

Henry Moore Institute Newsletter

October/November 2004 ISSUE No. 56

Experiencing Relief Sculpture

As indicated in our last issue, relief sculpture is our principal focus over the Autumn – Winter season. *Depth of Field: the place of relief in the time of Donatello* is accompanied by the conference outlined below, and in Gallery 4 we explore the notion of relief turned through 45° to become the ground.

Making, Selling and Seeing: The production and experience of relief in the Renaissance Henry Moore Institute, 4 – 5 March 2005

This conference will look at the relief between the 14th and 16th centuries and seeks to explore its place in daily life during the Renaissance – how it was made, experienced and encountered – in order to get a sense of how, and why, this particular form of artistic production flourished in such varied and innovative ways. Relief was used extensively to ornament the surfaces of a diverse range of objects, from domestic goods to religious and ceremonial objects. This proliferation was reflected in the breadth of production practised by individual artists and workshops. These different types of objects can tell us about inherent intersections between ‘high’ and ‘low’, between ‘fine’ art and decoration, both then and now, as well as informing broader contexts, such as cultural influences, local and export markets, social structures, artistic practice, and aesthetic preferences.

Peter Dent (Courtauld Institute) - *Contemplative Relief: Meditating on Christ through sculptural form in early trecento Italy*

Amy R. Bloch (Rochester Institute of Technology) - *The Evolution of Lorenzo Ghiberti's Approach to the Narrative Relief*

David G. Wilkins (University of Pittsburgh) - *The Invention of Pictorial Relief*

Luke Syson (National Gallery) - *Title tbc*

Alison Wright (UCL) - *Sculptural Values, Reading Fictive Relief in late 15th- and early 16th-century Italy*

Douglas Brine (Courtauld Institute) - *Art and Commemoration in the 15th century: sculpted relief memorial tablets from the Southern Netherlands*

Kim Woods (Open University) - *The Plymtree Resurrection and the relief in the Netherlands*

Eckart Marchand (University of Reading) - *Reproducing Relief: the use and status of plaster casts after reliefs in the Italian Renaissance*

Marika Leino (independent) – *Ownership, Display and Production of Small Reliefs in the 15th and early 16th centuries*

Francois Quiviger (Warburg Institute) - *Imagining and Representing Relief: from devotional literature to polychrome sculpture*

Linda Pellecchia (University of Delaware) - *Courtyards, Staircases, and Renaissance Reliefs: the example of Giuliano Gondi's Quattrocento Palace*

Patricia Kiernan (Rutgers University) - *Romancing the Visconti? An Embriachi Composite in The Metropolitan Museum of Art*

Sarah Blake McHam (Rutgers University) - *Discussant*

For bookings please contact Ellen Tait, tel: 0113 246 7467, ellen@henry-moore.ac.uk.

Play/Ground: William Turnbull and the Horizontal Relief

Gallery 4, 6 November 2004 – 6 February 2005

Coming out of an Institute research fellowship completed by the architect and Edinburgh College of Art lecturer Simon Beeson, this exhibition centres on William Turnbull's 1949 sculpture 'Playground (Game)'. As the title suggests, 'Playground (Game)' may be interpreted on two different scales – the first the size of a table-top board game, the second an imaginary area of ground large enough to accommodate several figures. Ambiguity of this sort has been found by Beeson in other sculptures from the period, most notably those of Isamu Noguchi and Alberto Giacometti, whose work Turnbull would have known well from his time in Paris. Indeed, the roots of the imaginary landscape in relief sculpture may be traced to the earliest art movements of the 20th century, from the visionary architecture of the Russian Constructivists to the dreamscapes of Dada artists and the Surrealists. Turnbull's own visions owed much, also, to the bird's-eye views he encountered as a war-time flyer with the RAF, and the pin-ball machines he would often have seen in the milk bars and coffee shops of London and Paris.

This new exhibition will feature a selection of the images and other photographic material Beeson gathered together to aid his research. It also presents for the first time a short film he made to examine the landscaping properties of the exhibition's titular work. Inspired in part by Turnbull's own photography, the film will attempt to draw the viewer into the horizontal relief, allowing it to be considered not only as a sculptural form, but also as a game and a playground. Thus will become evident Beeson's central tenet, which says: '*in such works, sculpture no longer records the play of the hand over the body, but rather the exploratory choreography of the body traced playfully on the ground*'.

