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Henry Moore

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1988 David Sylvester (ed.), Henry Moore. Volume 1: Complete Sculpture 1921–48, 1957, 5th edn, London 1988. 1986 Alan Bowness (ed.), Henry Moore. Volume 2: Complete Sculpture 1949–54, 1955, 3rd edn, London 1986. 1986 Alan Bowness (ed.), Henry Moore. Volume 3: Sculpture and Drawings 1955–64, 1965, 2nd edn, London 1986.

Henry Moore: Sculptural Process and Public Identity - Tate

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This was not his only act of generosity, the following year Moore placed his sculpture Draped Reclining Figure, 1979 on long-term loan to the Wakefield district. Henry Moore, Open Work Head No. 2, 1950 Bronze. 47 x 28.6 x 28 cm. Presented by the Contemporary Art Society, 1952 © Reproduced by permission of The Henry Moore Foundation

Artist Henry Moore - The Hepworth Wakefield

The ninety-five prints were presented by the Henry Moore Foundation in 1985. Henry Moore's complete graphic oeuvre of 719 prints is recorded in four volumes and the volumes of this catalogue raisonn  have been compiled by G rald Cramer, Patrick Cramer, Professor Alistair Grant, Head of Printmaking at the Royal College of Art, London and David Mitchinson, Curator of Collections at the Henry Moore Foundation, in conjunction with the artist.

'The Artist's Hand V', Henry Moore OM, CH, 1979 | Tate

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Henry Spencer Moore OM CH FBA was an English artist. He is best known for his semi-abstract monumental bronze sculptures which are located around the world as public works of art. As well as sculpture, Moore produced many drawings, including a series depicting Londoners sheltering from the Blitz during the Second World War, along with other graphic works on paper. His forms are usually abstractions of the human figure, typically depicting mother-and-child or reclining figures. Moore's works are

Henry Moore - Wikipedia

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Henry Moore Complete Sculpture 1955 64 Sculpture And ...

Henry Moore: Complete Sculpture Vol. 4, 1964-73 (Henry Moore Complete Sculpture) Moore, Henry; Bowness, Alan Published by Lund Humphries Pub Ltd (1997)

Henry Moore Complete Sculpture - AbeBooks

Packaged as a recreation of a vintage of Tide detergent box, this publication has been conceived to serve as an extension of the two exhibitions curated by McCarthy to include works and objects that have influenced the artist. Two Moore illus: Page 3 shows scan of page 116 of Henry Moore, Volume 1: Complete Sculpture 1921-48 (Lund Humphries, Ltd), 1988, featuring Reclining Figure 1938 lead, (LH).

Henry Moore: Complete Sculpture, Volume 1, Sculpture 1921 ...

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Henry Moore: Complete Sculpture v.1: Moore, Henry ...

Description Dust jacket title: Henry Moore, Volume 6: Complete Sculpture. Distributed in the USA by Antique Collectors' Club (Wappingers Falls). Revised edition of work published 1988 (See 0000032). 6 Editor's Note.

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

A close look at the work, relationship, and shared influences of two masterful 20th-century artists "The camera," said Orson Welles, "is a medium via which messages reach us from another world." It was the camera and the circumstances of the Second World War that first brought together Henry Moore (1898-1986) and Bill Brandt (1904-1983). During the Blitz, both artists produced images depicting civilians sheltering in the London Underground. These "shelter pictures" were circulated to millions via popular magazines and today rank as iconic works of their time. This book begins with these wartime works and examines the artists' intersecting paths in the postwar period. Key themes include war, industry, and the coal mine; landscape and Britain's great megalithic sites; found objects; and the human body. Special photographic reproduction captures the materiality of the print as a three-dimensional object rather than a flat, disembodied image on the page.

Henry Moore (1898-1986) is arguably one of the most famous and beloved sculptors of the twentieth century, yet in recent decades his work has fallen out of favor in the world of contemporary art criticism. This handsome book examines this intriguing contradiction and seeks to reassess Moore's crucial contribution to art of the last century. Looking at Moore's early engagements with primitivism, his 1930s dialogue with abstraction and surrealism, and his postwar interest in large-scale public sculpture, the authors show how the sculptor helped to define some of the most significant aspects of modernism. The authors also contextualize within the polemics of early modernism Moore's emphasis on direct carving instead of modeling and the necessary balance between abstraction and what he called the "psychological human element". Moore's early sculpture -- largely unfamiliar to the general public -- is given particular attention, enabling the reader to explore the evolution of thematic and formal elements in his work and his ongoing response to different materials. Photographs, some by Moore himself, of over 120 works, including plasters, maquettes, carvings, bronzes, and drawings, are featured, many of which are previously unpublished.

In February 1972 Henry Moores sculpture studios in the English countryside at Much Hadham were filled with the preparations for his retrospective exhibition in Florence. In search of peace and quiet, he went into a smaller room overlooking the fields where a local farmer grazed his sheep. The sheep came very close to the window, attracting his attention, and he began to draw them. Initially he saw them as nothing more than four-legged balls of wool, but his vision changed as he explored what they were really like the way they moved, the shape of their bodies under the fleece. They also developed strong human and biblical associations, and the sight of a ewe with her lamb evoked the mother-and-child theme a large form sheltering a small one which has been important to Henry Moore in all his work. He drew the sheep again that summer after they were shorn, when he could see the shapes of the bodies which had been covered by wool. Solid in form, sudden and vigorous in movement, Henry Moores sheep are created through a network of swirling and zigzagging lines in the rapid (and in Moores hands) sensitive medium of ballpoint pen. The effect is both familiar and monumental; as Lord Clark comments, We expect Henry Moore to give a certain nobility to everything he draws; but more surprising is the way in which these drawings express a feeling of real affection for their subject.

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