

Henry Moore Bibliography - Report

Bib Number: 0024266

Title: Three-Way Piece
Number 1: Points 1964

Publisher: The Historical
Marker Database

Place Published:
Philadelphia, USA

Year: 2022

Edition: 0

Item Type: WWW

Description: <p>Listing of
Three Way Piece No.1:
Points 1964-65
bronze (LH 533) public
location on webpage dedicated
to logging "bite-size bits of
local, national and global
history". Entry is notable for
detailing the
acquisition by the
Fairmount Park Art
Association, original location,
accompanying
information panel,
and for its terrible
photograph showing Moore's
work deep in the background
of the image, behind a dustbin
and a wooden bench.
Coordinates for precise
location included. <
/p><p><i><font color="
</i></p>

Bib Number: 0023445

Title: Color and Comfort -
Calendar 2017

Publisher: Kawamura
Memorial DIC Museum of Art

Place Published: Japan

Year: 2017

Item Type: Miscellaneous

Description: Large monthly
wall calendar with image of
Moore's <i>Bronze Figure</i>
1985 bronze (LH 652a) shown
for July.

Bib Number: 0023484

Title: Modern British Art at
Christie's

Publisher: Christie's

Place Published: London

Year: 2017

Edition: 2

Item Type: Miscellaneous

Description: <p>Glossy
marketing slip-case
showcasing major sales in
2016 including works by
Henry Moore, Ben Nicholson,
Bridget Riley, Frank Auerbach,
Lynn Chadwick and featuring
the record breaking sale of
Moore's Reclining Figure:
Festival 1951 (LH 293)
for £24,722,500, the highest
price achieved for any modern
British work.</p>

Bib Number: 0023525

Title: Impressionist and Modern Art: Evening Sale: Masterpieces of the Avant-garde

Publisher: Christie's

Place Published: London

Year: 2017

Edition: 2

Item Type: Sales

Description: <p>Auction sale catalogue with advert for a Christie's Modern British and Irish Art: Evening Sale on 26 June 2017 showing an image of Moore's Standing Figures with Rock Background (HMF 2383). </p>

Bib Number: 0018677

Title: Perry Green.

Publisher: Henry Moore Foundation

Place Published: Much Hadham

Year: 2000

Item Type: Miscellaneous

Description: Henry Moore Collections and Exhibitions. Undated leaflet from about March 2000. Brief outline of history of the estate at Perry Green and its buildings, and the establishment of the Henry Moore Foundation,.

Bib Number: 0023638

Title: Neuer Glanz für Moores

„Mutter und Kind“

Publisher: Rhein-Neckar-

Zeitung

Place Published: Heidelberg

Year: 1996

Item Type: Newspaper

Description: Newspaper article announcing the relocation of *Mother and Child* 1949 (illustrated) from within the grounds of the Heidelberg Children's Hospital to the front entrance. The Hospital's managing director, Professor Hans Bremer, described the work as having "lapsed into a slumber". The article states the move was partially to celebrate the Moore exhibition in Mannheim (0016894), and also due to the redevelopment of the Children's Hospital. It tells the story of the work's acquisition for the hospital by the state of Baden-Württemberg in 1960, and describes how the work was originally conceived as *Family Group* 1948-49 (LH 269) and then partially recast as *Mother and Child* 1949 (LH 269b). The article reports the work was originally a gift to Irina Moore to celebrate their daughter's birthday. Moore then had a second cast made for the Children's Hospital.



Bib Number: 0023763

Title: Royal College of Art Students' Magazine Common Room Notes

Publisher: Royal College of Art Students' Magazine

Place Published: London

Year: 1922

Edition: 1

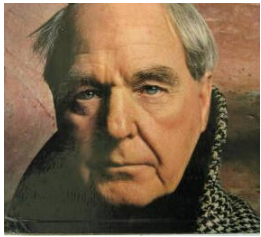
Item Type: Periodical

Description: RCA student magazine. page 64 'Common room Notes' includes a reference to 'the Easter Social, when Freshers provided an entertainment. This took the form of a play written by Mr H. S. Moore (, who was also responsible for the excellent production and setting of the scenes', perhaps Narayna and Bhataryn 0009470.



Bib Number: 0005040

Title: Henry Spencer Moore; photographed and edited by John HEDGECOCKE words by



JOHN HEDGECOE, words by
Henry MOORE.

Publisher: Nelson

Place Published: London

Year: 1968

Edition: 2

Item Type: Book

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.