

REVIEW
2017-19

HENRY MOORE
FOUNDATION





CONTENTS

2-3	Chairman's Foreword
4-5	Director's Introduction
6-15	Henry Moore Studios & Gardens Collections and Exhibitions
16-27	Henry Moore Institute Exhibitions, Collections and Research
28-35	Henry Moore Archive and Digital Collections
36-43	Henry Moore Grants
44-47	Enterprise
48	Our Staff

Henry Moore Studios & Gardens

Dane Tree House
Perry Green
Much Hadham
Hertfordshire
SG10 6EE
T: + 44 (0)1279 843 333

Henry Moore Institute

The Headrow
Leeds
West Yorkshire
LS1 3AH
T: + 44 (0)113 246 7467

www.henry-moore.org

Trustees at 31 March 2019

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

Director

Godfrey Worsdale

CHAIRMAN'S FOREWORD

This Review considers the period 2017-19, two years in which political uncertainty and increasing challenges for arts funding have encouraged the Henry Moore Foundation to review its strategy and to reflect on the ways in which it delivers its charitable aims. The Trustees and the Executive have worked closely together to ensure our resources are being used to best effect and to achieve meaningful impact in line with our objectives: to care for the legacy of Henry Moore, and to enable the public appreciation of visual art and of sculpture in particular. We have identified a number of new ambitions and thought carefully about the sustainability and long-term future of the organisation.

Alongside this forward planning, there have been many highlights during the two years considered here. The summer of 2017 saw the success of *Becoming Henry Moore*, an exhibition that graced both our venues: Studios & Gardens in Perry Green, Hertfordshire, and then the Henry Moore Institute in Leeds, where it contributed to the continuing increase in visitor numbers. The following year, the Institute staged the critically acclaimed and long overdue exhibition of the work of American artist, Senga Nengudi. Her first in Europe, it then went on to tour to Edinburgh's Fruitmarket Gallery, whilst a beautiful exhibition of Moore's carvings, in wood and stone, was presented in Perry Green.

The Foundation's international activity has also continued at pace. Henry Moore's work has been the subject of exhibitions in Denmark, Germany, a three-city tour in Poland and, perhaps most ambitiously, a major exhibition in partnership with the Fonds Hélène & Édouard Leclerc pour la Culture in Landerneau, France, seen by 80,000 visitors. In addition, the Foundation has loaned enthusiastically to a number of group shows both at home and abroad.

Working with partner organisations has continued to bring many benefits, not least in Leeds, where our special relationship with Leeds Art Gallery has led to more significant additions

to the city's exceptional collections of sculpture and to the Archive of Sculptors' Papers. This has developed in parallel with the Institute's outstanding library, covering all aspects of the history and practice of sculpture, ensuring that the combined offer is recognised as one of the world's finest for the study of the subject. The Institute's research activities are also regularly delivered in partnership with many globally significant scholars and their host-universities. This period has also seen the Foundation play a central role in the evolution of the Yorkshire Sculpture International, a collaboration that unites a wide range of partners in the region to realise the country's first dedicated festival of international sculpture.

Other initiatives and ideas are now frequently developed with partner organisations, other foundations and charities, whose objectives overlap with ours. With the Henry Moore Collectors Circle, the Foundation has formed a new group to further develop our working relationship with those individuals who collect Moore's work and share our commitment to it. As ever, our closest partner is the artist's family. Henry Moore's daughter Mary and her children continue to be an invaluable support to the Foundation and its work. They are advocates, lenders and advisors to the Foundation, and this is very much valued.

I would like to end by thanking all the staff working for the Foundation, in Leeds, in Perry Green and around the world – they are a talented and committed group of professionals. I would also like to acknowledge the enormous contribution of my fellow Trustees, each of whom is endlessly generous with their time and their significant expertise. Whatever uncertainties preoccupy the wider world, the Henry Moore Foundation continues to evolve in ways which enhance its ability to make a positive and significant contribution to the field of sculpture.

Nigel Carrington

Chairman



Installation view of *Becoming Henry Moore* at the Henry Moore Institute. Photo: Jerry Hardman-Jones



DIRECTOR'S INTRODUCTION

This review looks at the work of the Henry Moore Foundation over the past 24 months. Our activities divide loosely into three parts; firstly, Henry Moore Studios & Gardens in Perry Green, where we look after Moore's former home and several of the artist's studios, as well as a significant collection of his works, a substantial archive, and the surrounding gardens and wider estate, all of which are open to the public for a large part of the year. Secondly, the Henry Moore Institute in Leeds, amongst the most significant centres for the study of sculpture anywhere in the world; and thirdly, the Foundation's Grants programme, through which we award institutions and individuals financial assistance to deliver projects that help the Foundation to fulfil its charitable objectives. During the years considered here, my team and I have increasingly worked to find a common purpose in these activities and to further unify the Foundation under a single identity.

In the following pages the range of our achievements during the past two years can be more fully understood, but by way of an introduction, I would like to note a number of initiatives that have been undertaken to help the Foundation prepare for the future. First amongst these is a redeveloped Five-Year Plan, setting out our ambitions through to 2023. Determined in close consultation with our Board of Trustees, the plan seeks to build on developments of recent years, not least the new Archive building and the new visitor centre in Perry Green. An ambition to improve our provision for learning at both venues has continued to emerge, as we seek to engage more fully with scholars at all levels, from school years to post-doctoral researchers. Accordingly, an Engagement Curator has now been appointed at the Henry Moore Institute.

Work has been significantly progressed on the online Catalogue Raisonné, now extending beyond 10,000 works, and creating exceptional access to Henry Moore's work and supporting academic research internationally. This combines well with the increasingly accessible archive of the artist's life and work at Perry Green, which now makes available, in a much more conducive research environment, a remarkable range of materials and information to visiting academics. Conversations have been begun with the higher education sector to ensure this resource is used to best effect.

This phase of activity also saw the introduction of the Henry Moore Collectors Circle and the Exceptional Award for Sculpture. The former is a group established to bring together those who are very closely committed to the work of Henry Moore, and who through collaboration can help the Foundation move forward. The latter is an award that marks the achievement, in the field of sculpture or its study, that has made an important contribution to the work with which the Henry Moore Foundation is concerned.

These new initiatives have been delivered alongside the ongoing programmes of activity in exhibition making, research, collections care and audience engagement that the Foundation is committed to delivering. My team has deployed great energy and our Trustees have given invaluable guidance – for both, I am most grateful.

Godfrey Worsdale

Director of the Henry Moore Foundation

HENRY MOORE
STUDIOS & GARDENS
COLLECTIONS AND
EXHIBITIONS



Henry Moore, *Large Reclining Figure*, 1983, fibreglass (LH 192b), situated by the river Élorn as part of the exhibition *Henry Moore at Fonds Hélène & Édouard Leclerc*. © Fonds Hélène & Édouard Leclerc, 2018. Photo: Nathalie Savale

HENRY MOORE STUDIOS & GARDENS COLLECTIONS AND EXHIBITIONS

The Henry Moore Collections and Exhibitions department has once again had a busy two years. Research on the artist has continued to be developed, published and communicated to the public through a number of exhibitions, loans, events and displays throughout Europe and at Henry Moore Studios & Gardens in Perry Green.



James Copper, Head Conservator at The Henry Moore Foundation, during his talk *Out of the Block: Tools and Techniques*, one of the events accompanying *Out of the Block: Henry Moore Carvings*. Photo: Martin Davis

EXHIBITIONS AND EVENTS AT PERRY GREEN

Our 2017 visitor season in Perry Green was dominated by the exhibition *Becoming Henry Moore*, which was shown here between 14 April–22 October before travelling to the Institute in Leeds from 30 November 2017–18 February 2018. Planned to coincide with the fortieth anniversary of the Foundation and examine the artistic beginnings of our founder, the show received much critical acclaim in the national press. Across the two venues it was seen by approximately 50,000 visitors, with a new publication produced to document the myriad influences on the early stages of Moore's career. A broad spectrum of events was organised, including a two-day symposium in collaboration with the Paul Mellon Centre. This began with a keynote lecture in London by artist Tony Cragg, followed by a day of papers from international scholars in Perry Green.

A series of evening talks held throughout 2017 entitled 'Life in Perry Green' offered visitors a chance to hear from those people who worked or lived with Moore. The first of these was given by portrait photographer Gemma Levine, followed by David Mitchinson (long-time assistant to Moore and former Head of Collections and Exhibitions) and culminating with a packed crowd to hear from Mary Moore, daughter of the celebrated sculptor.

For the 2018 season, we opened *Out of the Block: Henry Moore Carvings* (30 March–28 October 2018). Showcasing riches from our collection, the exhibition charted the evolution of Moore's sculpture in wood and stone, including major works alongside related archival material and films. A series of drop-in monthly talks given by staff across the team proved very popular. The show received 19,439 visitors including many school groups.

To augment the 2018 season we programmed a series of artists' talks. These were given by Andy Holden, Stanley Jones and Auberon Hedgecoe, and Tacita Dean – who had earlier in the year made a work based on Moore's flints, which was premiered at her groundbreaking trio of exhibitions held at the National Gallery, National Portrait Gallery and Royal Academy.

As ever, our exhibition and events programme was complemented by an extensive display of sculpture in the grounds along with the opening of the studios and Hoglands. Conservation of our collections continued and as part of an ongoing programme to assess, catalogue and re-present our studios, the plastic studio was repaired and the etching studio received a deep clean, full inventory and will be newly presented for the 2019 season.

