bowl. It is set against a background of a large, complex metal structure, possibly a bridge or a large industrial building, with many beams and supports. The sky is visible in the upper left corner. In the bottom left corner, there is a teal-colored curved shape containing the text "HENRY MOORE FOUNDATION".

**HENRY MOORE  
FOUNDATION**

**Review**  
2015–17



## Contents

3	Chairman's Foreword
4	Director's Introduction
8	The Henry Moore Foundation Masterplan
10	Henry Moore Studios & Gardens: Collections & Exhibitions
19	Henry Moore Institute: Research, Collections & Exhibitions
26	Grants
34	Publications
36	Our Staff

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### **Trustees at 31 March 2017**

Nigel Carrington (Chairman)  
Charles Asprey  
Henry Channon  
Celia Clear  
William Edgerley  
Antony Griffiths  
Dr Anne Wagner  
Peter Wienand

### **to be appointed 21 September 2017**

Martin Barden  
Pamela Raynor

### **retired**

Laure Genillard  
David Wilson

### **Director**

Godfrey Worsdale



## Chairman's Foreword

This Review looks back over the two-year period, 2015-17, which saw dramatic developments in the national and global political situation. In parallel, the Henry Moore Foundation underwent its own period of change as a new Chairman oversaw the appointment of a new Director, and together, the Trustees and the Executive worked towards a new five year plan to set out the Foundation's priorities through to 2021.

The highlight of the two years in question was the completion of a major capital project at Perry Green, which positions the organisation well for many years ahead. A commitment to closer working between the Foundation's two sites, in Yorkshire and Hertfordshire, was underpinned by the delivery of a new website and the implementation of a full rebrand. We also commissioned our first ever significant piece of research into our audiences to ensure the continued relevance of our work.

As the arts operated in an increasingly challenging environment, the Foundation's response was to be more active in its partnership working. We found particularly willing partners in the higher education sector; fellow arts charities, including the Paul Mellon Centre and the Contemporary Art Society; and we increased our dialogue with other artists' foundations to share knowledge and drive improvement. The ambitions for our partnership in Yorkshire, with Leeds Art Gallery, Yorkshire Sculpture Park and The Hepworth Wakefield, grew exponentially and is now cited as a model of good practice.

Perhaps the most important partnership the Foundation has is with the artist's family. Mary Moore, who established the Foundation with her parents in the 1970s, continued to be an enormous source of encouragement and advice. Mary and her family's support and involvement continues to help to inform our developments.

I am heartened by the international demand on our collections, which demonstrates the ongoing relevance of Henry Moore's work today. The frequency and scale of our international loans and exhibitions programme has demonstrated that Henry Moore's legacy is an enduring one, and the team worked tirelessly to meet that demand, ensuring that our important collections were used effectively.

2017 was also the fortieth anniversary of the Henry Moore Foundation and it provided a moment of reflection. It is clear to see that the model that Henry Moore and his family used to devise his Foundation has become increasingly influential in a time where the number and importance of artists' foundations are in the ascendancy. It is incredible to look back over the years where the Henry Moore Foundation has given around £33 million to support a diverse range of exhibitions, acquisitions, conservation, research and most significantly, artists, some of whom are now contemplating the idea of establishing their own foundations - an outcome that I feel sure would have pleased Henry Moore greatly.

All that has been achieved in the two-year period considered here has only been possible because of the enormous effort of a great number of people. The staff team, our remarkable volunteers, guides and gardeners, my fellow Trustees and those who simply support us in ways that are too numerous to mention, but make a great difference. Some of those contributors have since moved on but their work is much valued and will be built upon.

Nigel Carrington  
*Chairman*



# Director's Introduction

Regular visitors to Perry Green will have noted that the two-year period covered by this Review has witnessed significant change at the recently renamed Henry Moore Studios & Gardens. Architect Hugh Broughton and his team have skilfully completed buildings, which met a challenging and at times contradictory brief of moving the facilities for visitors and staff into the twenty-first century, whilst respecting the unique character of Henry Moore's home and place of work. Alongside this, a triumphant and at the same time restrained new archives store has been completed, which will provide ideal storage conditions for one of the world's most complete and substantial archives devoted to a single artist.

The reopening of the newly developed site was marked by the magnificent exhibition, *Becoming Henry Moore*, which charted the remarkable journey Moore made from being a schoolboy in the small industrial town of Castleford in Yorkshire, to being a part of the European avant-garde. We were supported by important loans of works which illustrated Moore's indebtedness to the great sculptural traditions found in Cycladic, Sumerian, African and Aztec cultures, as well as the works which he encountered as he became engaged with the contemporary art of the early twentieth century, a period of art history that he was soon helping to define.

Henry Moore's current relevance was well illustrated by the Foundation's wonderfully productive partnership with the fashion house Burberry; their Spring 2017 Collection was entirely inspired by Moore's work, as well as his life and working environment. To mark the launch of the collection, an exhibition was staged at Makers House in London, which attracted over 30,000 visitors in just one week.

A rather fortuitous opportunity presented itself in 2016, when one of Henry Moore's 1930s *Transformation Drawings* was offered for

sale to the Foundation by a private American collector. The drawing was of particular interest because its first owner had been Sir Michael Sadler, the former Vice-Chancellor of Leeds University, who had greatly inspired the young Henry Moore during his student days at Leeds College of Art. The acquisition was secured as the result of a generous donation by the luxury pen manufacturer Montblanc.

