

# Henry Moore Institute Newsletter

August/September 2009 ISSUE No. 85

## Work In Progress

### **The New Monumentality, Main Galleries, until 30 August**

The films by **Gerard Byrne, Dominique Gonzalez-Foerster and Dorit Margreiter** which make up **The New Monumentality** all deal with the animation of architecture by means of moving image and the spoken word. Two of the works are new commissions, specifically shot on the campus of the University of Leeds. It is in the nature of new commissions to be unknown, and in this case two artists from abroad - from Dublin and Vienna - have tried to find ways of dealing with the site-specific nature of the commission while abstracting from it so as to make work of greater resonance and durability. Both artists were interested from the start in the utopian aspect of Leeds which meant that it was always being designed (and re-designed) for a changing future. The architects' master plans were never completely realised, although their modular system meant that the site could have been coherently developed. Instead, the 60s campus sits oddly within its Victorian surroundings, as if it were an aberration. It is these aspects of the unfinished, the temporary, the work in progress, which infiltrate the quality of the new commissions, and make of the show something mildly uncanny. In contrast, Dominique Gonzalez-Foerster's much shorter, more playful piece set under Niemeyer's São Paulo canopy seems more resolved. Nevertheless, all three works share an element of fantasy, and have in common their use of young people and young people's voices - including that of a child - in contradistinction to their built environment. This quality of actual youth contrasts with the historic quality of the scripts and of the buildings, resulting in something strangely out of synch or out of time. **PC.** A catalogue accompanies the show and is available from [www.henry-moore.org](http://www.henry-moore.org). The event organised alongside *The New Monumentality* will be reviewed in the next newsletter.

## 2D : 3D

Our autumn theme will be the relationship between sculpture and painting, between 2 and 3D. In our programme we have often examined sculpture's intersection with other media (predominantly architecture and photography), though not as yet with painting to any great extent. This situation changes in October with *Sculpture in Painting*, an exhibition which includes no sculptures at all except for those that appear in or have influenced paintings. By way of an introduction to that show, the more modest Gallery 4 show *Subject/Sitter/Maker* allows us to look at two likenesses in both 2 and 3D and to consider the comparative merits of both. The themes of the show are expanded on in the leaflet accompanying this newsletter and below curator, Stephen Feeke, discusses the project's evolution. The wider topic has been developed over the last two years, with workshops held in London, Edinburgh and Leeds. Most of those who spoke at the workshops are also contributing to the catalogue, which includes essays, by Fabio Barry, Etienne Jollet and David Batchelor, looking beyond the confines of the show - which constrains itself to the representation of sculpture in painting - to the ways in which the two disciplines interact, imitate and impose themselves, one upon the other. Alongside these shows, on the mezzanine *The Developing Process* explores the ways in which sculptors were taught to think three-dimensionally from the late nineteenth century to the 1960s. **PC & SF**

## **Subject/Sitter/Maker: portraits from an eighteenth-century artistic circle**

### **Gallery 4, 15 August – 14 November**

Vicky Coltman (Edinburgh) originally proposed a large survey of sculptors' portraits provisionally entitled 'Making Faces' which overlapped with plans we already had in place. But it struck me in particular that her idea, at that early stage, consisted of a series of individual cases studies of painters and sculptors: Nollekens with his bust of Fox painted by Francis, Roubiliac with the Shakespeare model painted by Carpentiers, Flaxman modelling Hayley and painted by Romney and so on. If we took just one of these case studies, we might convincingly say more about sculpture and painting by condensing debates surrounding them into just a couple of prime works. At the time, I had just seen *Citizens and Kings* at the Royal Academy and had been impressed by its first room of sitters in painted and sculpted portraits. I thought therefore we might do something similar, but by concentrating on one case study in the intimate surroundings of our Gallery 4 we could encourage active looking at this type of work.

As a focus, Roubiliac was in fact second choice (Nollekens had been first). He proved a ripe area of study though, most notably because he placed the portrait bust at the forefront of what was then innovative, contemporary art. His own subjects were drawn from a creative circle which was transforming London – intelligent types (like David Garrick) with expressive faces that suited his incisive style but which also warranted close scrutiny. There are few portraits of Roubiliac and lots of Garrick. In this small selection of the quantities available, Roubiliac is represented as a maker by the inclusion of his bust of David Garrick. But he is sitter as well in a portrait bust and a painting in which the subject is the sculptor at work on his bust of Garrick. This circular arrangement allows us to look for likeness but also to consider the dialogue between sculptors and painters and the respective merits of both. **SF**

