The logo for Whitechapel Gallery, consisting of two stacked blue rectangles. The top rectangle contains the text "Whitechapel Gallery" in white, and the bottom rectangle is empty.

Whitechapel  
Gallery

# **Sculptors Papers from the Henry Moore Institute Archive**

23 September 2014 - 22 February 2015

Large print labels and interpretation

Pat Matthews Gallery (Gallery 4)

This exhibition presents seven public sculpture projects in London through the artists' personal papers, revealing the journey from conception to public reception.

Focusing on sculptures made or proposed between 1908 and 2004, the display presents material from the Henry Moore Institute Archive of Sculptors' Papers and provides an insight into the cultural upheavals public sculpture can facilitate in urban environments.

Presenting the developing stages of public sculpture, it includes rare photographs of Jacob Epstein's (1880–1959) sculptures for the British Medical Association building, which became a battleground for modernism and are the subject of contemporary artist Neal White's (b. 1966) work from 2004 *The Third Campaign*.

The archive cases display artists' drawings, documentation and images of Alfred Hardiman's (1891–1949) equestrian monument to Earl Haig, Laurence Bradshaw's (1899–1978) Karl Marx Memorial - a destination of both pilgrimage and attack - as well as correspondence and fabric samples for Rose Finn-Kelcey's (1945–2014) flag project Power for the People. Two unrealised projects also feature, Oscar Nemon's (1906–1985) Temple of Universal Ethics and Paul Neagu's (1938–2004) Starhead. The successes and failures of each artistic proposal highlight the polarised reception of public works and sculptors' varied perspectives towards the urban landscape.

The exhibition, co-curated by Whitechapel Gallery and the Henry Moore Institute, draws upon the Henry Moore Institute Archive of Sculptors' Papers, a collection developed in a unique partnership between the Henry Moore Institute and Leeds Museums and Galleries.

The Whitechapel Gallery archive exhibitions are generously supported by Catherine and Franck Petitgas and The Paul Mellon Centre for Studies in British Art.

## Wall 1 – Clockwise:

<p>Oscar Nemon (1906 - 1985)</p> <p>Study for the <i>Temple of Universal Ethics</i> c.1937-8 MDF, filler, glue and white emulsion paint Reconstruction by Michael Walker, 2006</p> <p>Courtesy Henry Moore Institute (The Henry Moore Institute Foundation)</p>	<p>Image not available</p>
---	----------------------------

Jacob Epstein (1880-1959)

Five photographs documenting the artist's commission for the British Medical Association Building, Strand and Agar Street, London

*Newborn*

c. 1908

*Hygeia*

c. 1908

*Maternity*

c. 1908

Jacob Epstein in his studio with plaster models

c.1908

British Medical Association Building, London

c.1908

(continues on next page)



Courtesy Leeds Museums and Galleries (Henry Moore Institute Archive)

Alfred Hardiman (1891 - 1949)

Three photographs relating to the artist's commission for the equestrian monument of 'Field Marshal Earl Haig Commander-in-Chief of the British Armies in France 1915-1919'

Earl Haig in military uniform (artist's source material)  
date unknown

Unveiling ceremony,  
Whitehall, London  
10 November 1937

(continues on next page)



Artist with a small scale  
bronze version of Earl  
Haig monument  
date unknown

Courtesy Leeds Museums  
and Galleries (Henry  
Moore Institute Archive)

## Wall 2

Oscar Nemon (1906 -  
1985)

Selection of photographs  
and sketches showing the  
artist's plans for the  
*Temple of Universal  
Ethics*  
c.1937-38

Courtesy Leeds Museums  
and Galleries (Henry  
Moore Institute Archive)



Laurence Bradshaw  
(1899-1978)

Laurence Bradshaw in his  
studio at work on the  
sculpture of Karl Marx  
c. 1955

Postcard of Karl Marx  
monument  
1956

Press agency photograph  
of Karl Marx monument  
following damage by a  
blast on 19 January 1970

Courtesy Leeds Museums  
and Galleries (Henry  
Moore Institute Archive)



Rose Finn-Kelcey (1945-2014)

Photographs of *Power for the People* installed at Battersea Power Station, London  
1972

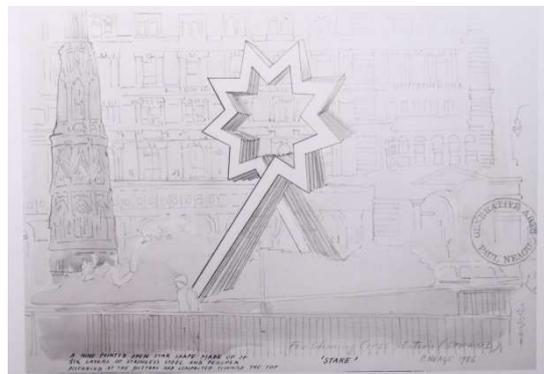
Courtesy Leeds Museums and Galleries (Henry Moore Institute Archive)



Paul Neagu (1938 - 2004)

Plans and elevations by Atelier 16 architecture practice for the sculpture *Starhead* to be located on the Strand, London  
August 1990

(continues on next page)



Photograph of drawing showing the sculpture's planned destination by Charing Cross station described by Paul Neagu as a 'nine pointed open star shape made up of six layers of stainless steel and perspex distanced at the bottom and compacted at the top'.  
1986

*Fusion*, photograph of drawing  
1978

*Durham*, photograph of drawing  
1981

Courtesy Leeds Museums and Galleries (Henry Moore Institute Archive)

## Display Cases - Centre:

<p>Paul Neagu (1938-2004)</p> <p><i>Starhead</i> 1986</p> <p>Romanian-born sculptor Paul Neagu won a commission, jointly sponsored by Westminster City Council and Perspex manufacturer ICI, to produce a public sculpture opposite Charing Cross station. Neagu took the opportunity to develop his <i>Starhead</i> sculpture, an idea that he had started while on residency at Newcastle Polytechnic. For Charing Cross, Neagu proposed a combination of stainless steel and Perspex.</p> <p>(continues on next page)</p>	<p>Image not available</p>
--	----------------------------

The project collapsed following disputes over cost, location and material.