The Foundation has continued to be very active in its work at the Henry Moore Institute in Leeds, where a programme of exhibitions and research enhances a remarkable library devoted to the subject of sculpture and the Archive of Sculptors' Papers managed in partnership with Leeds Museums and Galleries. The unique relationship with Leeds Art Gallery continues to flourish, to the great advantage of its exceptional collection of modern and contemporary sculpture, which looks especially well in the gallery's recently refurbished spaces.

With Leeds Art Gallery, the Henry Moore Institute partners with The Hepworth Wakefield and Yorkshire Sculpture Park, and through 2015 and 2016, the four institutions collaborated on the development of a new initiative which will pilot an international sculpture project that will unite the venues and introduce sculpture into the public domain. The project won the support of an Arts Council England *Ambition for Excellence* award, which will come to fruition in 2019.

Within the pages of this Review, some of the key achievements of the Foundation are set out and demonstrate clearly that my colleagues have invested much skill and energy in the pursuit of that which inspired Henry Moore to make such a wonderful gesture to sculpture and all those who create, study and promote its rich history and current practice.

Godfrey Worsdale  
Director



The new Henry Moore Archive





Henry Moore *Large Reclining Figure* 1984 bronze (LH 192b)



# The Henry Moore Foundation Masterplan



Photo: Hurfton + Crow

The new Henry Moore Archive

The Perry Green Masterplan drew almost to completion in 2015–17, with our new visitor centre opening to visitors for the first time at the start of the 2016 season.

These major architectural developments, undertaken by Hugh Broughton Architects, are the most significant and ambitious to date at Perry Green. Dane Tree House has been transformed into a spacious new visitor centre and admin hub to meet the evolving needs of our audiences. Sited in the sculpture grounds it provides a single clear point of entry to the Henry Moore Foundation and includes ticketing, retail and catering facilities, as well as an interpretation room for education and events. Within this same building, Broughton has added new meeting rooms and improved working spaces for the Foundation's staff.

Across the road from the visitor centre, the redeveloped Elmwood House will soon house our entire Henry Moore Archive under one roof. This former residential property has been turned into a state of the art, environmentally controlled repository, and features a beautifully crafted oak reading room; a light and airy reception office; six individually climate controlled storage rooms designed to safely house the extensive and varied archive collections; and a further project space for the digitising, rehousing and conservation of archival materials.



Photo: Hurfton + Crow

Dane Tree House

Through the careful reworking of the existing site we were able to increase the number of car parking spaces to meet the needs of visitors and businesses arriving in vehicles. Landscaping for this project was completed by The Landscape Agency, who along with the architectural design by Hugh Broughton Architects were one of several partners who contributed to the realisation of the Masterplan: Harley Haddow provided mechanical and electrical design; RG Carter was the main contractor and CGC Projects Ltd the quantity surveyor for the project.

Staff who had temporarily been working in the Aisled Barn moved into the new offices in May 2016. Meanwhile, work continued behind the scenes to deliver the range of required environmental conditions in each of the artwork and archive storage spaces in both buildings. Henry Moore's maquettes and works on paper began their transition back to the art stores shortly after staff returned to Dane Tree House, a considerable task that was completed by March 2017. The contents of the Henry Moore Archive are due to start being returned from August 2017 and will be accessible to the public in time for the 2018 visitor season.

The public areas of the new visitor centre were opened to resounding approval on 1 July 2016 in time for the shortened visitor season, with a formal opening and media launch scheduled to tie in with the major exhibition *Becoming Henry Moore* in April 2017.



Photo: Hurfton + Crow

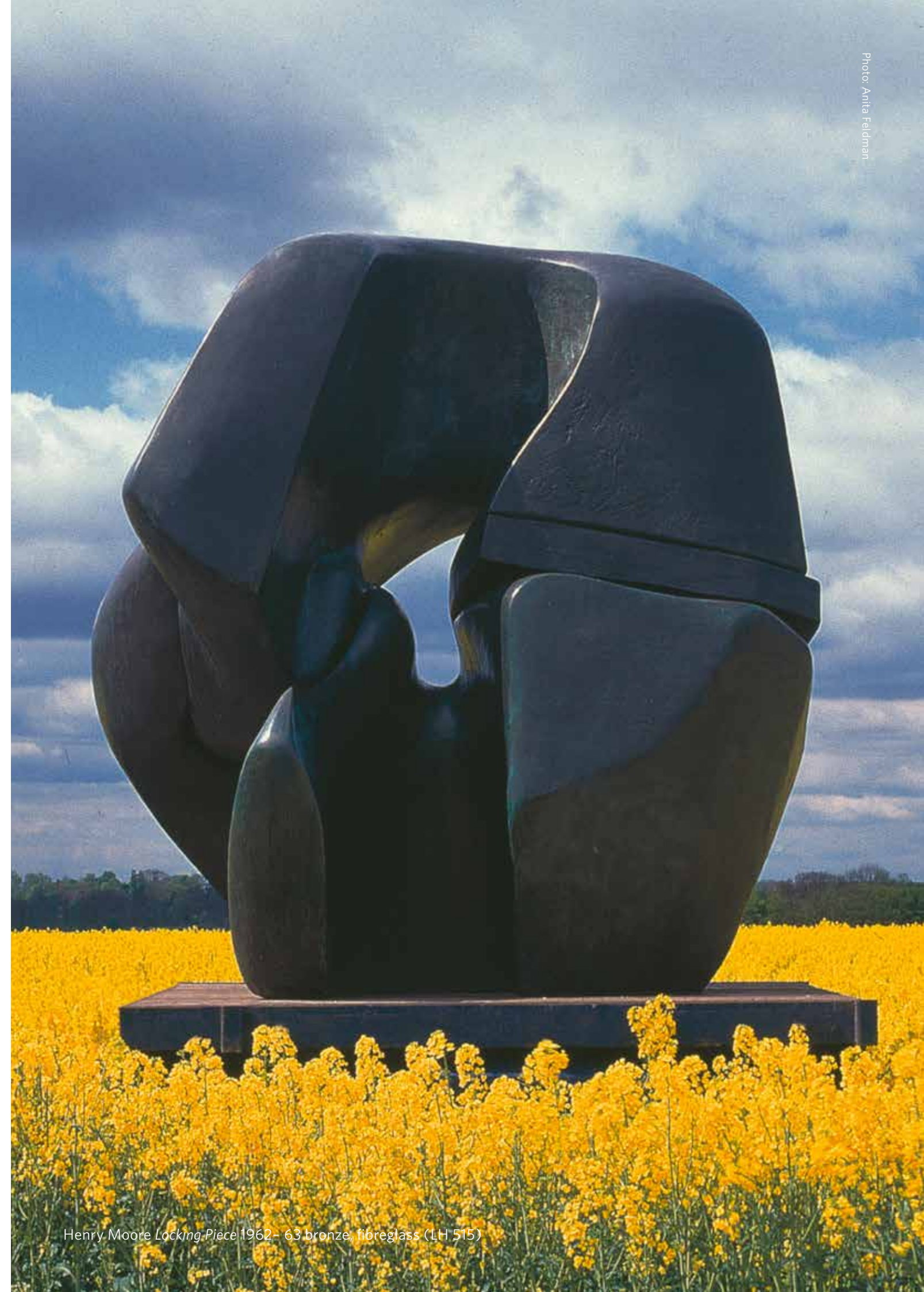
The new visitor centre and shop at Dane Tree House



