

Henry Moore Bibliography - Detailed Report

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0009258

Item Type

Book

Title

Unit One: the modern movement in English architecture, painting and sculpture

Author/Editor

Edited by READ Herbert

Publisher

Cassell

Place Published

London

Date & Collation

124pp(67 plates).

Year

1934

Description

Includes an introduction by Herbert Read which reprints Paul Nash's letter to The Times 12 June 1933 (See 0009298), announcing the formation of the group. It also reprints the Questionnaire sent by Read to each member of Unit One. The bulk of the book consists of photographs and statements by the members, guided by the questionnaire. The Headquarters of the Unit was the Mayor Gallery, and membership was: Barbara Hepworth, Henry Moore, John Armstrong, John Bigge, Edward Burra, Tristram Hillier (replacing Frances Hodgkins), Paul Nash, Ben Nicholson, Edward Wadsworth, Wells Coates, Colin Lucas.
27-35(7 illus) Henry Moore.
In common with the other sections there are photographs of the artist and of his hands. The other illustrations are of the Hampstead studio, and four Carvings 1930-1933. In an important text, widely reprinted under the title The Sculptor's Aims, Moore sets out the qualities in sculpture which are of fundamental importance to him:
Truth to Material. Every material has its own individual qualities. It is only when the sculptor works direct when there is an active relationship with his material that the material can take its part in the shaping of an idea. Stone for example is hard and concentrated and should not be falsified to look like soft flesh...
Full three-dimensional realisation. Argues for "full spatial reality" as "only to make relief shapes on the surface of the block is to forego the full power of expression of sculpture". Asymmetry is important "sculpture fully in the round has no two points of view alike."
Observation of Natural Object. Spells out the importance of nature as a source of primary inspiration with seminal statements on each topic: "The human figure is what interests me most deeply... Pebbles and rocks show Nature's way of working stone... Bones have marvellous structural strength and hard tenseness of form... Trees (tree trunks) show principles of growth and strength of joints... Shells show Nature's hard but hollow form (metal sculpture) and have a wonderful completeness of single shape... There is in Nature a limitless variety of shapes and rhythms (and the telescope and microscope have enlarged the field)..." Moore also writes on "Vision and expression" and "Vitality and power of expression" in which he speaks of combining both abstract and human elements to achieve a fuller deeper meaning. Sculpture must have a vitality or pent-up energy of its own independent of the object it may represent. "Beauty in the later Greek or Renaissance sense is not the aim in my sculpture. Between beauty of expression and power of expression there is a difference of function. The first aims at pleasing the senses the second has a spiritual vitality which for me is more moving and goes deeper than the senses. Because a work does not aim at reproducing natural appearances it is not therefore an escape from life."
Title as printed: Unit 1."