To introduce the exhibition, Simon Beeson will present a short paper on Saturday 6 November at 2pm, in the seminar room of the Henry Moore Institute. All welcome.

Henry Moore Institute Research Fellowships (2005 – 2006)

The Henry Moore Institute invites applications from artists, academics, curators and educationalists, who are interested in working on historic and contemporary sculpture using the resources available to them at the Institute. The collections comprise sculptures, a library, a slide and audio-visual library and an archive of works on paper, models and original documents. The Institute is able to offer the possibility of presenting finished research projects in published form, as a seminar, or in its exhibition galleries. Up to four fellows will be offered accommodation, travelling expenses and a *per diem* in order to use the Institute's resources for periods of up to one month. Shorter-term informal research support is also available where it is felt applicants would benefit. Please send a letter of application, a proposal and a CV (marked **RF**) by 7 January 2005 to: Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH. For further information contact Ellen Tait, tel: 0113 246 7467, ellen@henry-moore.ac.uk.

Practice and Identity: Women, Sculpture and Place – Conference Report

13 – 14 May 2004

Dorich House Annual Conference 6

This conference was a small-scale event packed full of issues pertinent to scholars working on women sculptors, whether from the 21st and 20th centuries or before. The focus on practice and identity was a useful way of introducing what seem to be perennial problems for scholars researching the work of women sculptors: how practice is repeatedly defined as 'masculine' and the implications for women practitioners of their work and works as 'feminine'; notions of sculpture as public and private both in its form and as a practice; the crucial issue of training – how 'one' becomes a sculptor – and what difference is made when trainees and practitioners are women. However many times we investigate sculptors who are women the same question arises: How do we situate women who make sculpture and their work in a practice that Marjan Sterckx (*Pride and Prejudice: Public sculptures made by women in the metropolis*) states 'has long been regarded as an exclusively masculine artistic discipline'? The approach of the papers at Dorich House is symptomatic of how such a question can begin to be answered and problematised. Several were case studies of individual practitioners: Gela Forster and Angelica Archipenko (Alexandra Keiser), Dora Gordine (Helen Potkin), Fiore de Henriquez (Jan Marsh), Rachel Whiteread, Cornelia Parker, Louise Bourgeois (Gill Perry) and Sarah Lucas (Sue Malvern). Others dealt with institutional frameworks such as professional societies (Ann Compton), art schools (Hester R. Westley and Fran Lloyd) and museums and display (Claudine Mitchell and Gill Perry).

The conference's main theoretical and historical frame drew upon feminist approaches to the parent discipline of art history. The presence of scholars and artists who had contributed to key events in the past, particularly as curators, helped to contextualise the problems that arise repeatedly when attempting to answer the question raised above about the gendering of sculpture and its practice. This is a question that has been pertinent, to my knowledge, since at least the middle of the 19th century when women in France, England and the United States could not attend official institutions to learn how to make sculpture, and sculptors such as Harriet Hosmer became the focus of attention for wearing trousers and receiving studio assistance. Fran Lloyd quoted Nick Baker's study on the frequency of citations in art magazines on New British Sculptors as indicating that women are under-represented to the point that they do not appear within his assessment scale. This alone is enough reason to state the imperative project of understanding sculptural practice by women in terms of its difference rather than as a feminine presence in a masculine domain, a project to which this conference made a substantial contribution.

Miranda Mason (Leeds University)

Drawing From the Past: William Weddell and the Transformation of Newby Hall

Leeds City Art Gallery 3 November 2004 – 13 February 2005

To celebrate the acquisition by West Yorkshire Archive Service of a significant collection of drawings relating to the construction of Newby Hall, one of Yorkshire's finest country houses, the exhibition *Drawing From the Past: William Weddell and the Transformation of Newby Hall* will open at Leeds City Art Gallery in November. The Newby Hall Archive is one of the most important country house archives in a public collection. As well

as the family papers, which provide an insight into the lives of the Robinson, Weddell and Vyner families, there is a remarkable series of architectural drawings which chart the whole process from design to realisation of the decorative schemes by the craftsmen. This exhibition allows the riches of the Archive to be shared with a wider audience for the first time.