# Henry Moore Studios & Gardens: Collections & Exhibitions

The Henry Moore Collections & Exhibitions department continued to promote ground-breaking research into the artist and to create new opportunities to enjoy, appraise and recontextualise his work through a wide range of programmes. With the Sheep Field Barn gallery closed for the completion of the Masterplan, over the last two years the focus of the Collections & Exhibitions team has been primarily on loans and touring projects, as well as on preparations for the reopening of the exhibition gallery and the launch of the new archive building in spring 2017.

Internationally, the touring exhibition *Henry Moore: Arte en la Calle*, a collaboration with Fundación Bancaria 'la Caixa' started in 2013 and comprising six monumental bronzes, was extended to ten new cities across Spain: Málaga (16 April–28 June 2015); Santander (7 July–2 September 2015); Burgos (10 September–25 October 2015); Pamplona (3 November 2015–10 January 2016); Santiago de Compostela (19 January–28 March 2016); Salamanca (5 April–12 June 2016); San Sebastian (21 June–4 September 2016); Cádiz (14 September–20 November 2016); Logroño (30 November 2016–23 January 2017) and Valladolid (1 February–2 April 2017). During the three-year tour the exhibition was seen by an estimated three million people.



Henry Moore *Locking Piece* 1962–63 bronze, fibreglass (LH 515)





Photo: Michael Richter

Henry Moore *Reclining Figure No.4* 1954-55 plaster with surface colour (LH 332)

Two exhibitions were organised in Germany in response to significant renewed interest in Henry Moore in that country, which has continued well into 2017. *Henry Moore: Sheep Drawings* at the Kunsthalle Memmingen (15 October 2016-29 January 2017) showcased the Foundation's collection of Moore's sheep drawings and prints, shown in dialogue with paintings by the local artist Josef Madlener (1881-1967), who shared with Moore a fascination for the subject. *Henry Moore: Plasters* at Skulpturenpark Waldfrieden in Wuppertal (9 April -9 October 2016) presented a selection of thirty-one plaster sculptures by Moore displayed across two galleries in the sculpture park created by Tony Cragg.



Photo: Sebastiano Barassi

Henry Moore *Two Piece Reclining Figure No.2* 1960 bronze (LH 458) in situ at Calle Alcazabilla, Malaga, Spain 2015 as part of the touring exhibition *Henry Moore: Arte en la Calle*



Photo: Michael Richter

Henry Moore *Reclining Figure No.7* 1980 plaster with surface colour (LH 752)



Our exhibitions in the UK included two projects focusing on Moore's two-dimensional work. *Henry Moore: From Paper to Bronze*, at Waddesdon Manor near Aylesbury (17 June–25 October 2015), charted Moore's life and career through a selection of 100 drawings from the Foundation's collection. The display also included a cast of Moore's *King and Queen* 1952 and a group of related plaster maquettes. The monumental bronze *Hill Arches* 1973 was concurrently on display in the Manor's grounds. *Henry Moore and Photography* at Wolfson College, University of Cambridge (9 October 2015–21 February 2016), explored Moore's use of photography both as a way of exploring sculptural form and as the starting point for new work, through a selection of twenty photographs and two maquettes from the Foundation's collection.

*Figure and Architecture: Henry Moore in the 1950s*, a display comprising twenty-six sculptures and archival material examining the relationship of Moore's sculpture with the architectural environment, continued at Leeds Art Gallery until 21 February 2016. *Henry Moore: Sculpting from Nature* at The Lightbox in Woking (21 January–7 May 2017) explored Moore's working methods through a selection of sculpture, related preparatory works and studio material.