## Conferences

### **Call for Papers: Sculpture and Performance**

#### **Henry Moore Institute and Tate Liverpool, 25 - 26 March 2010**

This two-day conference will explore the complex relationship between sculpture and performance over the last century and into the present. Much research has been carried out on performance and live art more generally in recent decades, but this conference intends to look at the subject through our understandings of sculpture today. It will explore why sculptors turn to performance and performers to sculpture - why one needs the other - and will look at how this relationship is often either a constructive or destructive one. We are familiar with the idea - much circulated in the 1960s - that live performance offered a critical rejection of sculpture, contesting the values of figurative representation and commemoration, but there is a much richer terrain of dialogue and exchange to be considered both before and after this influential decade. Indeed the expansion of what sculpture has come to mean today is partially indebted to the impact of 'performance art'. This conference aims to reflect this, looking at the longer histories of their inter-connections.

We are interested in receiving proposals for papers that explore all aspects of the sculpture/performance relationship, including:

- how artists perform with sculptures
- how artists perform as sculptures
- how the artist's body is used as a material
- the roles of costumes and masks
- the roles of ritual, scripts and narratives
- the use of 'sets of instructions' to be carried out by viewers
- the use of props and other performative objects
- the role of the trace, remnant or souvenir object
- the roles of puppets and other performing objects
- the design and use of sets, stages and structures
- the role of photography, film and other audio-visual recording technologies
- the role of the audience in the work
- the place of 'sculpture' within the various terms of 'performance' in different languages and traditions

Please send 300 word proposals and a short CV to Kirstie Gregory ([kirstie@henry-moore.ac.uk](mailto:kirstie@henry-moore.ac.uk)). To discuss your proposal before submitting, please email your enquiries to Dr Jon Wood ([jonw@henry-moore.ac.uk](mailto:jonw@henry-moore.ac.uk)). **Deadline: 5 October**

### **Conference Report: The Place of Sculpture University of Oxford, 27 March 2009**

This one-day international conference examined the place of sculpture in past and present art-historical discourse and museum display from the Renaissance to the late nineteenth century. A number of leading experts in sculptural study and curatorship presented papers in four sessions, organised thematically and provided an unprecedented interdisciplinary forum for the advancement of thinking in the field of sculpture.

In the first session, 'The place of sculpture', Alison Wright, Martina Droth and Martin Myrone set out some of the methodological and historiographic foundations of sculpture studies in Britain. This was followed by 'Museums and markets', focusing on the central role of research carried out by collectors. Jeremy Warren's paper highlighted the way in which sculpture studies has often been shaped by the relationship between collectors and museums. The collector's discourse continues to have an important effect on the way sculpture is comprehended, as was shown by Donald Johnston's examination of the current and historical concerns of sculpture in the art market. Peta Motture examined in detail the challenges of presenting research to the public at the V&A. A third strand examined the 'Histories' of objects and sculptural theories. This ranged from Alison Yarrington's exploration of the redisplay of the 6<sup>th</sup> Duke of Devonshire's sculpture gallery at Chatsworth House to Robert Wenley's sobering consideration of the changing status of Victorian sculpture at Glasgow and Matthew Craske's spirited look at the marginal status of sculpture in the discourse on eighteenth-century British art. The day concluded with an inspired response from Malcolm Baker, who showed how in the twentieth-century, sculpture studies is routinely placed in the context of theoretical discourse, viewer reception, politics and other thematics, and noted the difference in the treatment of earlier periods where these methodologies are often limited.

One of the aims of the day was to generate discussion and debate about the future of sculpture studies in both universities and museums, and to debate potential methods of promoting the study of sculpture. This was achieved with lively debate during questions and more informal exchange at break times. In the painting-dominated climate of current art-historical research we collectively felt that there is a real need for a focus on sculpture as an important facet of our broader art-historical understanding.  
**Marika Leino (University of Oxford)**

### **Conference Report: Le temps d'un écart [A momentary gap]. Sculpture/Object 1950-2009 University of Geneva, 7 - 8 May 2009**

This international colloquium was intended to put sculpture to the test in terms of its spatial and temporal dematerialisation. On the other hand, it was equally concerned to take account of the moments when sculpture presents itself in the form of an object, generally understood as an item for consumption.