Also in Perry Green the Review Panel service continued to be inundated with enquires, which numbered over 500 between April

2017 and March 2019. Thirty-seven works were assessed by the Panel with thirteen new works added to the Henry Moore *Catalogue Raisonné*, one of which was *Ideas for Sculpture: Mother and Child and Reclining Figures c.1929 (HMF 745a)*, the drawing discovered in the Gurlitt hoard, which featured on the BBC's *Fake or Fortune?* programme.



The opening of *Becoming Henry Moore* at Henry Moore Studios & Gardens. Photo: Sarah Mercer



Installation view of *Out of the Block: Henry Moore Carvings* at Henry Moore Studios & Gardens. Photo: Jonty Wilde

NATIONAL LOANS AND EXHIBITIONS

Elsewhere in the UK the Foundation worked with partners on a number of exhibitions and loans. In Cambridge the annual loan of *Locking Piece* in fibreglass to Homerton College was agreed, while the Fitzwilliam Museum exhibition *Degas: A Passion for Perfection* opened on 3 October 2017–14 January 2018 and featured four drawings from the Foundation.

Indomitable Spirit: Henry Moore, Draped Seated Woman 1957–58 was held at One Canada Square, Canary Wharf from 12 February–6 April 2018 to mark the return of Moore's large bronze to East London. The Foundation lent the 1956 plaster working model for the sculpture and archival material to this focused display.

From the Land: Henry Moore, Ewen Henderson & Other Artists was presented at The Collection, Lincoln, from 10 February–7 May 2018. This exhibition took the 800th anniversary of the Charter of the Forest, which provided the right to common access to the Royal Forests, as a starting point to present artworks and artefacts produced from the landscape. The Foundation lent fourteen sculptures, seven works on paper and two of Moore's found objects.

Staged to coincide with the anniversary of the signing of the Armistice, Lichfield Cathedral devised the exhibition *Consequence of War* (16 April–24 June 2018). The Foundation lent two sculptures, gave a lecture and also hosted the patrons of Lichfield Cathedral in Perry Green.

In June, we supported *Which Way North* at the Great North Museum: Hancock (22 June–9 September 2018), one of a number of exhibitions and events forming *The Great Exhibition of the North 2018*, through the loan of Moore's *Moon Head* 1964. In the same month The Hepworth Wakefield opened *Lee Miller and Surrealism in Britain* (23 June–7 October 2018), to which we lent two of

Moore's stringed sculptures of 1939. The show then toured to Fundació Joan Miró, Barcelona, 25 October 2018–20 January 2019.

In September the Foundation lent Moore's *Homage to El Greco* c.1921 to the Herbert Art Gallery & Museum, Coventry, for their exhibition *Journeys with 'The Waste Land'* (15 September–18 November 2018) exploring the contemporary significance of T.S. Eliot's seminal 1921 poem, organised in collaboration with the University of Warwick. We also lent a painting once owned by Moore, Eduard Vuillard's *Le Salon* c.1910, to The Lightbox, Woking, for *French Impressionism and Post Impressionism: Art of the Everyday* (29 September 2018–13 January 2019).

In 2019, marking the re-launch of MK Gallery in Milton Keynes, the exhibition *The Lie of the Land* (1 February–30 June 2019) opened with over a hundred loans from major national museums and private collections including the Foundation's plaster *Working Model for Reclining Figure: Festival* – emblematic of Moore's role as a civic sculptor engaged with the democratisation of art and urban regeneration.

Our major UK exhibition partnership to have opened so far in 2019 is *Henry Moore: The Helmet Heads* at the Wallace Collection, London (6 March–23 June 2019). This is the first exhibition to explore Moore's fascination with armour, and reveals those objects in the Wallace Collection which directly inspired the creation of the Helmet Heads. The exhibition comprises over sixty drawings, maquettes and sculptures in plaster, lead and bronze, juxtaposed with Renaissance armour. Curated by Hannah Higham and the Wallace's Tobias Capwell, it is the first major exhibition to be shown in the new galleries at Hertford House. It is accompanied by an attractive and scholarly catalogue and extensive series of events.



Henry Moore, *The Helmet*, 1939–40, bronze (LH 212). Photo: Nigel Moore

INTERNATIONAL LOANS AND EXHIBITIONS

2017–19 also saw a number of exhibitions and projects staged further afield. At the Kunstmuseet i Tønder, Denmark, from 30 April–3 December 2017, we presented *Henry Moore: At the Border to the North*, an exhibition exploring Moore's affinities with the Nordic art tradition. The exhibition featured a selection of over eighty drawings, sculptures and textiles from the Foundation's collections shown alongside the work of artists such as Vilhelm Hammershøi, Asger Jorn, Erik Thomsen, Per Kirkeby, Svend Wiig Hansen, Per Inge Bjørloe and Ian McKeever. A beautiful catalogue was produced with contributions from Sebastiano Barassi and Hannah Higham and the museum reported record numbers of visitors.

At exactly the same time, across the border in nearby Seebüll, Germany, just a few miles from Tønder, we presented

Emil Nolde Meets Henry Moore at the Emil und Ada Nolde Stiftung. The home of Ada and Emil Nolde, with its beautiful gardens, is a perfect counterpart to the Henry Moore Studios & Gardens in Perry Green. The display of four bronzes in the grounds marked the first time the work of another artist was shown at Nolde's former home. The three-way collaboration between the Foundation, Tønder and Seebüll was a notable international partnership. A new catalogue also accompanied the exhibition in Seebüll, with extensive illustrations and new research into both artists.

Also in Germany, at the Landes-Stiftung Arp Museum Bahnhof in Rolandseck, from 28 May 2017–7 January 2018, *Henry Moore: Vision, Creation, Obsession* was presented. This exhibition comprised an extensive range of sculpture, works on paper and studio



Installation view of *Henry Moore: at the border to the North*, Kunstmuseet i Tønder. Photo: Torben Eskerod



Henry Moore, *Large Reclining Figure*, 1983, fibreglass (LH 192b) during installation in front of the Arp Museum, Bahnhof Rolandseck for the exhibition *Henry Moore: Vision, Creation, Obsession*. Photo: Henry Moore Archive

material including monumental bronzes shown outdoors. Specific displays considered a Moore-Arp dialogue, the story of the commission and reception of *Large Two Forms* at the Bundeskanzleramt in Bonn, and Moore in dialogue with the Old Masters in the Rau Collection for UNICEF on long-loan to the Museum. Catalogues in German and English were produced and the show was seen by over 75,000 visitors, making it the most successful exhibition in the Museum's history.

2018–19 saw the return of Henry Moore to Poland for the first time since 1995, also marking sixty years since the seminal exhibition of Moore's work there in 1959. *The Power of Nature: Henry Moore in Poland* began its tour at the National Centre for Polish Sculpture in Orońsko, from 21 April–9 September 2018, before travelling to The Four Domes Pavilion, Museum of Contemporary Art, a branch of the National Museum in Wrocław (29 September 2018–20 January 2019), and finally opened at the National Museums of Kraków (21 February–30 June 2019), where it was shown across four

sites in the city. The exhibition featured twenty-three sculptures from the Foundation's collection, showcasing a cross-section of Moore's most iconic themes in a variety of scales. Alongside the scholarly catalogue which accompanies the exhibition, an international conference exploring sculpture parks and public commissioning took place in October 2018 in Orońsko and Wrocław.



The opening of *Henry Moore: The Power of Nature* at the National Museum in Krakow, 25 February 2019, with *Reclining Figure: Umbilicus*, 1984, bronze (LH 907). Photo: Bartoz Cygan, photographic studio MNK



Visitors in front of Henry Moore's *Reclining Mother and Child*, 1974-76, bronze (LH 649) at a family workshop during *The Power of Nature: Henry Moore in Poland* at The Four Domes Pavilion, National Museums in Wrocław.
Photo: Otwarty Zakład Artystyczny



Henry Moore, *Two Piece Reclining Figure Cut*, 1979-81, bronze (LH 758), situated outside Les Ateliers des Capucins à Brest as part of the exhibition *Henry Moore at Fonds Hélène & Édouard Leclerc*. © Fonds Hélène & Édouard Leclerc, 2018. Photo: Nathalie Savale

In Spain, we lent one sculpture to Barcelona's Fundació Joan Miró from 26 October 2017 -21 January 2018 for their exhibition *Sumer and the Modernist Paradigm*. We were also welcomed back to France in 2018 for the first major exhibition on Henry Moore outside of Paris since 2002. The Fonds Hélène & Édouard Leclerc pour la Culture in Landerneau staged *Henry Moore* (10 June-4 November 2018), an extensive retrospective charting Moore's career through a selection of over 150 sculptures, drawings, prints and maquettes, as well as a group of monumental sculptures shown outdoors. Once again, a beautiful catalogue was produced with contributions from the three curators: Sebastiano Barassi, Christian Alandete of the Fondation Giacometti and Jean-Louis Prat, as well as other writers. The exhibition was seen by over 80,000 visitors and received extensive national and international media coverage.