Installation view of *Henry Moore: Sculpting from Nature* at The Lightbox, Woking



Henry Moore's sculpture *Mother and Child: Block Seat* 1983–84 bronze (LH 838) on show at Makers House, London as part of a week-long exhibition to celebrate the launch of the 2017 Burberry Spring collection inspired by Henry Moore's work and life at his Perry Green estate



Henry Moore's sculpture *Working Model for Divided Oval: Butterfly* 1967 bronze (LH 571a) on show at Makers House, London

The Foundation collaborated with Burberry to create the fashion house's 2017 Spring collection, which was entirely inspired by Henry Moore's art and life. For the launch of the collection during London Fashion Week, the exhibition *Henry Moore: Inspiration & Process* was organised at Makers House (21–27 February 2017). It included some of Moore's most iconic sculptures shown alongside a selection of working models and maquettes. The exhibition attracted more than 30,000 visitors in one week and received extensive media coverage worldwide.





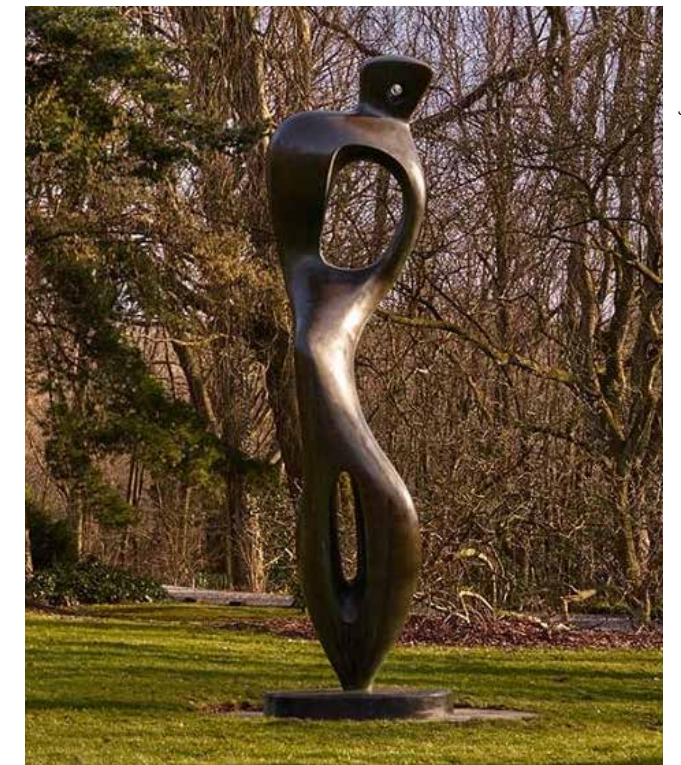
Courtesy Hauser & Wirth.  
Photo: Stefan Altenburger

Installation view of Henry Moore: *Myths & Poetry* at Hauser & Wirth Zürich, 2017, showing *Standing Girl* 1952 elmwood (LH 319a)

Works from the Foundation's collection were loaned to the following exhibitions: *Elizabeth Price Curates* at Whitworth Art Gallery, Manchester (11 June–23 October 2016), De La Warr Pavilion, Bexhill-on-Sea (23 January–30 April 2017), and Glynn Vivian Art Gallery, Swansea (14 May–31 August 2017); *The Mythic Method: Classicism in British Art 1920–1950* at Pallant House Gallery, Chichester (22 October 2016–19 February 2017); and *Rodin: L'Exposition du centenaire* at the Grand Palais in Paris (20 March–31 July 2017). An exhibition curated by Mary Moore at Hauser & Wirth in Zürich, *Henry Moore: Myths & Poetry* (20 January–1 March 2017), included one sculpture, fifteen drawings and a group of portfolios, publications and archival material from the Foundation's collection. The following new long loans were agreed: *Hill Arches* 1973 (LH 636) to the Fitzwilliam Museum in Cambridge; *Reclining Figure: Bunched* 1969 (LH 489a) to Aldeburgh Music at Snape Maltings; *Large Interior Form* 1981–82 (LH 297b) to Skulpturenpark Waldfrieden, Wuppertal; and *Figure in a Shelter* 1983 (LH 652a) to Pembroke College, University of Cambridge.

The rolling conservation programme of outdoor sculpture continued with the repatination of *Large Reclining Figure* 1984 (LH 192b) and the cleaning of *Large Figure in a Shelter* 1985–86 (LH 652c). While in storage for the Masterplan, the ten tapestries in the collection underwent deep-cleaning and minor treatment. The rolling conservation programme of Moore's lithographic plates also continued.

A drawing, *Figure Studies* 1933 (pencil, pen and ink, wash, 270 x 372 mm, HMF 1013) was acquired for the collection in 2016 with the generous support of Montblanc International GmbH.



Henry Moore *Large Interior Form* 1981–1982 at Skulpturenpark Waldfrieden

© The Henry Moore Foundation 2018



Photo: Sarah Mercer

*Figure Studies* 1933 drawing (HMF 1013) was acquired in the summer of 2016. This work is part of a series of sketches made by Henry Moore in the 1930s which are often referred to as the *Transformation Drawings*.





Courtesy the artist.  
Photo: David Cotton

Nicolas Monro's *King Kong* 1972 outside the Institute

## Henry Moore Institute: Research, Collections & Exhibitions

The Henry Moore Institute welcomes everyone to experience, study and enjoy sculpture. We are an international research centre located in the vibrant city of Leeds, where Henry Moore began his training as a sculptor. In our iconic building, open seven days a week and free to all, we host a year-round changing programme of historical, modern and contemporary exhibitions presenting sculpture from across the world. The Institute is a hub for sculpture, connecting a global network of artists and scholars. As a part of the Henry Moore Foundation, it is our mission to bring people together to think about why sculpture matters.