The exhibition will focus on the patronage of William Weddell and the architectural modifications he made to Newby Hall, near Ripon. The works in the exhibition will include the exceptional series of drawings by Robert Adam (both the presentation drawings and the working details for the sculpture gallery which housed Weddell's collection of antiquities), drawings by William Chambers for the projected bedrooms, as well as drawings by John Carr and William Belwood of York. It is accompanied by an illustrated book, edited by Giles Worsley, on this aspect of the Archive.

A symposium to mark the exhibition will take place at the Henry Moore Institute on 27 – 28 November 2004. This aims to place Newby Hall within the wider context of the Yorkshire country house and will include papers on subjects ranging from estate development and management to women in the 18th-century Yorkshire country house and the formation of Grand Tour collections – one of the most famous of which was, of course, that formed by William Weddell. Further information can be obtained from Dr Kerry Bristol, School of Fine Art, History of Art and Cultural Studies, University of Leeds, Leeds, LS2 9JT, k.a.c.bristol@leeds.ac.uk.

Sculpting in Time and Space: New Approaches to Sculpture and Film

Convened by Ian Christie and Jon Wood

CAA, Atlanta, 16 – 19 February 2005

During much of the 20th century, film was often assumed to be a 'flat' pictorial art, more often compared with painting and graphic media, than with sculpture. There were always dissenting voices in these early years: Andrey Tarkovsky would define his aesthetic with the striking metaphor of 'sculpting in time'. In the last few decades, however, film has come to be more closely associated with sculpture, and in recent years, it has largely been through gallery installations not only that the sculptural aspect of film and video has been demonstrated, but also the extent to which filmic representation enlarges our understanding of sculptural space. This session proposes a more rigorous exploration of the relationship between sculpture and film. It considers how film has interpreted - and performed - historic sculpture; how film has been used as a 'documentary' (and mobile) viewing method to facilitate the reading of abstract sculpture; how modernist sculpture might be considered the outcome of an interaction with filmic technique; and how narrative cinema might be re-thought as fundamentally sculptural in its production of dynamic, affective space

Speakers and titles are:

Rowan Bailey (Leeds University)

'Decline' of the 'eternal' paradigm? Displacing the inherited concepts of sculpture in film

David Hulks (University of East Anglia)

Adrian Stokes's Perspective on a Spiralling Situation

Cornelia Lund (University of Stuttgart)

Stop and Go – Sculpture in Experimental Film

Maxa Zoller (Birkbeck College, London)

'I Dreamed of a Light Apparatus': film's displacement in artistic practice and art history

Nora Alter (University of Florida)

Acoustic Dimensions: Sound in Sculpture and Film

Ann Reynolds (University of Texas, Austin)

Radical Practice Reconsidered: Film Cultures of the 1960s

Kirstie Skinner (Edinburgh College of Art)

Framing Consciousness in the 1960s: the filmic qualities of serial sculpture

Melissa Ragona (Carnegie Mellon University)

The Cut: Hollis Frampton and Carl Andre in dialogue

Tamara Trodd (University College, London)

Dissolving the Sculptural Object: The films of Robert Smithson and Tacita Dean

Maria Walsh (University of Arts, London)

Atom Egoyan's cinema

Full details of the conference are available from the CAA website www.collegeart.org

Research Visitors

Study assistance

In the summer of this year, the Henry Moore Institute provided study assistance to enable artists and scholars to spend a week in Leeds to use the library, archive and audio visual resources. The library has a strong collection of original exhibition catalogues from the 1960s and 70s, as well as related exhibition material such as private view cards and other ephemera, which has encouraged a number of students and curators to use the resources to explore minimalist and installation art.

Kirstie Skinner (Edinburgh College of Art), is writing her PhD on the interest in American minimalism amongst British-based artists working in installation art in the 1970s, 1980s and 1990s. An intensive week of research at the Institute allowed her to recover a clearer picture of the exhibitions, groups and individuals involved in sculpture, performance, conceptual art and the emerging video scene in Britain and America in the 1970s. The resulting conduit between British and American practice provides an illuminating genealogy in reading the work of later artists such as Cornelia Parker, Mona Hatoum, Rachel Whiteread and Susan Hiller.