Installation view of *Henry Moore at Fonds Hélène & Édouard Leclerc*. © Fonds Hélène & Édouard Leclerc, 2018. Photo: Nathalie Savale

HENRY MOORE INSTITUTE
EXHIBITIONS, COLLECTIONS
AND RESEARCH



To mark the closing of the exhibition *Senga Nengudi*, performance artists Enam Gbewonyo and Carmen Okome deliver the performance piece *agbegbɔgbɔ*, with Nii Kwartey Owoo, Director of Miishe African Music and Dance, Leeds. Photo: Jerry Hardman-Jones

HENRY MOORE INSTITUTE EXHIBITIONS, COLLECTIONS AND RESEARCH

Based in Leeds, the Henry Moore Institute operates as both a venue for exhibiting sculpture and as a world class research centre. Between April 2017 and March 2018 we presented thirteen exhibitions, along with a diverse events programme including international conferences, academic lectures, dance, performance and lively gallery discussions.



Installation view of *Becoming Henry Moore*.
Photo: Jerry Hardman-Jones



Installation view of *David Dye: Devices*. Courtesy the Estate of David Dye and Leeds Museums and Galleries (Leeds Art Gallery and Henry Moore Institute Archive). Photo: Jerry Hardman-Jones

EXHIBITIONS AND COLLECTIONS

The Henry Moore Foundation turned forty in 2017, and to celebrate we looked back on the early years of our founder's career. Presented first at Henry Moore Studios & Gardens before travelling to Leeds, *Becoming Henry Moore* charted the artist's creative trajectory from 1914 to 1930. Starting with experimental pieces from Moore's student days, shown in dialogue with sculptures by artists who inspired or worked alongside him, the exhibition also included examples of African, Aztec and Cycladic art from The British Museum, key influences on Moore as a young artist.

We celebrated the partnership between the Henry Moore Institute and Leeds Art Gallery, which has built one of the strongest collections of public sculpture in the world, by collaboratively curating a new exhibition across both venues. *The Sculpture Collections* showcased works from the eighteenth century to the present day across fourteen exhibition spaces, with individual displays considering the dualities of sculpture, the materiality of stone, and presenting sculpture in dialogue with painting, drawing, design, architecture and photography.

The Institute has a rich history of bringing the work of important but under-represented artists to UK audiences for the first time. *Jiro Takamatsu: The Temperature of Sculpture*, the first institutional solo exhibition of Takamatsu outside his home country, presented over seventy works that captured the artist's fascination with perspective, shadows and performance. Many of these sculptures had never previously left Japan. Working closely with the artist's estate enabled new partnerships with major Japanese museums and scholars to develop, building on the Institute's existing legacy of exchange between the UK and Japan.

Similarly, *Senga Nengudi* brought the American artist's trailblazing work to the Institute in her first solo museum exhibition



Installation view of *The Sculpture Collections* at the Henry Moore Institute. Courtesy Leeds Museums and Galleries (Leeds Art Gallery). Photo: Jerry Hardman-Jones



The opening of *Jiro Takamatsu: The Temperature of Sculpture*. © The Estate of Jiro Takamatsu. Courtesy Yumiko Chiba Associates. Photo: David Cotton

outside the United States. The most expansive overview of her practice to date, the exhibition asserted Nengudi's vital position within a generation of artists who redefined both the possibilities of sculpture and representations of race and gender.

In the final major exhibition covered in this Review, artist Renee So's recurring cast of playful, cartoon-like and seemingly drunken characters populated our galleries for *Renee So: Bellarmine and Bootlegs*. With an enthusiasm for theatre costume, cartoons, advertising design and popular souvenirs, and drawing on Assyrian and Classical sculpture, So presented a unique take on portraiture. These points of reference combined into heavily stylised, magical and mythical images in both her sculptures and what the artist describes as 'knitted paintings'. A display of ceramic Bellarmine jugs featuring the face of a bearded man, one of So's most significant influences, accompanied the exhibition in Gallery 4.

After undergoing essential refurbishment work, the Sculpture Study Galleries in Leeds Art Gallery reopened in October 2017 with the exhibition *David Dye: Devices*. The artist's dynamic early work, which shows how his interests in sculpture developed into photography and film, is revealed through his archive, which Dye generously bequeathed to the Leeds Collections. Two of his notebooks were digitised as part of the exhibition and made available to view online as interactive virtual books on *Turning the Pages*.

Other highlights from these galleries include *Lucia Nogueira*, which displayed the Brazilian-born artist's fragile yet menacing floor-based installation *Black* alongside delicate ink and watercolour drawings; and *Phyllida Barlow: Sculpture and Drawings from the Leeds Collection*, which presented two newly acquired sculptures alongside works on paper.



The opening of *Renee So: Bellarmine and Bootlegs*. Photo: David Cotton



Installation view of *Senga Nengudi*, showing *Bulemia*, 1990/2018, newspaper and gold spray-paint. Courtesy the artist, Lévy Gorvy, New York/London and Thomas Erben Gallery, New York. Photo: John McKenzie

Barlow's *HOLD* and *untitled: venicecolumns*; 2016–2017 were acquired through a new special partnership formed between The Contemporary Art Society and The Henry Moore Foundation, generously supported by Cathy Wills, to donate contemporary sculpture to museums in the UK. The initial four-year scheme will support Yorkshire as the UK centre of sculpture, with The Hepworth Wakefield and Leeds Art Gallery receiving a major work by a living artist each year.



Lucia Nogueira, *Black*, 2014, broken chandelier, spotlight, on display as part of *Lucia Nogueira*. Courtesy the estate of the artist and Leeds Museums and Galleries (Leeds Art Gallery). Photo: Jerry Hardman-Jones



Phyllida Barlow, *untitled: venicecolumns*; 2016–2017, 2016–17, on display as part of *Phyllida Barlow: Sculpture and Drawings from the Leeds Collection*. Photo: David Cotton

Our focused displays in Gallery 4 continued to highlight works from the Leeds Sculpture Collections, which the Institute manages together with Leeds Museums and Galleries. *Ghisha Koenig: Machines Restrict Their Movement* gave an intimate view on working-class life in post-war Britain, bringing together drawings and sculptures of industrial labour Koenig made between 1951 and 1985. *Mary Gillick: Her Art in Your Pocket* presented plaster models,

drawings and photographs showing Gillick's working processes as she sculpted Queen Elizabeth II's portrait for British and Commonwealth coinage. Two sculptures on display, *Adam* and *Eve*, were new acquisitions to the Leeds Collections.

A Frieze for Leeds: Imagining a Sculptural Façade for Leeds Art Gallery in 1968 examined an unrealised project to revive the entrance to Leeds Art



Ghisha Koenig, *Calendar Shop I*, 1970, bronze. Courtesy Leeds Museums and Galleries (Leeds Art Gallery)



Installation view of *Mary Gillick: Her Art in your Pocket*. Courtesy the Estate of Ernest and Mary Gillick and Leeds Museums & Galleries (Leeds Art Gallery). Photo: David Cotton

Gallery, where artists Neville Boden, Hubert Dalwood and Austin Wright presented designs to invigorate the forty-metre façade. Displayed here together again for the first time in fifty years, these drawings and models provided an intriguing set of imagined possibilities.

Showing a major work to have entered the Leeds Collections in 2018, *Sculpture by Another Name: Tony Carter's 'By Bread Only' (1978–79)* 'rediscovered' an important piece of 1980s New British Sculpture – though widely known as an image through photography and art criticism, this exhibition breathed new life into the work by presenting it as sculpture once again.

Four sculptures that had been exhibited at the Institute in 2016 as part of *City Sculpture Projects 1972* were acquired in 2017–19. These included the original 1971 maquette for Bernard Schottlander's *Red*, as well as models of Garth Evans' *Cardiff Sculpture*, Peter Hide's *Compressed Pillar*, and L. Brower Hatcher's *Cambridge*, all of which were remade especially for the exhibition.



Installation view of *Sculpture by Another Name: Tony Carter's 'By Bread Only' (1978–79)*. Courtesy Leeds Museums & Galleries (Leeds Art Gallery). Photo: David Cotton



Austin Wright, *Relief Model of the Façade of Leeds City Art Gallery*, 1967, on display as part of *A Frieze for Leeds: Imagining a Sculptural Façade for Leeds Art Gallery in 1968*. Courtesy Leeds Museums and Galleries (Leeds Art Gallery). Photo: Jerry Hardman-Jones



John Latham, *Firenze*, 1957, polystyrene foam, books, plastic tubes, metal pipes. Image courtesy Lisson Gallery and Leeds Museums and Galleries (Leeds Art Gallery). © The John Latham Foundation

Other important acquisitions to the Leeds Collections in this period include thirty-two pen and ink drawings by Paul Neagu, John Latham's book sculpture *Firenze*, and Anne Hardy's *Falling and Walking*, an immersive sculptural installation that was displayed in Leeds Art Gallery alongside *The Sculpture Collections*. Works by Kenneth Armitage, Roy Ascott, Alfred Drury, Eric Gill, Ronald Moody, Glen Onwin, Martin Rogers, David Thompson and Neal White also entered the Sculpture Collections.

The Archive of Sculptors' Papers, also managed in partnership between the Institute and Leeds Museums and Galleries, acquired new material relating to Tony Carter, Dominic Hopkinson, Margaret Organ, Peter Peri, Martin Rogers, and Charles Wheeler, as well as a rare portfolio of forty-six photographs and several drawings of J.W. Singer & Sons foundry, Frome, dating to the mid-twentieth century.



Photo of J.W. Singer & Sons foundry, mid-twentieth century. Courtesy Leeds Museums and Galleries (Henry Moore Institute Archive)

RESEARCH PROGRAMME

Since its establishment the Henry Moore Institute's Research Programme has supported research into sculpture by academics, artists and curators. Our Visiting Research Fellowship Programme enables up to six Fellows annually to spend between four and six weeks with us at the Institute, using our resources to further their research within a supportive and scholarly environment. We receive applications from all over the globe and the Fellowships have enabled the development of some truly wonderful research projects.