Thierry Davila chaired the first session which explored the relationship between sculpture and memory. From the outset Penelope Curtis associated the sculptural work with a process of re-remembering. She suggested that sculpture does not exist: it appears. Bertrand Clavez took account of the tendency to form an attachment to the remains of old performances. Sue Malvern's talk about Rachel Whiteread introduced an interesting distinction between the sculpture's burden of memory and its impossible commemorative function. Using the works of Dario Robleto, Dario Gamboni focused on the inscription of memory in matter itself. Zoë Sheehan Saldaña presented her own artwork which relates to the manual reproduction of consumer goods and is marked by the memory of the site.

The second part opened up various examples of the dematerialisation of the sculptural object. Ileana Parvu showed that the things of Peter Fischli and David Weiss are dispossessed of their materiality by the material itself. By returning to Marcel Duchamp, via Laurence Weiner and Michael Asher, Sebastian Egenhofer interrogated the limits of dematerialisation. Philip Ursprung asked how one could work on an object which may not exist such as 'Window Blowout' (1976) by Gordon Matta-Clark. Using an installation by Mike Kelley, Sylvie Coëllier brought together several strands in the colloquium in linking sculpture to performance and in her proposition that form can be a fuller statement than discourse.

Between the possibility of passing from the sculpture itself to a series of sculptural principles and the belief that artistic genres were coming to their end in the 1960s, if not before, the colloquium showed that there is no point in trying to decide between them. The positions are irreducible, one to another nevertheless, notions such as those of the object or of materiality are still valid and deserve to be studied further, in particular in terms of their relationship to time.

**Ileana Parvu (University of Geneva)**

### **Gallery Discussion Report: Art in Public Places: the archive of the PADT Henry Moore Institute, 1 July 2009**

This stimulating and provocative gallery discussion was inspired by the exhibition which draws upon the vast PADT archive given to the Henry Moore Institute. The archive represents a unique record of public art practice assembled over more than two decades which meant only a partial view of what the archive actually contains could be shown. After a short introduction by the Institute's Stephen Feeke and Claire Sawyer the speakers addressed their own practice which represented work for a range of public art projects managed by the PADT. The first to speak was Hannah Collins who began by describing her working method. She works directly with communities - in the case of the principal examples she cited, these were elderly patients in a hospital, and children for a proposed children's museum. Collins revealed some of the excitement and problems which arise when working with this kind of resource, and a form of public art relatively unexplored. Collins however recalled how supportive PADT had been of these projects. Vong Phaophanit then spoke, principally about the 1993 commission at the Thames Barrier, 'Ash and Silk Wall'. In some detail he described the process,

from idea to installation, dwelling upon what had inspired the subject - as the PADT had given him an open brief - searching for engineers, and testing materials. After the work had been vandalised the PADT remained enthusiastic about the project, even attempting to see the work re-made. His exhibited maquette vividly recalled what had been lost. On his part, much experience was gained from the tragedy; it revealed to him the complexity of producing and committing an art work to public space. For Bill Woodrow commissioning was a system he tried to avoid as it had a filtering effect on his ideas. The PADT's Lewisham project was the first experience he had had of the system. Although he knew how he wanted the piece to work and his drawings for it were an enjoyable part of the research, Woodrow's submission was rejected and he admitted he had worked somewhat independently of the brief. Michael Sandle continued the discussion with a detailed account of a particular commission, his 'St George and the Dragon', sited in London. He began by noting the importance of considering how the piece might work in the particular environment, in this case the office complex and an equestrian sculpture nearby. For him the sculpture looked as though it had always been there. Sandle interpreted St George using brute force to slay the dragon, something the maquette on display clearly shows. The gallery discussion fully engaged both speakers and audience and identified several key points about public art: the practice requires a very wide range of skills and good management; there are noticeable differences between public art in Europe and the UK; and the PADT made a lasting contribution to the development of a professional practice in this country. **Elizabeth Norman (formerly Sheffield Hallam University)**