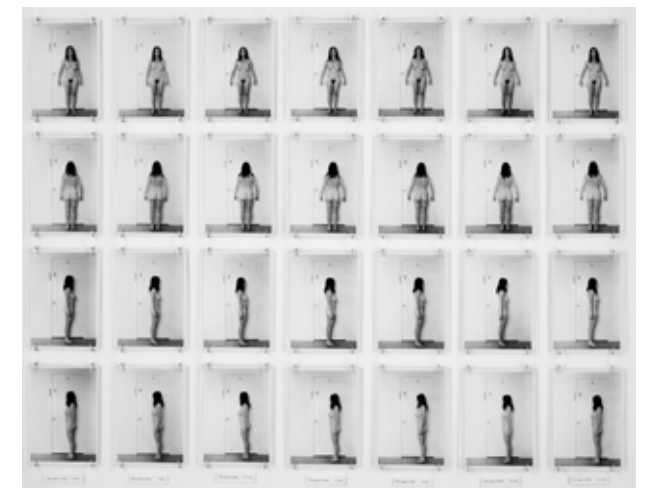
In the period April 2015 to March 2017 we presented fifteen exhibitions. Highlights included *City Sculpture Projects* 1972 which revisited this ambitious public sculpture scheme and displayed Nicholas Monro's extraordinary five-metre tall *King Kong* overlooking Leeds' busiest thoroughfare; *The Body Extended: Sculpture and Prosthetics* that included a new work by Rebecca Warren, co-commissioned with 14-18 NOW: WW1 Centenary Art Commissions; and a focused display showed Eleanor Antin's *CARVING: A Traditional Sculpture*, a landmark work in the history of conceptual art.

Sculpture was brought out of the gallery and into the streets of Leeds with performative works by Neal White, Annea Lockwood and Gordon Matta-Clark. Anthony Caro's *Aurora* was displayed outside the Institute throughout summer 2015, complementing our two-day conference *Sculpture: 1965*, a collaboration with The Hepworth Wakefield and Yorkshire Sculpture Park.



Painted metal facial prosthesis attributed to Anna Coleman Ladd (1878-1939), made in France, 1917-1920

Courtesy of the Antony Wallace Archives of the British Association of Plastic, Reconstructive and Aesthetic Surgeons



Eleanor Antin, detail of *CARVING: A Traditional Sculpture* 1972 (148 silver gelatin prints in complete piece)

Courtesy of Ronald Feldman Fine Arts, New York.  
Photo: Hermann Feldhaus



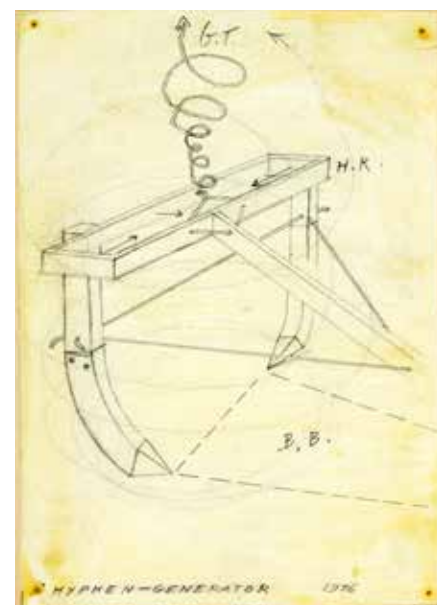
Exhibitions developed in partnership toured to international venues: at Museum Tinguely, Basel, following on from a seminar held at the Institute in 2014, 200 works by Stephen Cripps from the Henry Moore Institute Archive were shown in *Stephen Cripps: Performing Machines*. Carol Bove /Carlo Scarpa (produced in collaboration with Museion, Bolzano and Museum Dhondt-Dhaenens, Deurle) travelled to Museum Dhondt-Dhaenens. *A Study of Modern Japanese Sculpture* (curated in partnership with the Slade School of Fine Art, University College London and Musashino Art University Museum and Library) travelled to MAU, Tokyo.

Yorkshire Sculpture Triangle, our collaboration with Leeds Art Gallery, The Hepworth Wakefield and Yorkshire Sculpture Park, works to commission sculptors and initiate public engagement with communities across Yorkshire and bring international sculpture to our region. *The Body Extended* outreach and engagement programme worked with local artists, schools and community groups to explore the legacies of the First World War, culminating in publications and exhibitions in Leeds and Wakefield.

Over the past two years we realised over sixty public events in our building, and four at partnership locations. The programme ranged from conferences, such as *Sculpture and the British Art Shows, Now That's What I Call Sculpture* (with the Arts Council Collection, Longside) and *3DME: Dialogues about Prosthetic Extensions, Perceptions and Representations*, to lectures on our exhibitions, film screenings, book launches and live readings.



Installation view of Carol Bove /Carlo Scarpa at Museum Dhondt-Dhaenens, Deurle



Paul Neagu, drawing for *Hyphen-Generator* (1976)

Courtesy Leeds Museums and Galleries (Leeds Art Gallery). Presented by the family of the artist, 2017



Performance of Annea Lockwood's *Piano Burning* (1968/2016), one of the events accompanying *A Lesson in Sculpture* with John Latham

Researchers visit from all over the world and are invited to develop new work through our Visiting Fellowship scheme. In this period we invited ten researchers to base themselves in our Research Library and Archive. We also funded four internships annually for students across MA programmes at UK universities, and through the Foundation's Grants programme we supported four Post-doctoral Fellowships, each for two years. We collaborated with three of our Post-doctoral Fellows and one of our Senior Research Fellows on Association of Art Historians conference sessions in 2016.