We also support new research into sculpture through numerous [collaborative projects](#). During the period of this *Review*, we have been an integral part of the Arts Council/independent scholars' *Women in Sculpture* AHRC network as well as Art UK's *The Sculpture Project*, which is concerned with documenting and digitising the nation's sculptures in both collections and public spaces.

We continued our longstanding support of *Artists' Lives*, the oral history project run by National Life Stories at the British Library. Henry Moore Institute interviewers made recordings with Phyllida Barlow, Shirley Cameron and Garth Evans, and the Institute continues to be represented on the *Artists' Lives* Advisory Committee. We recently registered our support for the University of Birmingham's *Public Sculpture* AHRC project and we are a partner organisation with the White Rose College of the Arts and Humanities' Collaborative Doctoral Award partnership programme.

The most visible element of our research interests is the Institute's events programme, which has produced over sixty public events of rich and varied content over the past two years.

In September 2017, we collaborated with the curatorial team at Skulptur Projekte Münster on their conference, [Nothing Permanent](#). Recurring every ten years since 1977,

Skulptur Projekte invites international artists to investigate the relationship between art, public space and the urban environment; in this iteration we discussed the challenges of permanence and public art. In the same month we organised a Doctoral Symposium in collaboration with the University of Huddersfield, [Mapping the Henry Moore Studio at Dean Clough](#), which explored the decade-long programme of residencies and exhibitions run by The Henry Moore Studio at Dean Clough, Halifax, in the late eighties and early nineties.

In 2017 we invited several prominent Japanese scholars to the Institute for lectures and discussions around the exhibition *Jiro Takamatsu: The Temperature of Sculpture*, and in the first quarter of 2018 the opening of *Becoming Henry Moore* presented the opportunity not only for lectures demonstrating new academic research on Moore, but also a commissioned performance of Moore's early, only, stage play – [Narayāna and Bhataryān](#), which was held in the gallery space and followed on from a discursive seminar which sought to contextualise this unusual work. Alongside *Senga Nengudi*, events have included live dance, a gallery discussion and a wonderful contextualisation of Nengudi's practice from art historian Professor [Griselda Pollock](#).

We continued highlighting objects from the Leeds Sculpture Collections with focused lectures on Peter Blake's [Girl in a Window](#), 1962; Paul Nash's [Forest](#), 1937; Richard Long's [Pot](#), 1965–66; Siegfried Charoux's [maquette for The Neighbours](#), 1957–59; and Bruce McLean's [Half Hour Stand and Walk About Piece](#), 1969. We also partnered with The Hyde Park Picture House to show numerous films that complemented our exhibition programme.

In January 2018 we collaborated with Leeds Art Gallery, ARTISTS ROOMS (National Galleries of Scotland and Tate) and the University of Edinburgh on the conference [Joseph Beuys and Europe: Crossing Borders, Bridging Histories](#).



Henry Moore, *Narayāna and Bhataryān* Programme Cover, c. 1919, linocut (CGM X2). Photo: Michael Phipps, courtesy of the Henry Moore Archive

A special issue of *Tate Papers* publishing the conference papers is forthcoming. Dr Elisa Foster came to the end of her two year Post-doctoral Fellowship at the Institute in March 2018, which was marked by her convening the two-day international conference, *New Directions in the Study of Medieval Sculpture*.

Two more international conferences were held in the summer of 2018. The legacy of a thirty-year funding scheme that enabled artists to work alongside academics was examined in *The Gregory Fellowships*, in collaboration with the Stanley & Audrey Burton Gallery and the University of Leeds, where the fellowships ran between 1950 and 1980. *Rock, Pebble, Quarry: The Sculptural Lives of Stone*, a day of presentations from writers, art historians,

curators, artists and poets, took in a diverse range of topics including materiality, geology and poetry.

2018 also saw the Research and Library teams working together to 'activate' the Research Library through three events which were held within the Library reading rooms. New York-based artist Tyler Coburn presented an 'expanded talk' using archival materials sourced from Garth Evans' archive; while artists Neil Gall and Jenny West discussed the commonalities and divergences within their respective practices, bringing examples of their work into the Library. In the third event, art historian Stephen Bann and independent book dealer and curator William Allen used examples from the Library's Special Collections to discuss books as material objects and vehicles of communication.

The displays in our Research Library illustrate and highlight the breadth and depth of the collections available to view at the Institute. Subjects are wide-ranging, and in this period included: *Li Yuan-chia and the Books of the LYC Museum and Art Gallery*; *Sculpture in the Time of Cholera: William Calder Marshall in Rome 1836–8*; *Richard Cockle Lucas: The Book Monument and the Art of Self-Memory* and *First: A Magazine by Sculpture Students 1960–61*.

Extending outwards from the Library, downstairs and into Reception, *Neil Gall: The Studio: Cover Versions* presented seventy of Gall's collage works in a blurring of exhibition and Library spaces. Made by cutting into copies of *The Studio* magazine, manipulating their images and typographies, Gall then adds his own over-drawings to create 'cover versions'. Original copies of *The Studio*, including many that Gall used, were available to view in the Research Library at the same time. Three of the collages have since been acquired for the Leeds Collections.



Installation view of Neil Gall: *The Studio: Cover Versions*. Photo: David Cotton

HENRY MOORE ARCHIVE AND DIGITAL COLLECTIONS



HENRY MOORE ARCHIVE

The new Henry Moore Archive officially opened its doors to the public on 3 April 2018, providing access to our holdings of almost three-quarters of a million items. Elmwood house, a former residential property, was re-designed by Hugh Broughton Architects as part of the 2015-17 Masterplan. This spacious modern building now provides ample space for our current collections, including publications, correspondence, images, [film and audio recordings](#), whilst allowing for expansion.

The Henry Moore Archive building now benefits from light and airy offices and project spaces, as well as climate-controlled areas and a reading room. Within these spaces, the archive team respond to research and image enquiries, digitise the collections, undertake conservation projects and assist visitors with their research.

Now, our new reading room provides a flexible and immersive space for researchers to study archive material, lined with shelves reflecting the contents of the bibliographic archive: exhibition publications, catalogues raisonnés and monographs. Furthermore, multiple reference books on Moore's contemporaries and influences, on museums and institutions that collect or exhibit his work, and a large general reference section can be found here.

The opening of the Archive to researchers has already solicited many visits from curators, academics and other scholars. In our first year, the Archive has been in contact with eighty-eight researchers, thirty-nine of whom visited us to use the reading room. The global reach of the Archive has also been evident, with enquiries hailing from across Europe, the USA and India. Many of these expressed an interest in Moore's relationship with [photography](#), a particular research trend we have noticed over the past year. The reach and accessibility of the Archive has been extended immeasurably by the digitisation



Letters and documents from the Archive being examined in the reading room



The new Henry Moore Archive. Photo: Charlotte Bullions

of many of our records and their assimilation within the (artwork) collections database. Bibliographic records are now available on our website through the [online catalogue](#). This integrated catalogue is of enormous benefit to those working on Henry Moore projects and is the first port of call for researchers. Through this newly developed system, they are able to identify and request material from the Archive in advance of their visit. This allows us to ensure that sensitive items needing to be brought out of the stores are given time to acclimatise ahead of viewing.

The Archive team has also worked with researchers from the Institute's Visiting Research Fellowship Programme. This programme, which provides grants to artists, academics and curators working on historic and contemporary sculpture, and encourages them to work in both Leeds and Hertfordshire, has been a particularly exciting opportunity for us to work closely with colleagues at the Institute's Sculpture Research Library.



Cleaning books before their rehousing in the new Henry Moore Archive



Collection of Henry Moore press cuttings held in the Archive

filmed examining pieces of archive evidence in our reading room. The team also assist with research for exhibitions, and supply and license images for publications, displays and publicity material. Furthermore, we supply additional training and material for volunteer guides and summer staff working at the Studios & Gardens. We also provide images and advice for the Foundation's seasonal publications and new merchandise, as well as for children's workshops and other activities.

In spring 2018, the archive team were pleased to highlight some of the riches of our collection in the exhibition *Out of the Block: Henry Moore Carvings* in which we displayed a selection of photographs, film and other materials. Our introductory room provided the biographical context to the sculptures shown in adjacent rooms – often showing the works in production. We were able to screen an edited selection of film footage taken from the recently re-digitised Standard 8mm cinefilm from the Frank and John Farnham Archive Collection, originally acquired by the Foundation in the 1990s. There are over 14 hours of footage currently being restored, reel by reel, so that it can be accessed by researchers, used to accompany further exhibitions, or potentially feature in future film or television productions.



