The Henry Moore Foundation

REVIEW
2011–13
Chairman’s Foreword

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

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

Another welcome initiative was the launching of ‘Henry Moore Friends’. Benefits of membership include unlimited free access to Perry Green during the season, invitations to private views and special Friends’ events both there and at the Henry Moore Institute in Leeds, newsletters and email updates, and discounts on merchandise.

Among the personnel changes which took place in 2011–13, the retirement of Charles Joint after 17 years of service as Head of Finance and Administration was undoubtedly the most significant. He was succeeded by Lesley Wake who joined the Foundation from Arts and Business to become its first Chief Operating Officer. We also said goodbye to Annabel Friedlein, our first Head of Communications, who did so much in the four years she was with us to rethink our place in the new digital world in which we operate.

There were two retirements from the Board, both of long-serving members. As Trustees, James Joll and Simon Keswick were mainstays of the Finance Committee who also brought to the table a wealth of knowledge and experience of the art world. In their place we welcomed Celia Clear, the former Head of Tate Enterprises, and Peter Wienand, a senior partner of Farrer & Co.

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

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

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

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

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

2013 saw the first of our exhibitions examining Moore in the context of other arts.
The Top Studio at Perry Green, a former stable, restored to how it was in the 1950s. Many of Moore’s most important sculptures in the decade following the end of the Second World War were carved or modelled here.

At Santa Croce. Back home at Perry Green, we conserved the massive Large Figure in a Shelter, Moore’s last sculpture, which had been left unpatinated at the foundry on the artist’s death in 1986; and returned his Top Studio – a former stable – to how it looked in its heyday, the 1950s. As far as long-term loans are concerned, we were pleased that we could lend Large Internal Form to Snape Maltings, where it stands outside the entrance to the concert hall, in time for the Benjamin Britten centenary in 2013.

The Henry Moore Institute in Leeds continued to strengthen its collaborative relationship with Leeds Art Gallery, curating the sculpture displays, advising on acquisitions and loans, and expanding the important Archive of Sculptors’ Papers. The years 2011 to 2013 saw some remarkably innovative and visually exciting exhibitions at the Institute, including Mario Merz: What Is to Be Done?, United Enemies: The Problem of Sculpture in Britain in the 1960s and 1970s; Sarah Lucas: Ordinary Things; and 1913: the Shape of Time. All four were accompanied by publications of a standard for which the Institute is justly renowned.

Richard Calvocoressi

conservation projects in London benefited from our advice and financial support: the reinstatement of The Arch in Kensington Gardens (front cover), on the north bank of the Serpentine, after a long absence; and the restoration of Knife Edge Two Piece opposite the Palace of Westminster on Abingdon Green. In Florence, we restored Warrior with Shield, a gift from Irina Moore to the British Institute, and supervised its re-siting at Santa Croce. Back home at Perry Green, we conserved the massive Large Figure in a Shelter, Moore’s last sculpture, which had been left unpatinated at the foundry on the artist’s death in 1986; and returned his Top Studio – a former stable – to how it looked in its heyday, the 1950s. As far as long-term loans are concerned, we were pleased that we could lend Large Internal Form to Snape Maltings, where it stands outside the entrance to the concert hall, in time for the Benjamin Britten centenary in 2013.

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

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

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

With *Henry Moore at Hatfield* (April – September 2011), fifteen large Moores sited in the grounds of Hatfield House amounted to a grand spectacle in celebration of the 400th anniversary of this historic English house – the first time Moore’s sculpture had been shown in such a setting. Further afield, *Blitz and Blockade: Henry Moore at The Hermitage* was held at The State Hermitage Museum, St Petersburg, from May to August 2011, coinciding with the 70th anniversary of the start of the Siege of Leningrad. The Hermitage, whose basement was used as a shelter during the Siege of Leningrad, provided a poignant venue for the exhibition.

The exhibition included a large group of Moore’s Shelter drawings, inspired by the sight of people sheltering from German bombs in the London Underground. The basement of The Hermitage was used as a shelter during the Siege of Leningrad. Coinciding with the 70th anniversary of the start of the Siege of Leningrad (1941), the exhibition included a large group of Moore’s Shelter drawings, inspired by the sight of people sheltering from German bombs in the London Underground. The basement of The Hermitage was used as a shelter during the Siege of Leningrad.
display of a large group of Moore’s Shelter drawings – inspired by observing Londoners in the Underground during the Blitz. Six sculptures were shown indoors and three were sited in the courtyard of The Winter Palace.

