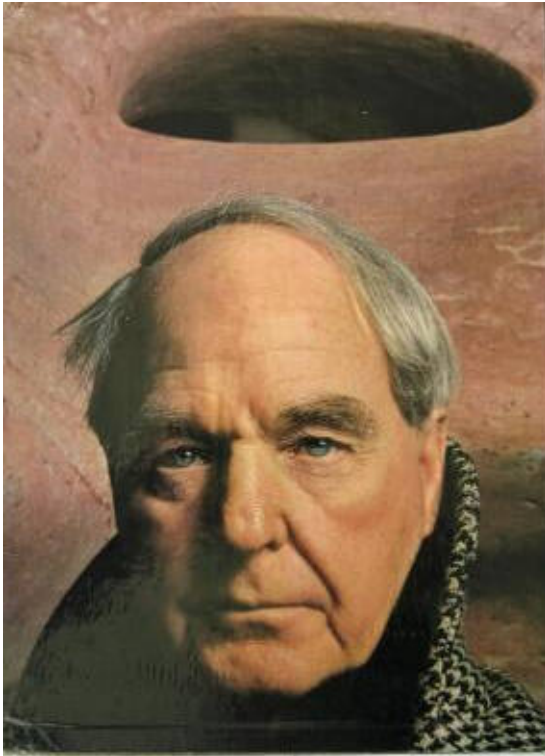


Henry Moore Bibliography - Detailed Report

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0005040

Item Type
Book

Title
Henry Spencer Moore; photographed and edited by John HEDGECOE, words by Henry MOORE.

Author/Editor

Publisher
Nelson

Place Published
London

Date & Collation
532pp(800 illus).Biog.

Year
1968

Description
Cover title: Henry Moore. For U.S.A. edition see 0005027.
Sumptuous book of photographs depicting the artist, his work and his environment. Also includes family photographs, documents;

and landscape and nude photographs by Hedgecoe. Linked by statements, reminiscences and texts by the artist (For tape recordings see 0009710). The cumulative effect is to provide a detailed survey of Moore's life and work to the age of 70.

A selection of Henry Moore quotations:
8 The whole of nature is an endless demonstration of shape and form... I have no inhibitions about using different forms and different experiences combined together in one work, whether their source is animal, human, or from natural materials.
12 Monumentality has always been important to me although at first I wasn't conscious of it...some works have it and others don't. It's almost impossible to define.
45 I began believing in direct stone carving...in some of my early work there is no neck simply because I was frightened to weaken the stone. Out of an exaggerated respect for the material, I was reducing the power of the form.
49 I've never purposely set about destroying any of my sculptures, although I have destroyed drawings...we got worked up into a frenzy...We must have destroyed a thousand drawings.
56 In Nature, living things, because of the effect of their environment, are never perfectly symmetrical, this principle became fundamental to my work.
75 Flintstone, pebbles, shells and driftwood have all helped me to start off ideas, but far more important to me has been the human figure.
83 Sculpture should always at first sight have some obscurities and further meanings.
121 In my personal outlook, the greatest influence has probably been novels...Dostoevsky and Tolstoy, and then later Stendhal, Thomas Hardy and D.H.Lawrence.
154 It should be possible for sculptures to be rearranged in a city...in the way you rearrange possessions in your home.
232 Hands, after the face, are the most obvious part of the body for expressing emotion.
296 A sculpture of a nude, covered with snow, makes me feel uncomfortable, for I identify myself with a sculpture, and am concerned with its physical context.
352 An artist should not be controlled by the opinions of critics.
447 It is the quality of the final result which counts, no matter how it is made.
Other selected information or illustrations:
Castleford; <i>Castleford Secondary School Roll of Honour, 1916 wood</i>; Methley Church; Rievaulx Abbey; Education; Moore, Irina (née Radetzky); Moore, Raymond Spencer (father); Moore, Mary (mother); Moore, Mary (daughter); Royal College of Art; Sculpture; Carvings; Masks; Mother and Child theme; Holes; Kent; Stringed Figures; War Drawings; Much Hadham; Reclining Figure theme; Northampton <i>Madonna and Child, 1943-1944 Hornton stone</i>; Family Groups; <i>Three Standing Figures, 1947-1948 Darley Dale stone</i>; Rocking Chairs; <i>Reclining Figure: Festival, 1951 bronze</i>; Interior and Exterior theme; Heads theme; <i>King and Queen, 1952-1953 bronze</i>; <i>Warrior with Shield, 1953-1954 bronze</i>; <i>Harlow Family Group, 1954-1955 Hadene stone</i>; Upright Figures; Maquettes; <i>Wall Relief, 1955 brick</i>; <i>Falling Warrior, 1956-1957 bronze</i>; <i>Upright Figure, 1956-1960 elm wood</i>; <i>Working Model for U.N.E.S.C.O. Reclining Figure, 1957 bronze</i>; <i>U.N.E.S.C.O. Reclining Figure, 1957-1958 travertine marble</i>; <i>Reclining Figure, 1959-1964 elm wood</i>; Henry Moore: sculpture 1950-1960 at the Whitechapel Art Gallery (See 0006882); Forte dei Marmi; Henraux quarries; <i>Knife Edge Two Piece, 1962-1965 bronze</i>; <i>Three Way Piece No. 2: Archer, 1964-1965 bronze</i>; <i>Double Oval, 1966 plaster</i>; <i>Draped Reclining Figure, 1952-1953 bronze</i>; <i>Two Piece Reclining Figure No.1, 1959 bronze</i>; <i>Locking Piece, 1963-1964 bronze</i>; Titles of art works; Square Forms.