Archival material beginning to arrive in the new reading room, ready to be transferred to the Archive stores

Indeed, the Archive plays a central role in many of the Foundation's activities. Our team works closely with colleagues on digital projects: research for the online *Catalogue Raisonné* and content for the Foundation's website. The Archive is a valuable asset in the ongoing work of the Review Panel, which assesses potential new additions to the *Catalogue Raisonné*. A notable recent example was profiled in an episode of the BBC's *Fake or Fortune?* programme – Philip Mould was



Nina Zimmer, Director of the Kunstmuseum Bern, holding a sketch by Henry Moore on the BBC program *Fake or Fortune?* with Philip Mould and Fiona Bruce. © BBC Studios. Photo: David Oester, Kunstmuseum Bern press photographer



Henry Moore, *Ideas for Sculpture: Mother and Child and Reclining Figures*, c.1929, drawing (HMF 745a). Photo: Kunstmuseum Bern



Still from a film about the Henry Moore Archive and sculpture in the landscape, in the words of Henry Moore

DIGITAL COLLECTIONS

December 2018 marked a milestone in the Foundation's commitment to digitising the Henry Moore *Catalogue Raisonné* with the online publication of the 10,000th artwork. As the first compilation of Moore's complete works since the last printed volume in 2003, this significant online resource has, and will continue to become, accessible to an even broader audience. Capitalising on the versatility of digital technology, the online catalogue is dynamic and allows regular updates to ensure the most current information about the artist's work is available. As part of this ambitious project, the development of the website now highlights the Foundation's *collection* of over 1,100 sculptures and 4,300 drawings, as well as numerous tapestries, textile and graphic works across four decades of Moore's work.

Over the past two years, we have started to reassess our image archive of the Foundation's collection, culminating in a programme of new digital photography to enrich our online catalogue. The use of studio lighting and more up-to-date equipment has allowed us to capture images of artworks at a greater variety of angles and at much higher resolution, and the ease with which new images can be included online enables continual updates to take place. This process is greatly beneficial not only to the wider work of the Foundation but also to users online who are able to view works by Moore in more detail.



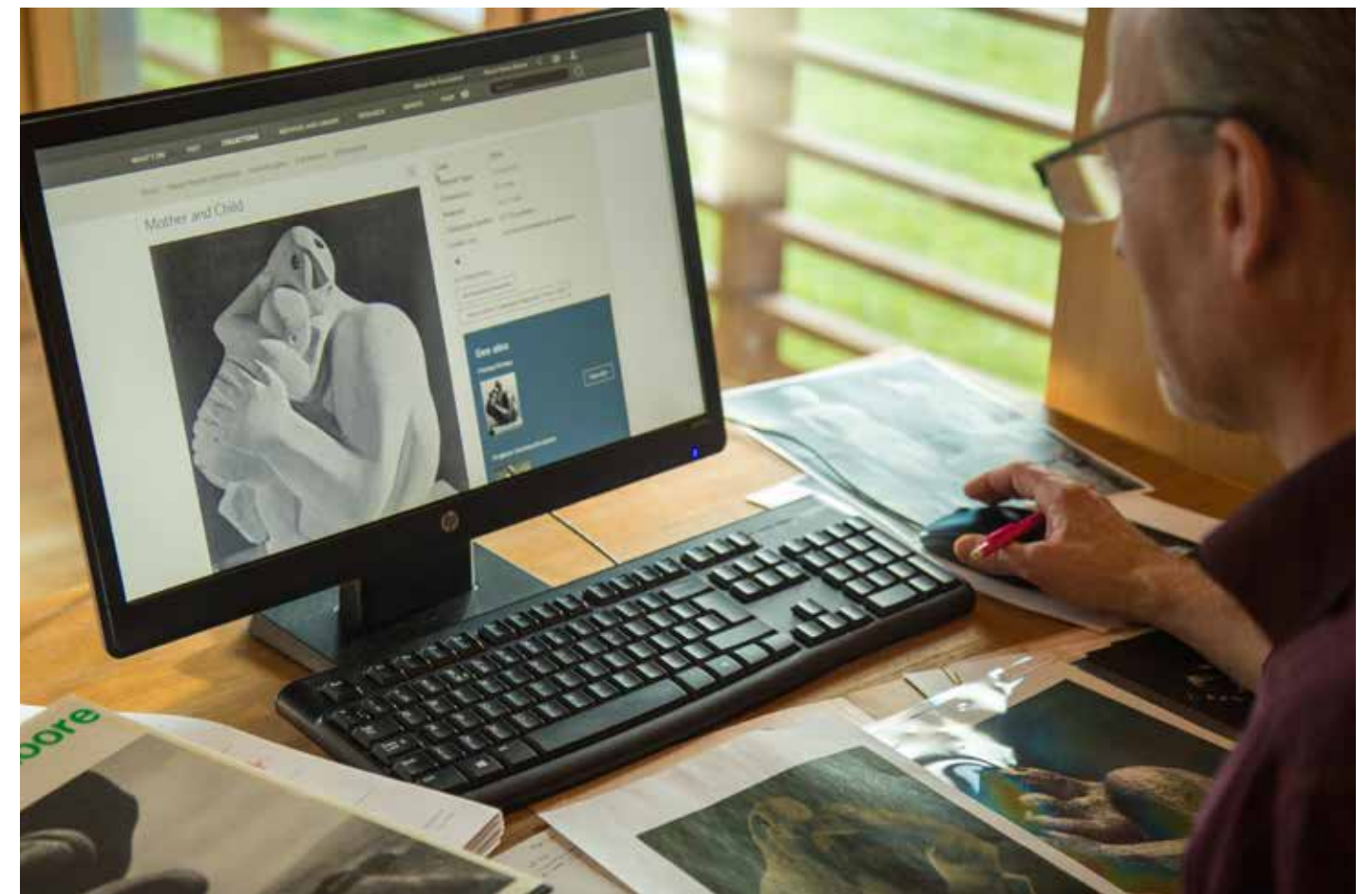
Volunteer Archive Assistants working to digitise photographs of Moore's sculpture

The publication of our collection online coincided with research for the 2017 *Becoming Henry Moore* exhibition, and the beginning of the next phase of our digitisation project – to publish all of Moore's artistic output online as the digital *Catalogue Raisonné*. The publication of the *first instalment (1914–1929)* in 2017 presented an opportunity to include works in terracotta and plaster that have long been lost or destroyed, and are only known through photographs. Many early works have been added, including Moore's first linocut (*a bookplate from c.1914*) and the *Scott Society Plaque* that Moore carved at Castleford School aged about eighteen, through to the terracotta *Seated Figure* of 1929.

2018 and early 2019 saw the addition of a further three instalments, covering sculptures, drawings and tapestries produced from 1930 to 1959. The remaining decades are to be completed over the course of the coming years. It has been – and continues to be – a collaborative effort with auction houses, galleries, museums and owners of works to share information and include previously un-located works, with newly researched and catalogued artworks being major additions during this period.

Another area of the website developed during the period under review was *Turning the Pages*, a selection of early sketchbooks photographed page by page and digitally reconstructed with meticulous accuracy. This gives our online audience a sense of the physicality of the sketchbooks, experiencing them in a completely new way.

Works in Public continues to be a valuable resource for researchers, teachers and enthusiasts. Since its relaunch in September 2016 with a new website design, 276 public collections are currently published online covering thirty-eight countries – evidence of Moore's international contribution to twentieth-century art. The project continues to source new information and photography about his work in collections around the world.



The online *Catalogue Raisonné*



A Henry Moore drawing being photographed for the digital *Catalogue Raisonné*

Alongside these projects, we are assembling a huge amount of supplementary information to be able to publish bibliographic and exhibition histories with an artwork's catalogue entry, working alongside colleagues and volunteers in the Archive to assist with various digitisation plans. These include the scanning of 38,000 photographs and negatives of sculpture; the digitisation of solo and group exhibition catalogues; and

the cataloguing of Moore's diaries, letters and correspondence. This will be of great benefit to students and scholars who require detailed history and the most up-to-date information about a particular work, and the way it relates to other catalogue entries.

Behind the scenes, we have been putting in place the groundwork for an ambitious 'phase 2' development of our website, enabling us to integrate information from our online catalogue with our main website in a more coherent way. This will enable us to develop a number of new areas, including image searching and licensing, an updated chronology of the artist's life, and the ability to access Moore's work through a variety of advanced searches and save specific information to personal lists for further research.

HENRY MOORE GRANTS



Trevor Paglen, *Prototype for a Nonfunctional Satellite (Design 4; Build 4)*, 2013, mixed media, 16 x 16 x 16 feet. Image courtesy Altman Siegel Gallery and Metro Pictures

HENRY MOORE GRANTS

The Henry Moore Foundation continues to support sculptural projects across the world, with funding totalling over £1 million having been awarded in the two financial years 2017–19.

In this period the Foundation set up a new initiative to reward outstanding sculptural projects, with £20,000 of funding available each year to institutions in the UK and USA. The inaugural 2018 Exceptional Award was split between two galleries, Storm King Art Center in New York State and Whitechapel Gallery in London, to recognise their innovative recent exhibitions of David Smith and Eduardo Paolozzi respectively. With this grant it is hoped that the recipient venues will be able to further develop and enhance the public appreciation of sculpture.



