

Henry Moore Bibliography - Detailed Report

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0005063

Item Type
Exhibition

Title
Henry Moore.

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Tate Gallery

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(17 July-22 Sept).viii,180pp(168 illus).Bibliog.Foreword by

Gabriel WHITE (Acknowledgements).Text by David SYLVESTER.

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Description

Arts Council of Great Britain catalogue. Also issued as an exhibition book by Praeger, New York (See 0005064). For microfiche version see 0003602. 70th birthday exhibition of 144 Sculptures 1922-1968 and 73 Drawings 1921-1961. Arranged by theme, with a short introduction to each section, incorporating published statements by Moore.
1-3 Chronology.
4-19 The Reclining Figure.
(Two thirds of Moore's sculptures are reclining female figures, looking as if they had been shaped by nature. Common to his drawings, also, the figures are asymmetrical, and stem from ancient Mexican and Renaissance and antique sources).
20-33 The Mother and Child.
(A second theme which suited his desire for asymmetry and a complex interaction of contrasting masses" evident in the 1930s through War Drawings and the post-war commissions. Use of Drapery and Greek and Renaissance prototypes are discussed in the Family Groups. Development into Internal and External forms).
34-51 Correspondences.
(Development of the more abstract pieces: "ambiguous biomorphic shapes" influenced by Arp Brancusi and Picasso particularly. Other works with affinities in natural or man-made objects).
52-61 Stones Bones Shells.
(From the early 1930s natural forms appear in Moore's sketchbooks and act as sources of inspiration. Rocks were imitated in two-piece Reclining Figures from 1959. Bone formations are translated into wood and metal sculpture. Natural forms were later utilised directly in maquette building).
62-69 Square Form.
(Derived from ancient and primitive influences and Picasso and rejecting symmetry in drawings and sculpture. Incised lines seem inspired by Ben Nicholson).
70-83 Holes and Hollows.
(Introduction of space into carvings had mysterious and fascinating results).
84-92 Internal/External.
(A decidedly maternal image manifest also in Helmet Heads).
92-103 Divided Figures.
(Dating from 1933 and possibly inspired by Arp Giacometti or Picasso. Two-and three-piece Reclining Figures of the 1960s "present by far the most specifically sexual imagery in Moore's work...").
104-107 Strings.
(Derived from Science Museum exhibits in 1937 they create an awareness of space).
108-117 Draped.
(Explored in drawings of the 1930s and 1940s and utilised in sculpture of the 1940s. Evoked the "tender" in Moore's mind. Gothic and Classical evocations followed).
118-125 Knife-Edge.
(Drawings and sculpture slim in section and doubtless inspired by shells and bones. Manifest in male figures <i>King and Queen 1952-1953 bronze</i> and Knife-edge works and <i>Moon Head 1964 bronze</i>).
126-139 Hard and Soft.
(Dating from 1955 surface tension seen in Upright Motives and Warriors. Influence of Rodin Michelangelo and bone as the inner structure of living form).
140-155 Fitting Together.
(<i>Locking Piece 1963-1964 bronze</i> as key image derived from elements in Upright Motives).
156-157 Notes.
(Bibliographical sources photographic credits).
158-165 Comparative Material.
(Pictorial section of historical art and works by other artists).
166-168 Index of Illustrations.
169-177 Catalogue.
178-179 Lenders."