We hosted annual Academic Open Days, providing behind the scenes tours for the higher education community, ending with keynote lectures by Alison Wilding and Brian Catling. Our staff continued to represent the Foundation at external venues, speaking at national and international events. The Research programme presented six lectures highlighting individual sculptures from the Leeds Collections, giving audiences the opportunity to see artworks alongside speakers. In 2016 we held our inaugural Director's Christmas Lecture in the Henry Moore Lecture Theatre at Leeds Art Gallery.

Carol Bove works courtesy of the artist and Maccarone, New York and David Zwirner, New York / London. Carlo Scarpa works courtesy Museo delle Rarit  Carlo Scarpa - Castello di Monseice. Photo: Rik Vannevel

Photo: Jerry Hardman-Jones



Together with Leeds Museums and Galleries we manage the Leeds Sculpture Collections, a partnership that has built one of the strongest public collections of British sculpture in the world. In the past two years, over sixty works were acquired for the Sculpture Collections, and fourteen acquisitions, including several complete artists' archives, joined the Henry Moore Institute Archive of Sculptors' Papers through donation and purchase. The Archive is a vital part of our activities and we are committed to making its resources available to researchers. Two of our exhibitions highlighted new acquisitions into the Collections: in 2016 a large-scale, plaster relief panel by William Hamo Thornycroft that supplements the extensive Thornycroft material already held in the Archive was exhibited, and a display of photographs by Garth Evans relating to his 1969 British Steel Corporation Fellowship was staged in spring 2015.



Installation view of Aleksandra Domanović: *Votives*, showing *Calf Bearer* 2017

Courtesy the artist and Tanya Leighton Gallery, Berlin.  
Photo: Jerry Hardman-Jones

We also participated in *Art and the Public Sector*, a scheme that took sculpture from the Collections into local schools. Collections displays curated by the Institute continued in Leeds Art Gallery up to its closure in January 2016 to allow for major building repairs and restoration to the roof. During this period, loans out were the primary way in which the Collections were made available for public display, with loans to institutions such as Tate Britain, Fondazione Canova, The Japan Society and Turner Contemporary. Works by Henry Moore and Eric Gill were loaned to *Becoming Henry Moore* at Henry Moore Studios & Gardens, and Barbara Hepworth's *Dual Form* is on long-term loan to the University of Leeds.

Our publications ensure we reach audiences across the world. In this period we published five issues of our *Essays on Sculpture*, two exhibition catalogues and an artist's newspaper. Our Online Papers and Proceedings continue to make available new research, as well as texts originally published in pamphlet form and out-of-print issues of *Essays on Sculpture*. We continued our close collaboration with the National Life Stories *Artists' Lives* project, building an invaluable oral history resource.

The Institute's Research Library is at heart of everything we do. With its specialist focus on sculpture, the growing collection – including over 27,000 books, exhibition catalogues, journals, audio-visual items and artists' files (containing ephemeral material on British sculptors) – covers sculpture in the Western tradition from the earliest periods to the present day, with special focus on British sculpture post-1850. The Library continued to host inspiring displays – six in this period – designed to draw attention to the Library and Archive collections.



Installation view of Roy Ascott: *Form has Behaviour*, where two visitors play with the interactive sculpture *Plastic Transactions* 1971

Courtesy the artist. Photo: Jerry Hardman-Jones



Visitors interact with two of Franz West's *Adaptive* sculptures during *The Body Extended: Sculpture and Prosthetics*

Courtesy Franz West Private Collection, Vienna.  
© Archiv Franz West. Photo: Jerry Hardman-Jones



The Research Library at the Henry Moore Institute

Photo: Sarah Mason





Courtesy the estate of the artist.  
Photo: Jerry Hardman-Jones

Installation view of *A Lesson in Sculpture* with John Latham



## Grants

The Henry Moore Foundation supports the growth and development of sculpture through our Grants programme, and in the two years 2015–17 awarded over £1 million of funding towards a wide range of projects that furthered the appreciation of sculpture on a national and international scale.

As with previous years, new projects and commissions accounted for the largest portion of funding awarded, totalling almost £670,000.

With the assistance of a £20,000 grant, The Whitechapel Gallery presented an ambitious retrospective on the work of Scottish sculptor Eduardo Paolozzi (1924–2005), spanning nearly fifty years to bring together his most important sculptural, collage, print and textile works from international and private collections.

Artangel was awarded £7,500 towards presenting new works by American artist Robert Gober (b. 1954), as part of their unique project *Inside: Artists and Writers in Reading Prison*, which took the work of several contemporary artists including Gober, Felix Gonzalez-Torres (1957–96) and Steve McQueen (b. 1969) into the imposing environment of an original Victorian prison building.

£14,000 was given to The Hepworth Wakefield towards the exhibition *Alina Szapocznikow: Human Landscapes*, the first major retrospective of the Polish artist's work in the UK. An important yet overlooked artist, Szapocznikow's (1926–73) work incorporated drawings, photography and sculpture alongside her characteristic use of cast body parts.