Installation view of Anna Barham's *Crystal Fabric Field*, 2018, during the exhibition *Liquid Crystal Display* at Site Gallery, Sheffield. Photo: Jules Lister



Jewyo Rhii and Jihyun Jung activate *Dawn Breaks* with a performance during the exhibition's opening at The Showroom, London. Image courtesy The Showroom. Photo: Dan Weill

NEW PROJECTS AND COMMISSIONS

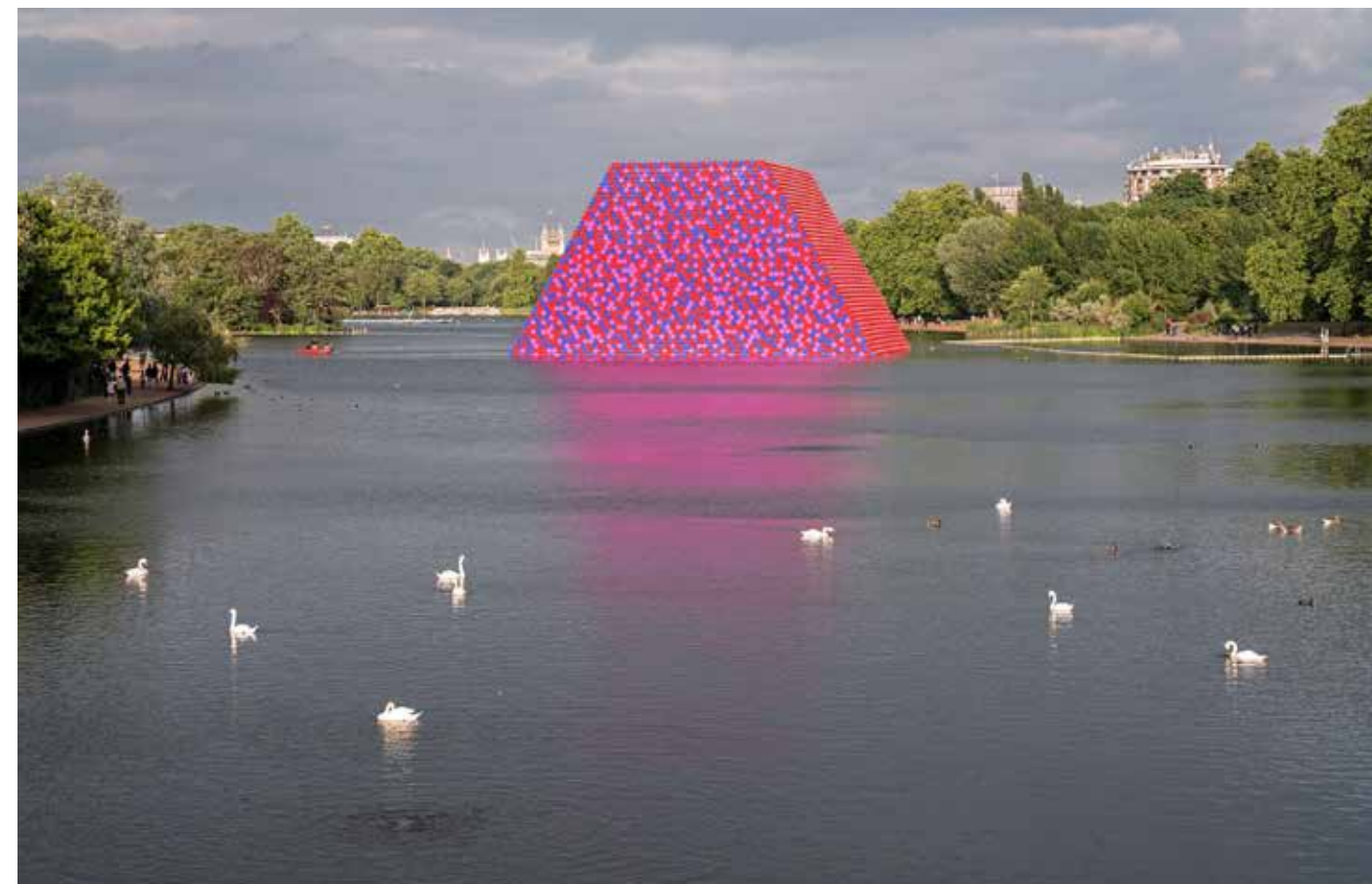
Out of the five categories of grants, funding for new exhibitions and commissions led the way in this period, with £642,000 awarded.

A grant of £10,000 was given to Serpentine Galleries, London to present *Christo and Jeanne-Claude: Barrels and The Mastaba 1958–2018*. Drawing exclusively on the artists' history of using barrels to create artworks, Serpentine Galleries staged a major exhibition that included working drawings, models and very early wrapped sculptures from the 1950s, while simultaneously presenting *The London Mastaba*, a monumental, temporary floating sculpture made from painted steel barrels, situated on the Serpentine Hyde Park 2016–2018.

Nevada Museum of Art was awarded £5,000 towards the construction of *Trevor Paglan's Orbital Reflector*, a non-functional satellite that was launched into low Earth orbit on 3 December 2018. Made from a lightweight, reflective material similar to Mylar, the sculpture was designed to orbit the earth for several weeks before disintegrating as it re-enters our atmosphere.

Exploring the interaction between performance, dance and sculpture, *Simeon Barclay: Bus2move* brought the theatrical into a gallery setting through immersive installations combining costume, film, lighting and sound. The Workplace Foundation, Gateshead was granted £3,000 towards the costs of the exhibition in partnership with The Tetley, Leeds and Turnpike, Leigh.

A major new commission at BALTIC, Gateshead, *Heather Phillipson: The Age of Love* transformed the vast gallery space into an other-worldly installation of hulking machinery and technological junk, animated by neon lights and the noise of circling gulls. Henry Moore Grants awarded £7,000 in support of this substantial new sculptural installation by British artist Phillipson.



Installation view of *Christo and Jeanne-Claude: The London Mastaba*, Serpentine Lake, Hyde Park 2016–2018. Image courtesy Serpentine Galleries. © 2018 Wolfgang Volz

After an extensive £1.7 million redevelopment, Site Gallery in Sheffield re-launched with *Liquid Crystal Display*. The Foundation awarded a grant of £7,000 towards a commission by Anna Barham, *Crystal Fabric Field*, a sculpture operating as a cabinet of curiosities to display the work of a further sixteen artists, whose practices examine and observe liquid crystal phenomena.

£2,000 was awarded to The Showroom, London for the first UK iteration of *Dawn Breaks*, an ongoing project by Korean artists Jewyo Rhii and Jihyun Jung. This installation of sculptural machinery was tailor-made by the artists and functioned as storytelling workshops with participants from around the gallery's neighbourhood.

Pump House Gallery, London was given a grant of £7,000 towards Nicolas Deshayes' first exhibition of outdoor sculpture in Battersea Park. Reminiscent of anatomical or plumbing systems, his cast aluminium sculptures seem to hover on the surface of the Pleasure Gardens' pools, disrupting the formal symmetry of the fountains.



Installation view of *Heather Phillipson: The Age of Love* at BALTIC Centre for Contemporary Art, Gateshead. © 2018 BALTIC and Jonty Wilde. Photo: Jonty Wilde

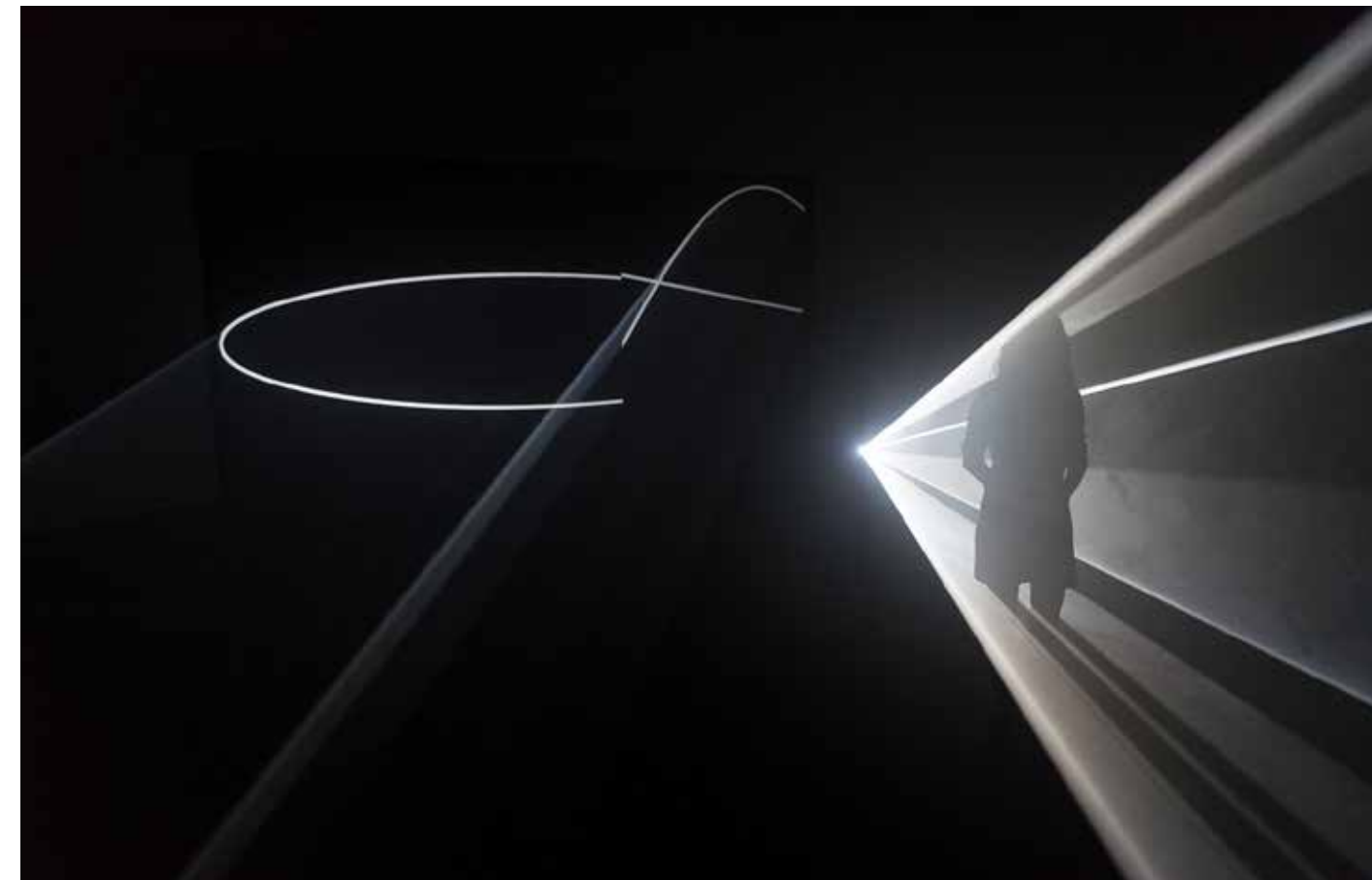


Installation view of *Emma Hart: BANGER* at The Fruitmarket Gallery, 2018. Courtesy the artist and The Sunday Painter, London. Photo: Ruth Clark