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

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

For the 2013 season at Perry Green, which opened just before the end of the period covered by this Review, the exhibition Moore Rodin provided a unique opportunity to reconsider Moore’s approach to sculpture by comparing and contrasting his formal and thematic concerns, and working practices, with those of arguably the greatest European sculptor of the 19th century, Auguste Rodin was an artist whom Moore came greatly to admire and by whom he owned several sculptures. The exhibition was the result of a close collaboration between The Henry Moore Foundation and the Musée Rodin in Paris, who lent generously from their extensive collection. In 2014 the exhibition will travel to Compton Verney in Warwickshire.

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

One of Moore’s most striking postwar drawings, Four Figures in a Setting 1948, was bought at Sotheby’s in November 2011. Previously owned by the modernist architect FRB Yorke, who commissioned Moore to make his first Family Group, and not seen in public for over fifty years, the drawing was included in our exhibition Henry Moore Plasters at Perry Green in 2011–12, alongside the original maquette for Three Standing Figures in Battersea Park to which it relates. Meanwhile, Moore’s cast concrete Torso 1926, acquired in New York in May 2012, was shown in our exhibition Moore Rodin at Perry Green in 2013 – its first public viewing since 1928.
Installation view of Henry Moore: Late Large Forms at the Gagosian Gallery, London, summer 2012, the first time that such massive sculptures by Moore had been shown indoors. In the foreground: Three Piece Sculpture: Vertebrae 1968.

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

Moore’s King and Queen 1952–53 in the garden of Hatfield House, part of the exhibition Moore at Hatfield, summer 2011.
In 2010 the Foundation embarked on a conservation programme to tackle the deterioration of some of the very large bronzes in the collection which spend much of their time outdoors. This was carried out over two years and included relacquering Three Piece Sculpture: Vertebræ 1968, Reclining Figure: Hand 1979 and Double Oval 1966, and the restoration and repatination of Large Figure in a Shelter 1985–86, Moore’s final and largest sculpture, which is permanently sited at Perry Green. An educational film documenting Moore’s own patination techniques was commissioned from Infinity Films and is available to view on the Foundation’s website.

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

Two high-profile projects in London were the re-erection of The Arch in Kensington Gardens, and the restoration of Knife Edge Two Piece 1962–65 opposite the Houses of Parliament on College Green. In 1996 it became apparent that Moore’s travertine The Arch had become unstable. Its sections were carefully dismantled and put in store while structural surveys and laser scanning were carried out. Following an engineering analysis led by The Royal Parks in collaboration with The Henry Moore Foundation, a skeletal framework of rods was inserted inside the travertine blocks and The Arch was successfully re-ereceted in its original site on the north bank of the Serpentine, close to the Serpentine Bridge, in June 2012. After extensive research to establish ownership, Knife Edge Two Piece formally became the property of Parliamentary Estates in late 2011, enabling much-needed restoration to be carried out. Conservation was undertaken by Rupert Harris, with the Foundation providing advice on patination and a grant. The rejuvenated sculpture was unveiled in the spring of 2013.

Anita Feldman

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

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

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

left Madonna and Child Studies 1943, a page from Moore’s 1943 sketchbook in which he worked out ideas for the Madonna and Child carving commissioned by the Rev. Walter Hussey for his church, St Matthew’s, Northampton.
The Henry Moore Institute is a world-leading centre for the study of sculpture. The Institute’s Research Library, exhibitions programme, research, and collections development provide a vital resource for the encouragement of sculptural thinking. Our activities are designed to place sculpture right at the centre of the future of art history. Through the work of the Institute, we ensure that sculpture is necessary and relevant for art and for the way that we understand our place in the world. Our building, located in the thriving city of Leeds, is open seven days a week and is free to all, operating as the hub of all of our activities that stretch across the globe.

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

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

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

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

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

Lisa Le Feuvre

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

Our exhibitions programme presents a mix of solo and group exhibitions, covering historical, modern and contemporary sculpture, always driven by new research. The first exhibition we presented in this review period, Mario Merz: What Is To Be Done?, studied the Italian artist’s embrace of sculpture in the late 1960s. The exhibition subsequently toured to Malmö in Sweden, where it launched the new building of Bildmuseet. Merz was followed by Michael Dean: Government, the first solo exhibition of the acclaimed British artist consisting of new work responding to our galleries; Sarah Lucas: Ordinary Things, that repositioned the artist as a sculptor committed to a scholarly engagement with objects; and lastly Sculpture Park to develop The Sculpture Triangle, an initiative committed to celebrating the rich heritage of sculpture in Yorkshire.