Installation view of *Eduardo Paolozzi* at Whitechapel Gallery, 2017

© Trustees of the Paolozzi Foundation.  
Courtesy Whitechapel Gallery



Installation view of *Inside: Artists and Writers in Reading Prison*, showing Robert Gober *Untitled (Treasure Chest)* 2016

Photo: Marcus J. Leith



Alina Szapocznikow *Illuminated Woman* 1966–67

Private collection © ADAGP, Paris 2017.  
Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski / Galerie Loewenbruck, Paris.  
Photo: Fabrice Gousset





Courtesy the Estate of Rose Finn-Kelcey

Rose Finn-Kelcey *The Magpie's Box* 1977

Modern Art Oxford received a grant of £8,000 towards *Rose Finn-Kelcey: Life, Belief and Beyond*, the first posthumous exhibition of Finn-Kelcey's (1945–2014) work, which explored her fascination with power, performance, political commentary, and perceptions of the self, belief and spirituality.

£15,000 was given to support a major solo show of new sculptural work by Phyllida Barlow (b. 1944) at the 57th Venice Biennale. Barlow was selected by the British Council for her bold, ambitious approach to sculpture, and her enduring contribution to British art over the past four decades.



Courtesy the Estate of Rose Finn-Kelcey

Rose Finn-Kelcey *Power for the People* 1972



© British Council. Courtesy the artist and Hauser & Wirth. Photo: Ruth Clark

Phyllida Barlow, installation view of *folly* at the British Pavilion, 57th Venice Biennale, 2017



Installation view of *Helen Marten: Drunk Brown House* at the Serpentine Sackler Gallery, showing (left-right): *Air rights (Weatherology)* 2016; *Mythic milks* 2016

Courtesy of the artist, Sadie Coles HQ, London; Greene Naffai, New York; König Gallery, Berlin; and T293, Rome

The Foundation awarded £7,000 to The Serpentine Gallery towards *Helen Marten: Drunk Brown House*, an exhibition of new work by the London-based artist (b. 1985) who won both the Turner Prize and the inaugural Hepworth Prize for Sculpture in 2016. Marten revels in what she describes as the 'speed' of the materials she uses, making many of the elements that constitute her sculptures, from glass blowing to clay moulding. Her sculptures, with their strange meetings of construction materials and domestic objects, create tightly controlled moments of random disorder.





Courtesy Fundação Bienal de São Paulo.  
Photo: Leo Eloy

Heather Phillipson, installation view of *True to Size* 2015/16 at *Live Uncertainty*, the 32nd Bienal de São Paulo



Courtesy Fundação Bienal de São Paulo.  
Photo: Leo Eloy

Ruth Ewan, installation view of *Back to the Fields* 2015/16 at *Live Uncertainty*, the 32nd Bienal de São Paulo



Courtesy the artist, kurimanzutto, Esther Schipper, gb agency, and Martin Janda.  
Photo: Andy Keate

Roman Ondák, installation view of *The Source of Art is in the Life of a People*, at South London Gallery, 2016



© The Estate of David Smith/Licensed by VAGA, New York, NY.  
Photo: Jerry L. Thompson

David Smith: *The White Sculptures* at Storm King Art Center, showing (left-right): David Smith *Untitled* 1963 painted steel; *Primo Piano II* 1962 painted steel, stainless steel, bronze; *Primo Piano III* 1962 painted steel

British artists Heather Phillipson (b. 1978) and Ruth Ewan (b. 1980) were awarded £10,000 towards creating new sculptural, film and installation works for their participation in *Live Uncertainty (Incerteza Viva)*, the 32nd Bienal de São Paulo.

Storm King Art Center, a leading sculpture park located in New York State, was granted £10,000 towards the exhibition *David Smith: The White Sculptures*. The exhibition critically considered the use of the colour white in the work of American artist David Smith (1906–65), whose sculpture is widely considered to be an important link between surrealist, abstract expressionist, and post-modern styles.

£7,000 was given to South London Gallery to facilitate the production of a new body of work by Slovakian artist Roman Ondák (b. 1966), whose sculptural practice intersects with performance, participation, installation and everyday life.





Admiral Russell's Frame (English, c. 1690s)  
Carved and gilded lime wood with central mirror plate

The Grants programme also supports museums and galleries with active collections, and in 2015–17 allocated over £80,000 to ten organisations in support of the acquisition and conservation of sculpture, and also for cataloguing and display costs. One particular highlight was *Admiral Russell's Frame*, a highly sophisticated seventeenth century carving acquired by The Fitzwilliam Museum, University of Cambridge, with the assistance of a £11,125 grant.

Conferences, lectures and publications on the subject of sculpture can also benefit from the Grants programme. Over £60,000 was awarded to organisations in this category, including £1,000 to Tate Britain for their conference *The Workshop of John Gibson (1790–1866) and Anglo-Italian Sculpture*, and £1,500 to Poole Museum, Dorset towards their *Sea Music* lecture series on Anthony Caro.

The Foundation also continued its support of sculpture scholars by offering research and development grants, and post-doctoral research fellowships. Over £75,000 was awarded in the former category, enabling many academics the opportunity to travel and visit archives they would otherwise have been unable to access. This funding also supported organisations conducting extended research projects, such as DACS Foundation's *Art360* project, which received £30,000 over two years.

In addition to continuing funding research fellowships for Hilary Powell (ACME Studios), Simon Barker (British School at Rome), Jessica Barker (The Courtauld Institute of Art) and Kate Sloan (University of Edinburgh) in this period, we also awarded a new two-year post-doctoral research fellowship to Elisa Foster, based at the Henry Moore Institute, for her project *Painted Black: Inventing the Black Madonna in Pre-Modern Europe*.