Exploring a similar field, but with a European focus restricted to the late 1960s and 70s, **Sophie Richard** (Norwich School of Art) is writing her doctoral thesis on the international network that connected conceptual artists with international exhibiting spaces. By studying the movement of art-works from dealer-galleries and temporary shows into permanent national collections, her research traces how these networks enabled artists to achieve 'official' recognition on an international level.

Daiva Citvariene (Vytautas Magnus University, Lithuania), is working on the relationship between art and ideology from the 1960s to today, focusing on activist public art and art as a social process. Before embarking on her PhD, she directed the ARTeritorija Contemporary Art Gallery in Kaunas, and curated a number of projects that explored these themes in contemporary art-practice in Lithuania. Her time at the Institute allowed her to put the work of Lithuanian artists into a wider international context, by exploring the work of artists like Conrad Atkinson and Margaret Harrison, as well as British 'ecological art' and 'social surrealism'.

Nina Morris, lecturer in human geography at the University of Edinburgh, is working on an AHRB project exploring the history of sculpture trails. As a geographer she approaches the subject of sculpture from a different disciplinary perspective, and thus has focused on the interaction between installation art within natural landscape as a way of understanding place and identity.

Cesar Cornejo is a practising sculptor who completed his PhD at the Tokyo National University of Fine Arts and Music, and is now based in London. His project was rather different, in that he wanted to find out how ideas about sculpture were shaped within the Henry Moore Institute. His interviews with the Institute's staff (from the curators and librarians through to the invigilators and security guards) are intended to result in an exhibition and publication.

Moirá Rudolf, an independent scholar based in St. Ives, is working towards a monograph on the much-neglected sculptor Sven Berlin. The library resources enabled her to establish the contextual background to Berlin's life and social circle in Cornwall.

Collection Development

Carved ivories from the Cliffe collection

Sculpture Study Galleries Until 5 December 2004

A selection of exquisitely carved figurines, tankards and trinkets from the collection of north European ivory work bequeathed by Stephen Cliffe to Temple Newsam House in 1928. Curated by Elizabeth Wright, a Henry Moore Institute intern and recent graduate of the MA Sculpture Studies course at Leeds University, the display features an ivory rendition of *Gloria Victis* by Antonin Mercié, as well as numerous other designs familiar to connoisseurs of late 19th-century French sculpture.

Harry Phillips (1911 – 1976)

Sculpture Study Galleries Until 5 December 2004

A small display of works by Harry Phillips taken from the Leeds collections. Phillips headed the sculpture department at Leeds College of Art for twenty years from 1951, witnessing tremendous changes in the way art was taught and practised. His own work remained faithful to the formal and motional interests he developed as a trainee sculptor in the 1930s, and was regarded as old-fashioned by many of his peers. Yet his flexibility as regards material and subject afforded him a measure of artistic acceptance and financial success in the fields of ecclesiastical and monumental sculpture, both of which enjoyed minor booms in Britain during the post-war period. The display is curated by Inés Plant of Leeds College of Art.

New Archive Acquisitions

We are pleased to announce the gift of a collection of letters, photographs and other documents as well as a small portfolio of drawings belonging to the Croatian émigré sculptor Oscar Nemon (1906 – 1985). These include two scrapbooks compiled by Nemon's sister of photographs of works and press cuttings from the earliest part of his career, before arriving in England in 1939, as well as photographs of Nemon at work with his sitters. There is also material relating to his proposed 'Temple of Universal Ethics', a project he embarked on in the late 1930s to promote inter-racial goodwill. We hope to arrange a small display relating to Oscar Nemon and the Temple at the start of 2005.

Other recent acquisitions include 5 letters from Albert Bruce Joy (1842 – 1924), 'Folding Poem, Red, Yellow and Blue copies' by Ian Hamilton Finlay, and nine prints from *Vanity Fair* with accompanying commentaries of some 19th-century sculptors including William Hamo Thornycroft, Count Gleichen and Thomas Brock. If you would like to consult material please make an appointment by calling Victoria Worsley or Katherine Fenton on 0113 246 9469 or email archive@henry-moore.ac.uk.