## Collections

### Bruce McLean

Bruce McLean (b. 1944) has developed an incredibly rich and multifaceted practice but it was with 'sculpture' that he began: at Glasgow School of Art and then at St Martins. It was also the idea of 'sculpture' and how it could be analysed, inherited from tutors at St Martins, that he critically developed in an early body of work made soon after leaving college in 1966. It would be these conceptual pieces and 'sculpture propositions' for which he would gain international renown. We are pleased to announce the acquisition of 'Half Hour Stand and Walk About Piece, Barnes' (1969) and documentation of a large number of temporary works from the late 1960s. It comprises eight A2 boards and twenty-nine archive photographs. These boards were used by McLean to show his art practice; notably to the editors of *Studio International* for the 1970 edition on 'The British Avant-Garde'. The acquisition includes images of his 'splash', 'float away', 'pavement' and 'disposable' pieces. Barnes in South West London, where the artist still lives, became the 'empty canvas' for many of his art projects, a suburban setting that combined park, high street and river embankment. Many playfully evoke and subvert the *plein air* traditions of late nineteenth century art, with rolls of painted paper wrapped around trees and bushes. Water became central to his work at this time as it offered a moving medium to create effects with and the surrounding area offered three different types and tidal systems: river (Thames), pond (Barnes pond) and stream (Beverley Brook). These early works were about exploring what sculpture could be (ice, natural detritus, bricks, bodies etc.), where it could be sited and what happened when its materials were relocated. Made during a period of close working friendship with photographer Dirk Buwalda, who sometimes took documentation photographs, these works were also inspired by the teaching environment at Croydon and in particular Richard Sladden's 'Environmental Art' course, which got students and tutors out into the area's disused sites and on which McLean taught between 1966 and 1970. **JW**

## Fellowships

### Henry Moore Foundation Fellows 2009-10

#### ***State-Subsidised Journeymen and Migrant Sculptors in Rome (1750-1780): forms of Para-academism in Artists' Studios.* Tomas Macsotay (University of Leeds)**

This project focuses on British, German-speaking and Scandinavian artists that may include Johannes Wiedewelt, Joseph Nollekens, Thomas Banks, Alexander Trippel and Johann Tobias Sergel. The main concern is to look for the deeper cultural strings attached to the phenomenon of journeymen who establish active workshops far from home. How did these artists fit into European standards of production? What did their workshop system take up from artisan and guild-organised production? To what degree do their practices conform to the standards provided by the academically trained court artist? Delving into some of the theoretical work on artisan culture in the eighteenth century, *State-subsidised Journeymen* seeks to integrate several of the tools developed by (cultural) historians, resulting in a novel take on primary source material relating to the Roman art world. It seeks to provide insight into basic attitudes towards 'making' and the sculptural object that account for the participation of sculptors in the tissue of eighteenth-century educated life.

#### ***Mass audiences for classical sculpture.* Kate Nichols (University of Bristol)**

This project examines how ideas about Greek and Roman sculpture were communicated at the Crystal Palace in London, the reconstruction of the Parthenon built in Nashville for the 1897 *Tennessee Centennial Exposition*, and the *Mostra Augustea della Romanità*, the vast exhibition of casts of Roman sculpture mounted under Mussolini's aegis in Rome in 1937. All three were aimed at specifically mass audiences, with little or no knowledge of the ancient world. Each chapter investigates a major theme arising from the display of ancient sculpture in these new contexts. These include debates over the morality of Greek and Roman statuary, the relationship between ancient sculpture and modern industry, issues surrounding the 'appropriation' of classical images, and ideas about ancient and modern democracy. What happens to the supposedly elite status of classical sculpture once it is readily available to all? How does its status change when exhibited not alongside consumer goods and spectacular entertainments? And how has the display of sculpture in the past contributed to our understanding of it today?

#### ***'Grown but not Made': Experimental English Sculpture and the new biology, 1930-39.* Edward Juler (University of Edinburgh)**

The high point in the shift from a figurative to an object-based mode of sculptural practice that had so preoccupied early expressions of artistic modernism was arguably witnessed in the decade of the 1930s. During these years the emergence of a distinctly *modern* tradition in sculpture was first made manifest in the dichotomy staged between the 'modern' as a pared-down and compacted mass and as a simplified though drastically de-centered and/or fragmented array of objects. By drawing into question the autonomy of the object, the new sculpture paralleled conceptual revisions ongoing in the subject of biology - a discipline that had freshly queried the legitimacy of considering living-things as independent objects, putting forward the notion that organisms were 'diagrams of forces' that operated within a radically de-centered field of physical energies. My fellowship project shall thus investigate how experimental English sculpture of the 1930s registered the stimulus of the new biology in its conception of 'multipart' sculpture, direct carving and the form-function debate, respectively, by exploring the influence of popular science on interwar sculptural theory.

