



28 March 2024 - 03 November 2024

Venues

PERRY GREEN

Exhibition Title

2024 Perry Green, Sculpture, Inspiration and our Natural Worlds

More Information

Nature was always at the centre of Moore's work. In 1951, he declared: "Sculpture is an art of the open air. Daylight, sunlight, is necessary to it, and for me its best setting and complement is nature. I would rather have a piece of my sculpture put in a landscape, almost any landscape, than in, or on, the most beautiful building I know." (Tate 1951 exhibition catalogue).

Although his forms often appear abstract, he was fundamentally a

figurative artist – the human body remained his core concern throughout his life. In his maquette studio, he surrounded himself with natural forms - bones, stones, shells and driftwood – which he transformed into figures through the addition of clay, plasticine and plaster. When he enlarged these works and placed them outside, the rise and fall of the body - knees, breasts, and shoulders - echoed the forms of the land. Moore enhanced the relationship of his works to their environment by incorporating space within them. He broke the figure into multiple parts and pierced his sculptures to create holes, making space a part of the sculpture and bringing the landscape into the very form of the work.

Exhibition Info

In 2024, a selection of over twenty of Moore's bronzes will be displayed in the landscape adjacent to the studios where he developed his ideas. Natural and human forms can be seen to have inspired sculptures across all of Moore's most iconic themes: the mother and child, the reclining figure, and the juxtaposition of internal / external forms. A number of Moore's multi-part reclining figures, where he asks the viewer to imaginatively piece together the body, are joined by some of his purest organic abstractions in which we can trace the journey from handheld pebble to monumental work.