Marking the fortieth anniversary of the Henry Moore Foundation, this exhibition presents Moore’s journey from student to sculptor, showing a wide range of sculptures and works on paper made between 1914 and 1930. Becoming Henry Moore offers a fresh opportunity to reconsider these fascinating, formative years and to look again at the artist’s sculptural imagination. It also shows Moore’s early works in dialogue with sculptures by other artists who inspired him, including Jacob Epstein (1880–1959), Leon Underwood (1890–1975), Alexander Archipenko (1887–1964), Henri Gaudier-Brzeska (1891–1915), Ossip Zadkine (1890–1967), Pablo Picasso (1881–1973), Auguste Rodin (1840–1917) and Michelangelo (1475–1564).

Moore’s early passion for the collections of the British Museum is also reflected through the inclusion of examples of African, Aztec and Sumerian art from the Museum.

Moore’s talent was spotted at Castleford Secondary School by ‘Toddy’ Dawes, the school’s progressive headmaster, and by Alice Gostick, a highly supportive art teacher. Gostick and Moore struck up an enduring friendship, and many of his earliest experiences of modern and contemporary art came through her and her collection of books and magazines, such as the The Studio. After World War I, during which he was gassed at the Battle of Cambrai, Moore received an ex-serviceman’s grant to attend Leeds School of Art (now Leeds...
Arts University). In Leeds he encountered Roger Fry’s 1920 book *Vision and Design* and experienced first-hand the collections of Michael Sadler, the Vice-Chancellor of Leeds University, and Charles Rutherston, the brother of Sir William Rothenstein, Principal of the Royal College of Art in London. This led to the next chapter of his life. In 1920 Moore was awarded a scholarship to study at the Royal College of Art and there supplemented his curricular activity with time spent exploring the collections of the South Kensington museums. Moore’s reading intensified too and he read Ezra Pound’s 1916 short book on Gaudier-Brzeska at the same age Gaudier was when he was killed in the war. A member of the Civil Service Rifles, Moore and his sculpture were shaped by the war and this exhibition offers the opportunity to think again about its impact in these formative years.

*Becoming Henry Moore* is not only an urban story – of Castleford, Leeds and London - but also the story of an ambitious young artist with a thirst for art. This took Moore on a travelling scholarship to Italy where in 1925 he had his first direct encounters with Italian sculpture and wall painting; experiences that were not only critical for the development of his early work, but continued to influence him for the rest of his career. Moore’s sculptural imagination that emerged in the 1920s also drew inspiration from painting and graphic arts. *Becoming Henry Moore* reveals his youthful interest in J.M.W Turner (1775–1851) and Aubrey Beardsley (1872–98) and extraordinary early works from the beginning of the 1920s such as ‘Homage to El Greco’, ‘The Newspaper Seller’, ‘Three Horsemen’, ‘Nine Nude Figures’ and ‘Two Nudes Among Trees’.

*Becoming Henry Moore* highlights the significant range and diversity of work that inspired the artist. We find both ancient and modern, European and non-Western, classical and avant-garde art and we see how he worked in stone, wood and clay across these sources of inspiration. It also reveals the ways in which he gradually developed his repertoire of preferred subjects, from the ‘Mother and Child’ and the female figure to the beginnings of his exploration of internal and external forms. As the 1920s draw to a close, and as Moore enters his thirties, this exhibition presents the large-scale treatment of the female form with Moore’s first public commission: a large, relief sculpture, entitled ‘West Wind’, for the new headquarters of the London Underground at St James’ Park. This high-profile work not only brought his talent as a sculptor to public attention, but also began what would be a life-long commitment to sculpture placed outdoors, both in Britain and internationally.
David Dye: Devices

Until 18 February 2018
Sculpture Study Galleries

Coinciding with the reopening of Leeds Art Gallery, this exhibition of the work of David Dye (1945–2015) charts a young artist’s transition from sculpture to photography and film in the 1960s and 1970s. Drawing upon the large archive that the artist generously bequeathed to the Henry Moore Institute’s Archive of Sculptors’ Papers, it presents sculpture, drawings, sketchbooks, notebooks, photographs, films and a number of his early presentation boards.