Emma Hart: BANGER at Fruitmarket Gallery, Edinburgh was awarded a grant of £4,500. Hart, winner of the Max Mara Art Prize for Women 2016, was commissioned to make a series of new ceramic sculptures which were shown alongside her immersive, engulfing installation, *Mamma Mia!*

Our strong partnership with [Yorkshire Sculpture Triangle](#) venues continued, with exciting sculptural projects funded at The Hepworth Wakefield including [Anthony McCall: Solid Light Works](#) (£7,000), [The Hepworth Prize for Sculpture 2018](#) (£4,000) and [Magdalene Odundo](#) (£5,000).

Yorkshire Sculpture Park also benefitted significantly from the Grants programme, with £15,000 awarded for *Giuseppe Penone: A Tree in the Wood*, a large-scale exhibition that drew work from the past five decades of the artist's career. Also presented at YSP was *Katrina Palmer: The Coffin Jump*, inspired by the role of women in the First World War. £8,000 was given to 14-18 NOW (Imperial War Museum) towards this commission.



Visitor interacting with Anthony McCall's *Face to Face*, 2013, part of the exhibition *Anthony McCall: Solid Light Works* at The Hepworth Wakefield. Image courtesy The Hepworth Wakefield. Photo: Darren O'Brien/Guzelian



A visitor looks at *Mona Hatoum's Hot Spot (stand)*, 2018, in *The Hepworth Prize for Sculpture*. Image courtesy The Hepworth Wakefield. Photo: David Lindsay



Katrina Palmer, The Coffin Jump, 2018, on display at Yorkshire Sculpture Park. Co-commissioned by 14-18 NOW and Yorkshire Sculpture Park, made possible with Art Fund support. Photo: Jonty Wilde



Giuseppe Penone, Idee di pietra - Olmo, 2008, part of the exhibition *Giuseppe Penone: A Tree in the Wood* at Yorkshire Sculpture Park. Courtesy the artist and Yorkshire Sculpture Park. Photo: Jonty Wilde

ACQUISITIONS AND COLLECTIONS

Another key aspect of Henry Moore Grants lies in supporting museums and galleries with active collections. Over these two years, £137,000 was given out to institutions for the acquisition or conservation of sculpture.

£14,000 was awarded to Fairfax House, York to help acquire an early wood relief carving by Grinling Gibbons known as *The King David Panel*. Shortlisted for the Art Fund's work of the year 2017, the sculpture depicts King David with angelic accompaniment in an intricate and detailed celebration of music.

National Museums Scotland received £5,000 towards the conservation of an important medieval sculpture, Maestro della Santa Caterina Gualino's *The Umbrian Madonna and Child*. This project enabled detailed 3D modelling of the sculpture, and became the focal point for a session of the conference

New Directions in the Study of Medieval Sculpture, organised by Henry Moore Institute Post-doctoral Research Fellow Dr Elisa Foster.

Leeds Museums & Galleries received a grant of £12,000 towards the acquisition of *John Latham's Firenze*. One of the fathers of British conceptualism and a potent influence on subsequent generations of sculptors, Latham's career has been an integral part of the research programme at the Henry Moore Institute in recent years and was central to the 2016 exhibition *A Lesson in Sculpture with John Latham*.

£6,500 was awarded to Leeds Museums and Galleries to help acquire Anne Hardy's installation *Falling and Walking*, which was then shown as part of *The Sculpture Collections* exhibition held across both Leeds Art Gallery and the Henry Moore Institute.



Maestro della Santa Caterina Gualino, *The Umbrian Madonna and Child* (detail), fourteenth century, painted wood.
© National Museums Scotland



Grinling Gibbons, *The King David Panel* (detail), c.1668–1670.
Image courtesy Fairfax House (York Civic Trust)



Giovanni Francesco Rustici, *Mercury taking flight*, c.1515, copper alloy, probably bronze, cast, and chased, mounted later on breccia ball and wooden socle. © The Fitzwilliam Museum, University of Cambridge

RESEARCH AND DEVELOPMENT

The Foundation awarded £49,120 to fund research and development projects in 2017–19.

The British School at Rome was awarded £15,000 to support Dr Lara Pucci's fellowship *Sculpture Reproduction, Re-use, Revelation*.

£12,500 was given to the Fitzwilliam Museum, University of Cambridge, to research and catalogue its world-class but little-known Renaissance and Baroque sculpture collection.

CONFERENCES, LECTURES AND PUBLICATIONS

Over the course of 2017–19, Henry Moore Grants awarded funding totalling £29,063 to enable organisations to stage conferences and publish new books or journals on the subject of sculpture.

£5,000 was given to the Public Monuments and Sculpture Association to publish *Public Sculpture of Edinburgh, Volume 2, 'The New Town, Leith and the Northern Suburbs'*, the latest in their landmark *Public Sculpture of Britain* series.

The Association for Art History was awarded a grant of £1,100 towards their conference *(Re-)Forming Sculpture*. Taking place at the University of Leeds and The Hepworth Wakefield, the conference served to highlight current doctoral and early career research in the field of sculpture studies.

RESEARCH FELLOWSHIPS

A small number of post-doctoral research fellowships are also supported by Henry Moore Grants. In 2017–19, five fellowship projects received funding totalling £105,000.

Dr Dawn Pereira was awarded £42,000 over two years for her fellowship at the University of London entitled *William Mitchell's (b.1925) life as a post-war British Artist*.

For her project on *The Victorian Renaissance of Ceramic Sculpture*, Dr Charlotte Drew, based at the University of Bristol, was also awarded £42,000 over two years.

£21,000 was awarded to Dr Melissa Gustin for her fellowship *Reimagining Neoclassicism: Camp Reconsiderations of the Encountered Object*.

ENTERPRISE ACTIVITIES OVERVIEW

HMF Enterprises is the trading arm of the Henry Moore Foundation. The Enterprise department manages trading activities and visitor services for the charity. A new Head of Enterprise was appointed in 2017 and the team was restructured to focus on delivering a high quality experience for both day visitors and private hire clients.

In 2018 we welcomed Hopleys café team to Henry Moore Studios & Gardens, and their seasonal homemade food became an instant attraction. Groups and schools parties increased in number during this period with a record 2,500 school children enjoying free entry to Studios & Gardens in 2018. Family workshops, run on selected days during school holidays, also proved to be extremely popular.

New interest has been generated in the visitor centre shop following a range of attractive new products and appealing visual merchandising. These changes led to an increased spend per visitor over the course of the 2018 season. Our products are sourced from eco-friendly, local suppliers wherever possible and steps have also been taken to reduce plastic items. The retail team also supplied products and licensed items for the Henry Moore exhibition at the Leclerc Foundation, Brittany, France in 2018.

The Aisled Barn at Henry Moore Studios & Gardens continued to attract wedding couples and private event clients looking for an extra special location to celebrate their day. The stunning setting at Perry Green also provides a unique backdrop for event photography, with one image in 2017 winning an award for best wedding photography at the Wedisson awards.

In September 2018 we hosted the Hertfordshire Life Food and Drink Awards, which helped to further raise the profile of Henry Moore Studios & Gardens as an event venue. The new facilities at Dane Tree House Visitor Centre also attracted interest from private hire clients who are looking for a more contemporary setting for their wedding, corporate dinner or other private event.

Income generated by visitor admissions and enterprise activities contributed towards the upkeep of the 72 acre estate at Perry Green, including Henry Moore's former home and studios. Financial details can be found in the Foundation's group [financial statements](#) on our website.



The Aisled Barn at Studios & Gardens, with Henry Moore's tapestries as a backdrop, laid out for a wedding reception. Photo: Nigel Moore

PUBLICATIONS

In 2017 the Henry Moore Institute produced a catalogue to accompany the major exhibition *Jiro Takamatsu: The Temperature of Sculpture*. Takamatsu, who was a central figure in development of post-war art in Japan, was deeply interested in the materiality and transformative properties of sculpture. He extended this approach to language, making numerous pieces that processed simple arrangements of letters and words into elaborate and elegant artistic works.

For this catalogue, several of Takamatsu's own writings about his practice have been translated into English for the first time, and sit intermingled between two essays: 'The Temperature of Sculpture' by the exhibition's curator, Lisa Le Feuvre; and 'Blank Space of Slack' by Itaru Hirano of The Museum of Modern Art, Saitama.