## Noticeboard

### George Blackall Simonds: Call for Researcher

George Blackall Simonds (1843-1929) was an eminent sculptor of his era. He studied under Professor Johannes Schilling in Dresden, then Louis Jehotte in Brussels, before setting up a studio in Rome where he specialised in large bronze castings using the 'lost wax' process but he also worked in a wide variety of other materials. In 1875 he returned to London where he was a founder and first Master of the 'Art Workers Guild'. On the death of his brother Blackall Simonds he gave up commercial sculpture, last exhibiting in 1903, and took on responsibility for the family business, H&G Simonds of Reading. In 2005 George Simonds was voted 'Reading's greatest man' and Reading Museum is planning an exhibition of his works in 2013. For further information visit [www.berkshirehistory.com/bios/gbsimonds.html](http://www.berkshirehistory.com/bios/gbsimonds.html). The Henry Moore Institute Archive holds an unfinished manuscript biography of Simonds compiled by H. Godwin Arnold which is accompanied by research notes including images of many of his works. The family of George Blackall Simonds wishes to support further research into his work and publication of the biography. Researchers will be able to access H. Godwin Arnold's notes and manuscript at the Henry Moore Institute Archive, though primary resources held elsewhere, which relate to Simonds and his work, will need to be consulted. For further information please contact Claire Sawyer at The Henry Moore Institute, Leeds, tel: 0113 233 7657; email: [claire@henry-moore.ac.uk](mailto:claire@henry-moore.ac.uk)

### Apollo Pavilion restored to former glory

The Apollo Pavilion, at Sunny Blunts Park, Peterlee, has undergone a six-month programme of work to reinstate the structure's original features and rejuvenate the surrounding park area. Built in the late 1960s, the pavilion was designed by renowned artist Victor Pasmore to symbolise post-war simplicity and harmony and named in honour of the first manned moon mission in 1969, the year the structure was built.

### The London Art Book Fair

The Institute and The Henry Moore Foundation will be hosting a stand at the Whitechapel Gallery's first London Art Book Fair – 25-27 September. The book fair will present the work of international artist bookmakers, gallery presses and arts publishing houses alongside a wider associated programme of talks and events. A selection of Institute and Foundation publications will be available to buy at a discounted rate. See [www.whitechapelgallery.org](http://www.whitechapelgallery.org) for more details.

### Transnationalism and Visual Culture in Britain: Émigrés and Migrants, 1933 – 1956 Northumbria University, 9-11 September

This international and interdisciplinary conference looks at the cross-fertilisation and trans-national contact of British visual culture from the year the Nazis seized power in 1933 to the uprising in Hungary in 1956. Its wide focus invites papers on the avant-garde as well as on popular culture, centres of immigration as well as marginalised communities. Registration costs £60 or £40 for students. See [www.northumbria.ac.uk](http://www.northumbria.ac.uk) for full details.

### A Biographical Dictionary of Sculptors

This substantially expanded edition of Gunnis's *Dictionary of British Sculptors* provides information on the work of over 3,000 sculptors working in Britain between 1660 and 1851. Edited by Ingrid Roscoe, M.G. Sullivan and Emma Hardy the Dictionary has been published for the Paul Mellon Centre for Studies in British Art and The Henry Moore Foundation by Yale University Press and will be available from September.

## Henry Moore Institute

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Closed Bank Holidays  
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Located in the centre of Leeds adjacent to the Leeds Art Gallery, a short walk from the rail station. Discounted fares are available up to one day ahead through National Express East Coast, tel: 08457 225 225, [www.nationalexpress-eastcoast.com](http://www.nationalexpress-eastcoast.com). Contact National Rail Enquiries for timetables, tel: 08457 484950, [www.nationalrail.co.uk](http://www.nationalrail.co.uk)

## Exhibitions

To book a tailor-made tour of any part of the Institute contact 0113 246 7467

### Main Galleries

Continuing until 30 August

**The New Monumentality: Gerard Byrne, Dominique Gonzalez-Foerster and Dorit Margreiter**

10 October 2009 – 10 January 2010

**Sculpture in Painting**

### Gallery 4

15 August – 14 November

**Subject/Sitter/Maker: portraits from an eighteenth-century artistic circle**

### Library

28 August – 9 October

**Peter Randall-Page : Sculpture in the Studio**

### Leeds Art Gallery

Sculpture Study Galleries: Mezzanine

Continuing until 30 August

**Art in Public Places: the archive of the PADT**

10 October 2009 – 2 May 2010

**The Developing Process: the sculptor's education in drawings and photography**

### Sculpture Galleries

*Continuing throughout this period*

**Sculpture from the Scrapyard**

**Gilbert and Thornycroft**

**From the Studio to the Study: sculpture and its writers, c.1910 – 1950**

Leeds Art Gallery is open daily 10.00am – 5.00pm

Wednesday 12.00pm – 5.00pm

Sunday 1.00 – 5.00pm

## The Henry Moore Foundation

in partnership with Leeds City Council

[www.henry-moore.ac.uk](http://www.henry-moore.ac.uk)

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