David Dye: Devices focuses on the development of Dye’s work between 1967 and 1977, from his student years at St Martin’s School of Art to early recognition in publications such as Studio International and in exhibitions such as Young Contemporaries (1970) and The New Art (1972) at the Hayward Gallery. This dynamic first decade soon saw him at the heart of radical changes, working at the intersection of sculpture and film, as Dye wrote in an early notebook: ‘I had art history on one shoulder and the history of film on another.’ This exhibition shows Dye’s increasingly subtle investigations of the relationships between artworks and viewers, using projectors, cameras, screens, mirrors and the human body in various configurations. Dye often referred to his works as ‘devices’ and this exhibition takes up this term, highlighting his careful staging of objects and spectator locations and his ongoing poetic exploration of projection and screening. His sculpture ‘Distancing Device’ (1970), on display in the exhibition, coordinates the movements of the viewer, while films such as Mirror Film (1971), Towards/Away from (1972) and Blind Spot (1973) control the eye with careful precision.

The Institute’s Archive of Sculptors’ Papers is unique in documenting the history of sculpture in Britain from the mid-eighteenth century to the present day. The Archive, as part of the Sculpture Collection of Leeds Museums and Galleries, and the Institute’s Research Library provide an unrivalled research resource for the study of sculpture. The Institute manages and develops the internationally renowned Sculpture Collection on behalf of Leeds Museums and Galleries.
Mary Gillick: Her Art in Your Pocket

Until 28 January 2018
Gallery 4

Like Henry Moore, Mary Gillick (1881–1965) trained at a regional school of art before completing her studies at the Royal College of Art. This exhibition is the first dedicated to Gillick’s sculpture, and presents plaster models, drawings and photographs showing her working processes for the production of coins, medals and plaques. It includes her famous portrait of Queen Elizabeth II for the obverse of British and Commonwealth coinage, which put her art in everyone’s pocket.

Sculpture By Another Name:
Tony Carter’s ‘By Bread Only’ (1978–9)

21 February – 20 May 2018
Gallery 4

This single work exhibition focuses on ‘By Bread Only – For the Demise of Icons’ (1978–9) by Tony Carter (1943–2016), which has recently entered the Leeds Museums and Galleries Collection, presenting it alongside related works on paper and archival material. The work, which takes the overall form of a painter’s easel, played a fascinating role within the emergence of the ‘New British Sculpture’ in the early 1980s, through Michael Newman’s championing of the ‘New British Sculpture’ in Art in America in 1982 and the catalogue for the British Sculpture in the Twentieth Century exhibition at the Whitechapel Art Gallery in 1981.
Special Exhibition Preview

Wednesday 29 November, 6–8pm

Becoming Henry Moore
David Dye: Devices
Mary Gillick: Her Art in Your Pocket
Drinks will be served

Events

Unless otherwise noted, events are free and take place at the Henry Moore Institute.

Bookings via www.henry-moore.org

Wednesday 29 November, 4–5pm
Gallery Talk
Becoming Henry Moore
Sebastiano Barassi
(Henry Moore Foundation)

Tuesday 12 December, 6–7pm
Henry Moore Foundation Director’s Christmas Lecture
Godfrey Worsdale
Henry Moore Lecture Theatre, Leeds Art Gallery
Followed by mulled wine and mince pies in the Henry Moore Institute reception

Wednesday 13 December, 2–6pm
Seminar
‘Sculpture, Self-Portraiture and Artistic Self-Fashioning in Britain 1890–1940’
Speakers include: Dr Jonathan Black (Kingston University), Dr Robyne Erica Calvert (Glasgow School of Art), Dr Sarah Crellin (independent), Dr Hannah Higham (Henry Moore Foundation), Melanie Polledri (University of York), Dr Sarah Turner (Paul Mellon Centre) and Dr Harry Willis Fleming (independent). Chaired by Dr Jon Wood (Henry Moore Institute) and Prof. Alison Yarrington (Loughborough University)

Wednesday 17 January, 6pm
Lecture
Prof. Evelyn Silber (University of Glasgow)
‘Changing Tastes, Changing Markets: Henry Moore and The Leicester Galleries’

Saturday 20 January, 10.30am–7pm
Conference
Henry Moore Lecture Theatre, Leeds Art Gallery