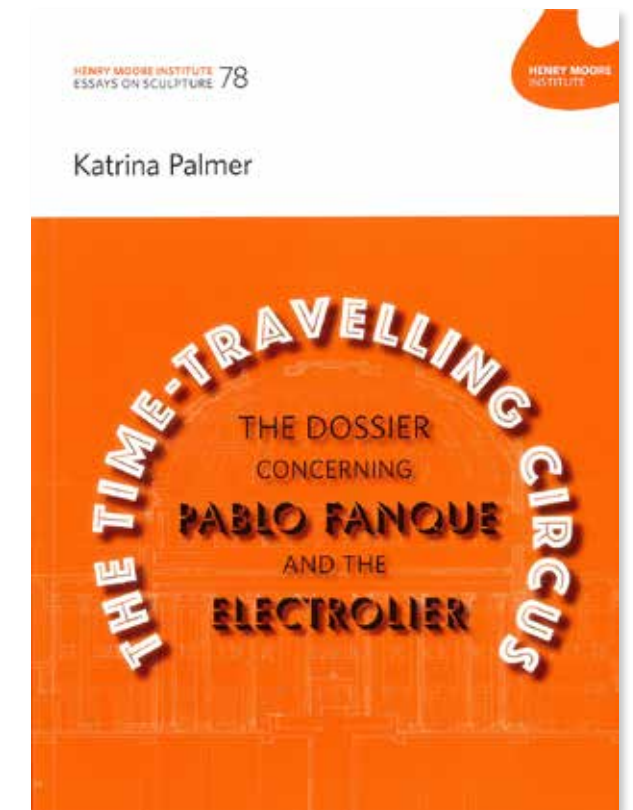
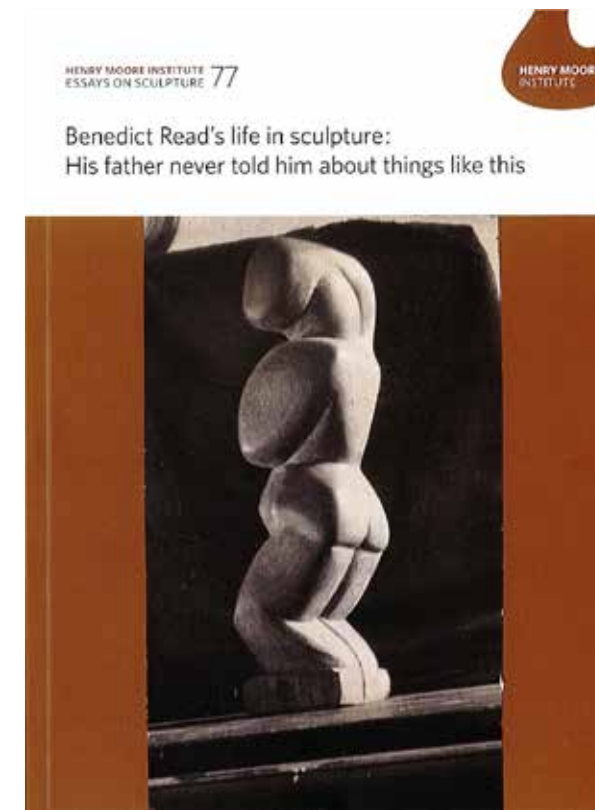
Three new issues of the Institute's *Essay on Sculpture* series were also produced in 2017-19, each exploring topics pertinent to the study of sculpture which expand on the themes developed by our research and exhibition programmes.

Issue 77 celebrated the life of art historian Benedict Read, a passionate and generous champion of the arts, and an expert in both Victorian sculpture and work made in Britain between the World Wars. *Benedict Read's life in sculpture: His father never told him about things like this* contains a reprint of Read's introduction to The Fine Art Society's 1986 catalogue, *Sculpture in Britain Between the Wars*, as well as two essays: 'Learning to Look: Benedict Read as Teacher' by Mark Westgarth (University of Leeds); and 'Benedict Read and the Sculptural Life of Victorian Leeds' by Rebecca Wade (Assistant Curator - Sculpture, Leeds Museums and Galleries).

Simultaneously a journal, a fiction and an artwork, issue 78 is written by Katrina Palmer, who crafts sculptural forms through

her chosen medium of language. In *The Time-Travelling Circus: The Dossier concerning Pablo Fanque and the Electrolier*, Palmer tells a story of loss and libraries through an unreliable narrator, the Ring Mistress. This issue also contains a conversation between the artist and curators Layla Bloom and Lisa Le Feuvre that discusses Palmer's unique approach to sculpture.

New Sculpture in Britain (No. 79) reproduces an important article written by Michael Newman originally published in *Art in America* in September 1982, which went on to help launch a generation of British artists onto the North American art scene, including Antony Gormley, Anish Kapoor and Alison Wilding. With a new introduction by Jon Wood (Head of Research, the Henry Moore Institute, 1999-2018), this issue attempts to reconsider our understanding of the early 1980s art movement in Britain. The conclusion to Newman's article references Tony Carter's *By Bread Only - For the Demise of Icons*, acquired for the Leeds Museums and Galleries sculpture collection in 2018.



OUR STAFF

At 31 March 2019

Godfrey Worsdale, Director (HMF)

Lesley Wake, Chief Operating Officer (HMF)

Catherine Aldred, Operations Manager (HMI)

Michelle Allen, Exhibitions Organiser / Registrar (HMI)

Gill Armstrong, Programme Coordinator (HMI)

Karen Atkinson, Assistant Librarian (HMI)

Sebastiano Barassi, Head of Henry Moore Collections
& Exhibitions (HMS&G)

Charlotte Bullions, Image Archive Coordinator (HMS&G)

Nick Bullions, Operations Manager (HMS&G)

Adam Burntown, Research Programme Assistant
/ Receptionist (HMI)

Kerry Catling, Finance Assistant (HMF)

Matthew Cheale, Digital Assistant, Collections
& Exhibitions (HMS&G)

James Copper, Conservator / Senior Technician (HMS&G)

Sarah Cornforth, Groups & Events Coordinator (HMS&G)

David Cotton, Web Editor (HMI)

Sylvia Cox, Assistant Curator (HMS&G)

Matthew Crawley, Senior Technician (Leeds City Council)

Bruce Davies, Senior Receptionist (HMI)

Jules Davis, Events Manager (HMS&G)

Martin Davis, Digital Manager (HMS&G)

Becky Dockerty, Finance Assistant (HMF)

Jennifer Gambon, Receptionist (HMS&G)

Theodora Georgiou, Registrar (HMS&G)

Kirstie Gregory, Research Coordinator (HMI)

Antoinette Hächler, Conservation Technician
– Works on Paper (HMS&G)

Paul Harley, Groundsman (HMS&G)

Gary Hawes, Security Officer (HMS&G)

Jennifer Hicks, Assistant Registrar (HMS&G)

Hannah Higham, Curator (HMS&G)

Daniel Hill, IT Officer (HMS&G)

Matthias Kessemeier, Assistant Art Technician (HMS&G)

Joe Kitchen, Licensing Assistant (HMS&G)

Rebecca Land, Head of Marketing & Communications (HMF)

Tom McFarlane, Gardener (HMS&G)

Alice Miller, Marketing Coordinator (HMI)

Terry Millson, PA to Chief Operating Officer
/ HR Assistant (HMF)

Rosie Newland, PA to Head of Collections
& Exhibitions (HMS&G)

Joseph Norris, Night Security Officer (HMS&G)

Alice O'Connor, PA to Director / Grants Administrator (HMF)

Sophie Orpen, Archive Resource Coordinator (HMS&G)

Ian Parker, Accountant (freelance) Company Secretary (HMF)

Alison Parry, Marketing & Communications Manager (HMS&G)

Michael Phipps, Archivist (on leave of absence) (HMS&G)

Lindsey Pickles, Exhibitions Organiser / Registrar (HMI)

Sophie Raikes, Assistant Curator – Sculpture (Leeds City Council)

Alice Rix-Moore, Finance & Administration Assistant (HMI)

Dai Roberts, Art Technician (HMS&G)

Laurence Sillars, Head of Henry Moore Institute (HMI)

Alison Smith, Engagement Curator (HMI)

Ann Sproat, Librarian (HMI)

Paul Stirk, Library Assistant (HMI)

Emma Stower, Archive Manager (HMS&G)

Evelyn Thurley, HR Adviser (HMF)

Clare Tomlinson, Head of Enterprise (HMS&G)

Craig Turner, Foreman (HMS&G)

Emily Unthank, Image Archive Coordinator (HMS&G)

Rebecca Wade, Assistant Curator – Sculpture
(Leeds City Council)

Lynn Wortley, Receptionist (HMS&G)

Vacant, Research Curator (HMI)

Jane Bhoorroo, Producer (Yorkshire Sculpture International)

Kara Chatten, Marketing Manager
(Yorkshire Sculpture International)

Megan Goodeve, Engagement Curator
(Yorkshire Sculpture International)

Joe Legg, Engagement Programme Assistant
(Yorkshire Sculpture International)

Abi Mitchell, Project Coordinator
(Yorkshire Sculpture International)

Poppy Oldham, Volunteer Coordinator
(Yorkshire Sculpture International)



Front cover: Henry Moore with his sculpture *Helmet Head* No. 2, 1950, bronze (LH 281). Photo: John Hedgecoe

Inside front cover: Installation view of *Henry Moore* at Fonds Hélène & Édouard Leclerc. © Fonds Hélène & Édouard Leclerc, 2018. Photo: Nathalie Savale

Inside back cover: Henry Moore in the Top Studio at Hoglands in July 1976, photographing *Twin Heads*, 1976, bronze (LH 700). Photo: Errol Jackson

Back cover: Henry Moore standing by his sculpture *Locking Piece*, 1962–63 (LH 515). Photo: John Hedgecoe