# Publications

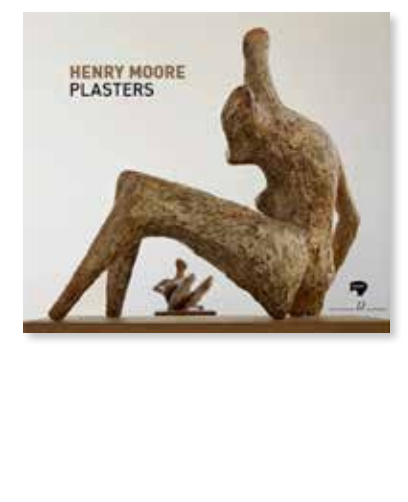
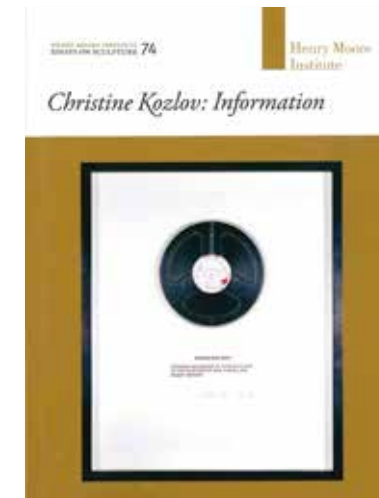
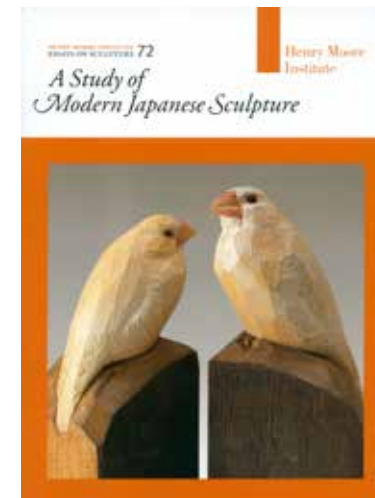
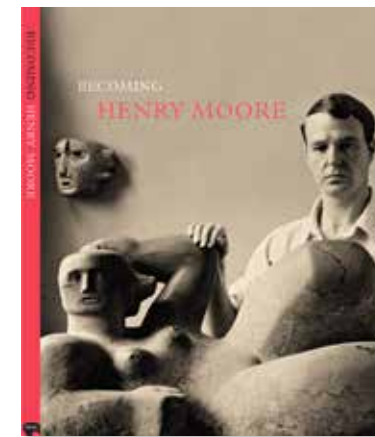
Since the period covered by this report coincided with the redevelopment of the Foundation's Hertfordshire site, publications activity was limited to the preparation of a catalogue to accompany the *Becoming Henry Moore* exhibition, featuring essays by Sebastiano Barassi, Tania Moore and Dr Jon Wood. The publication gives insights into Moore's formative years as a sculptor from secondary school to active service in the First World War, student life at Leeds College of Art and his subsequent move to the Royal College of Art – experiences that shaped his entry into the world of contemporary sculpture. Off site, the most significant publication on Moore during this period was the 2016 German language catalogue that accompanied *Henry Moore Plasters* at Skulpturenpark Waldfrieden.

In 2015–17 the Henry Moore Institute produced two catalogues to accompany major exhibitions. In *Paul Neagu: Palpable Sculpture*, Mel Gooding addresses Neagu's impact on sculpture in Britain; Ileana Pintilie traces the development of Neagu's performances into the pivotal 'Hyphen' sculptures of the mid-1970s; Magda Radu tackles Neagu's complex idea of 'anthropocosmos'; Jon Wood gives a thoughtful examination of the Generative Art Group; and Lisa Le Feuvre gives insight into the early stages of Neagu's artistic career.

*A Lesson in Sculpture with John Latham*, published to accompany the exhibition of the same name in March 2016, places Latham's work in relation to sixteen artists working across the twentieth and twenty-first centuries, with three essays addressing value, science and material transformations: key terms for Latham.

Alongside these, five new titles in the *Essays on Sculpture* series were published. Three of these reflect upon important exhibitions: *A Study of Modern Japanese Sculpture* (No. 72) offers an insight by Japanese and British scholars into this rarely studied topic in the Western world; *Christine Kozlov: Information* (No. 74) examines the work of the American conceptual artist Christine Kozlov; and *City Sculpture Projects 1972* (No. 76) delves into the complicated story of a public sculpture experiment that brought art into daily urban life.

Two of the *Essays on Sculpture* explored topics outside of our exhibition programme. *Active Archives* (No. 73) shows how archival material can be shaped to chart the development of experimental ideas or as a means to build a legacy, and highlights the continued importance of the Henry Moore Institute Archive of Sculptors' Papers. *The Virtues of Things* (No. 75) is dedicated to a 'sculptural' opera of the same name, and contains the full libretto followed by a conversation between its curators and art world professionals.





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Front cover: Moore in the grounds at Perry Green with the plaster for his monumental sculpture *Double Oval* 1966 (LH 560). Photo: John Hedgecoe

Inside front cover: Moore with his Rolleiflex camera in the White Studio, Perry Green, c.1968. Photo: Errol Jackson

Inside back cover: Henry Moore working on the plaster version of *Large Spindle Piece* 1968 (LH 593). Photo: Errol Jackson

Back cover: Henry Moore working on the plaster for *Seated Woman* 1958–59 (LH 440) in his studio at Perry Green. Photo: John Hedgecoe