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

Lisa Le Feuvre
The Henry Moore Foundation
Grants

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

To give a few examples, in 2011–13 the Foundation allocated funding to the following exhibitions: Presence: The Art of Portrait Sculpture (Holburne Museum, Bath: £14,000); Robert Breer (Baltic, Gateshead: £15,000); Bauhaus: Art as Life (Barbican Art Gallery, London: £12,000); Thomas Schütte: Faces and Figures (Serpentine Gallery, London: £8,000); Nancy Holt and Robert Smithson: England and Wales 1969 (John Hansard Gallery, Southampton: £5,000); John Tweed: The Empire Sculptor, Rodin’s Friend (Reading Museum: £5,500); Hans Josephsohn (Modern Art Oxford: £6,000); The Bride and the Bachelors (Barbican Art Gallery, London: £12,000); Liam Gillick (Highland Institute of Contemporary Art: £6,000); Haroon Mirza (The Hepworth Wakefield: £8,000). Grants were also given to Documenta 13 (Kassel, 2012: £15,000) and the 55th Venice Biennale (Venice, 2012: £15,000) in recognition of the British participation in those international exhibitions of contemporary art.

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

The Foundation continued its commitment to scholarship by awarding four post-doctoral fellowships (each worth £21,000 a year) and funding for a further two years the post of Henry Moore Research Curator at Tate Britain (£50,000 a year).
Installation views of exhibitions supported by the Grants programme 2011–13:

above  The Bruce Lacey Experience, Camden Arts Centre, London.
below  Hans Josephsohn, Modern Art Oxford.

above  David Maljkovic: Sources in the Air, Baltic Centre for Contemporary Art, Gateshead.
opposite  Alice Channer: Out of Body, South London Gallery.
opposite  The Bride and the Bachelors: Duchamp with Cage, Cunningham, Rauschenberg and Johns, Barbican Art Gallery, London.

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

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

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

Inverleith House, Royal Botanic Garden Edinburgh
12 February to 29 April 2012

== top left ==

== left ==
Dieter Roth, Fruitmarket Gallery, Edinburgh.

== above ==
top Tacita Dean, Documenta 13, Kassel.

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

opposite Detail of Roger Hiorns, Seizure 2008/2013, Arts Council Collection, now installed at the Yorkshire Sculpture Park.
The Henry Moore Foundation  
Perry Green · Much Hadham  
Hertfordshire SG10 6EE  
telephone + 44 (0)1279 843 333  
www.henry-moore.org

Henry Moore Institute  
The Headrow · Leeds  
West Yorkshire LS1 3AH  
telephone + 44 (0)113 246 7467  
www.henry-moore.org

Staff at Perry Green  
at 31 March 2013  
Lesley Wake  Chief Operating Officer  
Anita Feldman  Head of Collections & Exhibitions  
Sebastiano Barassi  Curator  
Augusta Barnes  Acting Marketing & Enterprise Manager  
Rosie Bass  PA to Head of Collections & Exhibitions  
Charlotte Bullions  Resource Coordinator  
(Neat: leave)  
Nicholas Bullions  Operations Manager  
James Copper  Sculpture Conservator  
Jules Davis  Visitor Services, Weddings & Events Coordinator  
Martin Davis  Digital Media and IT Manager  
Becky Dockerty  Finance Assistant  
Sarah Fletcher  Assistant Curator  
Theodora Georgiou  Registrar  
Stewart Gough  Art Technician  
Paul Harley  Groundsman  
Jennifer Hicks  Assistant Registrar / Database  
Wendy Klein  Image Archive Assistant  
(Neat: leave)  
Terry Millson  Receptionist / Administrative Assistant  
Alice O’Connor  PA to Director & Grants Administrator  
Ian Parker  Accountant  
Emily Peters  Image Archive Assistant  
(Neat: leave)  
Michael Phipps  Archivist  
Dai Roberts  Art Technician  
Emma Stower  Image Archive Manager  
Craig Turner  Estate Security Supervisor  
Sarah Uttridge  Finance Assistant  

Staff at Henry Moore Institute, Leeds  
at 31 March 2013  
Lisa Le Feuvre  Head of Sculpture Studies  
Catherine Aldred  Administrator  
Michelle Allen  Exhibitions Organiser/Registrar  
Gill Armstrong  PA to Head of Sculpture Studies  
Karen Atkinson  Assistant Librarian  
David Cotton  Web Editor  
Matthew Crawley  Senior Technician  
Sarah Dale  Weekend Receptionist  
Bruce Davies  Senior Receptionist  
Kirstie Gregory  Research Programme Assistant  
Jackie Howson  Curatorial Assistant (Collections)  
Rebecca Land  Acting Head of Communications and PR  
Claire Mayoh  Archivist  
Harriet Netman  Library Trainee  
Pavel Pyk  Exhibitions and Displays Curator  
Sophie Raikes  Assistant Curator (Collections)  
Sharon Sawyer  Marketing and Finance Administrator  
Ann Sproat  Librarian  
Paul Stirk  Press Cuttings Assistant  
Jonathan Wood  Research Curator
Henry Moore changed the way we understand sculpture. His Foundation continues to do so today.