These papers show annotated drawings, correspondence, plans, photographs and Neagu's appeal to raise money for the earlier Newcastle project, via an auction of fellow artists' work.

Courtesy Leeds Museums and Galleries (Henry Moore Institute Archive)

Rose Finn-Kelcey (1945-2014)

*Power for the People*  
1972

Rose Finn-Kelcey's *Power for the People* saw four giant flags, emblazoned with the phrase of the title, installed at each corner of Battersea Power Station.

These flags were originally intended to be part of a larger project for the London Festival, running along the River Thames and situated on a number of major public buildings on the river.

(continues on next page)

Image not available

These works were to be viewed when travelling down The Thames and were an attempt, in Finn-Kelcey's words, 'to make a public art form which is neither pompous, interfering, nor condescending'.

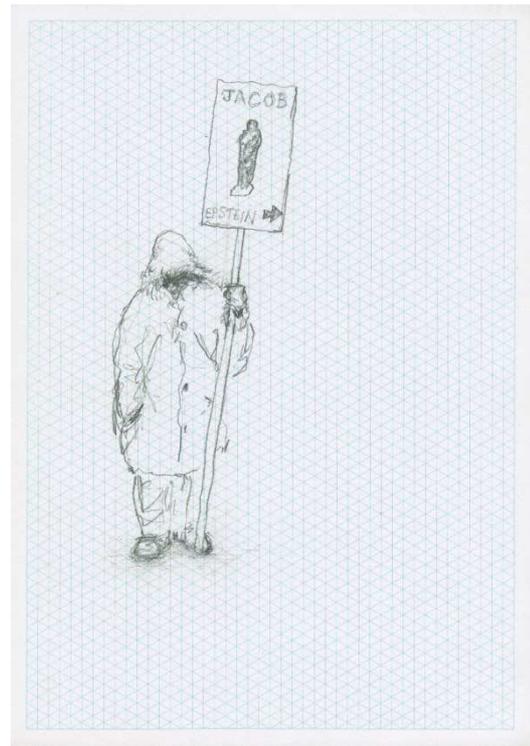
This archive shows her proposal, planned sites, fabric samples, requests for support and some of the responses she received.

Courtesy Leeds Museums and Galleries (Henry Moore Institute Archive)

Neal White (b. 1966)

*The Third Campaign*  
2004

*The Third Campaign* was an artist's project made in response to Jacob Epstein's sculptures on the British Medical Association Building on The Strand, which were destroyed in 1937. Epstein had attempted twice to save these public sculptures in 1908 and 1935, an endeavour he declared his 'Thirty Year War'. Drawing from Epstein's own archive, White launched a new, 'third campaign' to restore Epstein's works to their former glory, staging an exhibition and creating an archive of the project within the Henry Moore Institute.  
(continues on next page)



This is a selection of plans, photographs and sketches, including correspondence with artists, curators, art historians and critics, each offering personal responses to White's proposal.

Courtesy Leeds Museums and Galleries (Henry Moore Institute Archive)

## Back Wall – Video:

Neal White

*The Third Campaign*

2005

Film

Courtesy Leeds Museums and Galleries (Henry Moore Institute Archive)

Image not available

## Display Cases:

Laurence Bradshaw (1899-1978)

*Karl Marx Monument*

1956

Laurence Bradshaw was commissioned by the British Communist Party via the Marx Monument Fund to create a new and enlarged monument for the grave of Karl Marx (1818–83) in Highgate Cemetery. Since its installation, the sculpture has become a celebrated site of political pilgrimage, an object of vandalism and a place of demonstration.

These selected papers show the artist's development of the sculpture, its unveiling, prominent visits by key figures, including Soviet leaders Nikolai Bulganin and Nikita Krushchev (1956), and documentation of some of the reactions that the sculpture has engendered.

Courtesy Leeds Museums and Galleries (Henry Moore Institute Archive)

Oscar Nemon (1906-1985)

*Temple of Universal Ethics*

c.1938

The *Temple of Universal Ethics* was the idea of Croatian sculptor Oscar Nemon. He conceived the temple as a sculptural object and as an institute for international relations. Nemon worked intensively on this project in the late 1930s in the years immediately preceding the Second World War.

This selection includes the artist's account of the project, sketches, photographs of the models, letters and notes. Nemon produced a pamphlet to promote the scheme and garner support, writing to over one hundred influential cultural and political figures of the day, some of their replies are shown here.

Courtesy Leeds Museums and Galleries (Henry Moore Institute Archive)

Alfred Hardiman (1881-1949)

*Equestrian monument of 'Field Marshal Earl Haig  
Commander-in-Chief of the British Armies in France  
1915-1919'*

1928

The idea of a monument to Earl Haig was met with controversy when it was first proposed by Prime Minister Stanley Baldwin in 1928. After eight years, Hardiman's sculpture was finally unveiled on 10 November 1937. According to Captain Crawford of the British Legion, 'Excepting Epstein's work, no statue erected within living memory has aroused such great public controversy as has that of Field Marshal Earl Haig'. Hardiman's was the last equestrian monument to a military and political leader erected in the United Kingdom.

This selection comprises the artist's research on Earl Haig, photographs of the unveiling and press cuttings showing the reception of the work from 1929 – 1937.

Courtesy Leeds Museums and Galleries (Henry Moore Institute Archive)

**Please return this large print to the gallery assistant.**