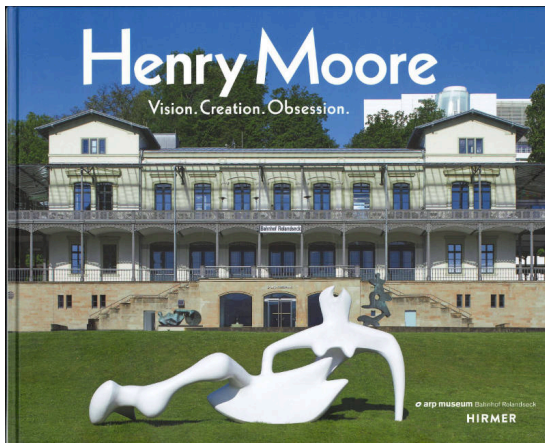


Henry Moore Bibliography - Detailed Report

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Description

<p>Exhibition catalogue to accompany Henry Moore: Vision.Creation.Obsession.Curated by: Sebastiano Barassi, Head of Collections and Exhibitions of the Henry Moore Foundation; Susanne Blocker, curator of the Kunstammer Rau; Oliver Kornhoff, Director of the Arp Museum Bahnhof Rolandseck and Sarah-Lena Schuster, Curator of the Arp Collection. There is a joint introduction by Oliver Kornhoff and Godfrey Worsdale, Director Henry Moore Foundation that starts with a celebration of two birthdays: the Henry Moore Foundation's 40th and the Arp Musuem Bahnhof Rolandseck 10th. It is noted that the two artists were first presented together in 1936 and that from the mid 1970s there were a number of exchange visits and collaborations between Rolandseck and Much Hadham. As well as displaying works by Moore and Arp, the exhibition includes works by other artists that influenced Moore, from the Middle Ages through to the Renaissance, to 19th and 20th century French painters, including Corbet, Cezanne and Roualt. Moore's Large Two Forms 1969 (LH 556) is allusively referenced as being a signature piece of art for the German Federal Republic. The introduction is further structured around three sections, 'Vision: Freed from Moss and Weeds', 'Creation: Not Reproducing. Producing.', and 'Obsession: "Everything I do I intend to make on a large scale." '. The museum's dimensions 'make it possible for the Henry Moore Foundation to experience some of his monumental large sculptures for the first time indoors'.</p><p>In his essay 'Two Large Forms as Suggestions of Power', Oliver Kornhoff presents the history and context of Large Two Forms, that has stood in front of the former Federal Chancellory in Bonn since 1979, and he asserts that 'No other work of art is so deeply etched into the Germans' pictorial memory.' There is an image of Moore with Chancellor Helmut Schmidt standing in front of the piece taken at the unveiling on 19 September 1979 and one of British Prime Minister, Margaret Thatcher with Federal Chancellor Helmut Kohl taken in front of the piece during a state visit on 16 September 1986.</p><p>In his essay 'Physical Size and Mental Scale: Henry Moore and the Monumental', Sebastiano Barassi presents Moore's keynote address at the International Conference of Artists organised by UNESCO in Venice in September 1952 as a framework for discussing Moore's approach and development as an artist in the context, not least, of his experience in, and response to, two world wars, primarily the Second World War. Moore's address focused on two main themes: 'the changing nature of patronage in the socio-political order that had been taking shape after the war; and the need for artists to develop languages to align their practice with the expectations of the new world.' Barassi discusses Moore's consideration of scale, open-air setting and landscape, his desire to create publicly accessible work and his success in creating sculpture with 'immediate universal appeal'.</p><p>Susanne Blocker's essay 'Vision. On Humanity in Art' begins with a quote from Moore 'It's only a great humanist like Giovanni Pisano, or Masaccio or Rembrandt or Cézanne who can express the tremendous power of goodness that exists somewhere in human nature.' The essay then proceeds to discuss some of Moore's influences including his childhood environs in Yorkshire, Chartres cathedral, Mexican art, the Italian renaissance, Michelangelo and Rodin. Blocker tells how Moore surrounded himself with the art and natural forms that inspired him whether in his student flat in Sydney Street, London or at his home Hoglands in Perry Green.</p><p>Sarah-Lena Schuster's essay 'Creation. Henry Moore and Hans Arp' focuses on the parallels between the two artists regarding their interest in and influence by existing forms in nature and the resultant biomorphic works. Schuster notes that in all of Moore's estimated 10,000 published expressions it is astonishing that there is no mention of Arp and that the only reference that can be found to Arp is in a letter dated 1966 in which Moore expresses his appreciation of Arp's work, an extract from which is quoted on page 121.

They met only two or three times; in the 1930s and in 1958. As well as similarities, Schuster points to differences 'The one a dreamy poet, the other a purposeful artisan.'

Starting on page 126 and finishing on page 163 there is an exhibition view titled 'Rendez-vous des amis' showing images of Moore and Arp's works side by side, inviting comparisons and contrasts.

On page 188 there is short article by Helga Kuhn dedicated to Gustav Rau who bequeathed his wealth and most of his art collection to UNICEF; the core of his collection being exhibited at The Arp Museum Bahnhof Rolandseck.