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Photo: Michael Phipps
Henry Moore
Narayana and Bhataryan programme cover (c. 1919)
‘Joseph Beuys and Europe: Crossing Borders, Bridging Histories’
Speakers include: Prof. Richard Demarco (Demarco European Art Foundation), Dr Tara Galliver (independent), Prof. Christa-Maria Lerm-Hayes (University of Amsterdam), Dr Petra Richter (independent), Dr Peter van der Meijden (University of Copenhagen) and Dr Victoria Walters (University of the West of England). Chaired by Dr Christian Weikop (Edinburgh College of Art). Tickets: £10, £5 concessions (including lunch and wine reception)

Wednesday 24 January, 2–4.30pm
Seminar
‘Circles of Recognition, Structures of Support: Henry Moore’s Early Years’
Speakers include: Dr Alice Correia (University of Salford), Robert Orme (independent) and Dr Robert Sutton (Birkbeck College). Chaired by Sebastiano Barassi (Henry Moore Foundation)

Wednesday 24 January, 5–7pm
Reading Group
_Narayana and Bhataryan_ (c. 1919)
A short play by Henry Moore
Participants include: Sebastiano Barassi (Henry Moore Foundation), Claire Mayoh (Henry Moore Institute), Prof. Simon Morris (Leeds Beckett University), Dr Jack Quin (University of York), Dr Mohite Regini (independent), Nigel Walsh (Leeds Art Gallery), and Dr Jon Wood (Henry Moore Institute)

Wednesday 31 January, 2–4pm
Gallery Discussion and Film Screening
_David Dye: Devices_
With Helen Baker (independent), Alex Cave (freelance archivist), Fiona Crisp (Northumbria University), Peter Lewis (Leeds Beckett University), Tom O’Sullivan (Northumbria University), Will Rose (University of Leeds), and Dr Jon Wood (Henry Moore Institute)

Wednesday 7 February, 2–6pm
Seminar
‘Circles of Recognition, Structures of Support: Becoming an Artist in Leeds Today’
Henry Moore Lecture Theatre, Leeds Art Gallery
A collaborative event with students and alumni from across the city. Speakers include Prof. Sheila Gaffney (Leeds Arts University), Marion Harrison (Leeds Beckett University), Nick Thurston (University of Leeds) and guests

Wednesday 14 February, 2–5pm
Seminar
‘Becoming Barbara Hepworth’
Speakers include: Helena Bonett (Royal College of Art/Tate), Dr Lucy Kent (independent), Clare Nadal (University of Huddersfield/The Hepworth Wakefield), Dr Emma Roberts (Liverpool John Moores University) and Dr Rachel Smith (Tate). Chaired by Eleanor Clayton (The Hepworth Wakefield) and Kirstie Gregory (Henry Moore Institute)
About Us

The Henry Moore Institute welcomes everyone to experience, study and enjoy sculpture. Open seven days a week we are free to all.

We are an international research centre located in the vibrant city of Leeds, where Henry Moore began his training as a sculptor. In our iconic building we host a year-round changing programme of historical, modern and contemporary exhibitions presenting sculpture from across the world.

Each year we host over a hundred powerful discussions, bringing the brightest thinkers together to share ideas.

The Institute is a hub for sculpture, connecting a global network of artists and scholars. As a part of the Henry Moore Foundation, an independent arts charity, it is our mission to bring people together to think about why sculpture matters.

To subscribe to our newsletter email newsletter@henry-moore.org

Upcoming Exhibitions

The Sculpture Collections
22 March – 17 June 2018
Henry Moore Institute and Leeds Art Gallery

Visitor Information

Galleries
Tuesday – Sunday 11am – 5.30pm
Wednesday until 8pm

Research Library and Bookshop
Monday – Saturday 10am – 5.30pm
Wednesday until 8pm
Sunday 1–5pm

Closed Bank Holidays
Free Entry

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Cover Image:
Henry Moore c. 1929-30 with ‘Reclining Figure’ (1929) and ‘Mask’ (1930)
Courtesy Leeds Museums and Galleries
(Leeds Art Gallery)
Photo: © Henry Moore Foundation Archive