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An Evolving Legacy

**Author/Editor**  
MCDONALD Allison

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**Description**

There is an eleven page&nbsp;feature article on pages 76 to 86&nbsp;titled 'An Evolving Legacy' on the history, current position and future of Moore's life and legacy at Perry Green

that&nbsp;began in 1940 and is,&nbsp;this year,&nbsp;celebrating the 40th anniversary of the establishment of the Henry Moore Foundation with both the exhibition <em>Becoming Henry Moore </em>and the opening of the new visitor centre and archive&nbsp;facility. The article takes the form of a three way conversation between the Gagosian's Zo<span style='line-height: 107%; font-family: "Calibri",sans-serif; font-size: 11pt; mso-fareast-font-family: Calibri; mso-fareast-theme-font: minor-latin; mso-ansi-language: EN-GB; mso-fareast-language: EN-US; mso-bidi-language: AR-SA; mso-ascii-theme-font: minor-latin; mso-hansi-theme-font: minor-latin; mso-bidi-font-family: "Times New Roman"; mso-bidi-theme-font: minor-bidi;'></span> Santa-Olalla, Godfrey Worsdale, the director of the Henry Moore Foundation and Gus Danowski, Moore's first grandchild. Topics discussed include: the new visitor centre and archive facility designed by architects Hugh Broughton; Gus Danowski's childhood recollections of his grandfather and of Hoglands, the studios and gardens; and, the work of the Foundation and its ambitions. The article is richly illustrated with images of the following: on the inside cover, Moore in his studio working on <em>Two Piece Reclining Figure</em> 1960; the new archive building; Moore standing in the sheep field with <em>Sheep Piece</em> 1971-72 (LH 627) in the background; <em>Upright Motive No.9</em> 1979 (LH 586); <em>Upright Motive No.9</em> 1979 (LH 586), <em>Torso</em> 1967 (LH 569) and other works&nbsp;in&nbsp;Moore's enlargement&nbsp;studio&nbsp;at Perry Green; Moore with some of his Upright Motive sculptures including <em>Upright Motive No.5</em> 1955-56 (LH 383) taken in 1964; a double page image of <em>Sheep Piece</em> 1971-72 (LH 627); an internal and external image of the new visitors' cafe and offices; Godfrey Worsdale, Zo<span style='line-height: 107%; font-family: "Calibri",sans-serif; font-size: 11pt; mso-fareast-font-family: Calibri; mso-fareast-theme-font: minor-latin; mso-ansi-language: EN-GB; mso-fareast-language: EN-US; mso-bidi-language: AR-SA; mso-ascii-theme-font: minor-latin; mso-hansi-theme-font: minor-latin; mso-bidi-font-family: "Times New Roman"; mso-bidi-theme-font: minor-bidi;'></span> Santa-Olalla and Gus Danowski in conversation in front of <em>Knife Edge Two Piece</em> 1962-63 (LH 516); Moore working in his revolving summer house in Perry Green 1956; a double page image of <em>Family Group</em> 1948-49 (LH 269) in the grounds of Perry Green; Gus Danowski with his grandfather in&nbsp;a studio at Perry Green; and, Zo<span style='line-height: 107%; font-family: "Calibri",sans-serif; font-size: 11pt; mso-fareast-font-family: Calibri; mso-fareast-theme-font: minor-latin; mso-ansi-language: EN-GB; mso-fareast-language: EN-US; mso-bidi-language: AR-SA; mso-ascii-theme-font: minor-latin; mso-hansi-theme-font: minor-latin; mso-bidi-font-family: "Times New Roman"; mso-bidi-theme-font: minor-bidi;'></span> Santa-Olalla, Gus Danowski and Godfrey Worsdale walking back to Hoglands. Short biographies of Guston Danowski and Godfrey Worsdale presented on page 37. Thanks to the Foundation's Emma Stower and Sarah Mercer recorded on page 7.