Noticeboard

World Monuments Fund Queluz Palace Appeal

The Royal Place of Queluz was built in the mid-18th century as a summer residence for the Portuguese royal family. The gardens were designed in a semi-formal Italianate style and populated with lead sculptures from the workshop of John Cheere in London. Cheere ran a thriving business mass-producing lead and plaster statues and busts (some of which now reside in the Leeds collection). The commission for Queluz was enormous: estimates range in number from ninety to over two hundred pieces. Of these, twenty-two survive, making this the most extensive group in existence. Some of these sculptures are in urgent need of conservation and most need some cleaning and structural work. In order to preserve these works for future generations the World Monuments Fund in Britain and the World Monuments Fund Portugal are working together to restore them. The project will involve work in both London and Portugal and will be phased over 5 years, costing just over £1 million in total. The WMF is seeking donations to support this work – if you are interested in helping please contact Queluz Palace Appeal, World Monuments Fund in Britain, 2 Grosvenor Gardens, London, SW1W 0DH, tel: 020 7730 5344, wmf@wmf.org.uk.

The Gerald Laing Art Foundation

Sculptor Gerald Laing has established the Gerald Laing Art Foundation to promote the understanding, appreciation and practice of public sculpture. As part of this aim it is assembling a collection of original drawings, maquettes and plaster casts for existing public sculptures in order to preserve these objects and make them available for study. A changing selection will also be exhibited in the Foundation Gallery. The Foundation will also offer full and part time courses in both practical and non-practical subjects. It is currently housed at Gerald Laing's studios at Kinkell Castle, but is seeking larger premises. The Foundation can be contacted at Gerald Laing, Kinkell Castle, Dingwall, Ross-shire, IV7 8AT, tel: 01349 861485, kinkell@btinternet.com.

Manhattan in Leeds

From 28 October – 7 November the exterior of the Henry Moore Institute will be used for a new work by German net artist Wolfgang Staehle. During dark hours a digital projection will present a live transmission of high-resolution pictures from midtown Manhattan. MIDTOWN has been commissioned by Lumen for the Leeds International Film Festival and has been made possible through support from the Arts & Business New Partners Scheme. As part of this year's film festival Lumen will present its fourth annual Evolution media arts programme from 1 – 6 November. Guests from around the world will be brought together for 5 days of screenings, presentations and live performances. See www.lumen.org.uk for more details, or look out for a copy of the Leeds Film Festival programme.

New Newsletter Co-ordinator

Liz Aston, who co-ordinated this newsletter since 1997, has taken up a new post at Visual Associations, a Leeds-based information resource on professional contemporary visual artists working in Britain. We wish her well, and welcome Ellen Tait, who has replaced Liz not only as the co-ordinator of the newsletter, but also as Administrative Assistant for Research and Exhibitions.

Henry Moore Institute

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Closed Bank Holidays
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Located in the centre of Leeds adjacent to the Leeds City Art Gallery, a short walk from the rail station. Special fares from London King's Cross to Leeds are available on selected trains through GNER, tel: 08457 225 225, www.gner.co.uk. Contact National Rail Enquiries current timetables, tel: 08457 484950, www.nationalrail.co.uk.

Exhibitions

To book an exhibition tour contact 0113 246 7467.

Until 27 March

Depth of Field: The Place of Relief in the Time of Donatello

Gallery 4

6 November - 6 February

Playground: William Turnbull and the Horizontal Relief

Library

Until 27 October

Willi Soukop: A Sculptor in Post-War Britain

30 October - 30 November

Neo-classical sculptors: Flaxman and Canova

Leeds City Art Gallery

Sculpture Study Galleries

Until 5 December

Mother Figure: Modernist Maternities from the Leeds Sculpture Collections

Until 5 December

Carved ivories from the Cliffe collection

Until 5 December

Harry Phillips (1911-1976)

Sculpture Galleries

Continuing

New Displays from the Sculpture Collection

The Sculpture Galleries will close on 25 October and reopen on 27 November with a new show *Beauty of Shapes*

The Henry Moore Foundation

in partnership with Leeds City Council

<http://www.henry-moore-fdn.co.uk>

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