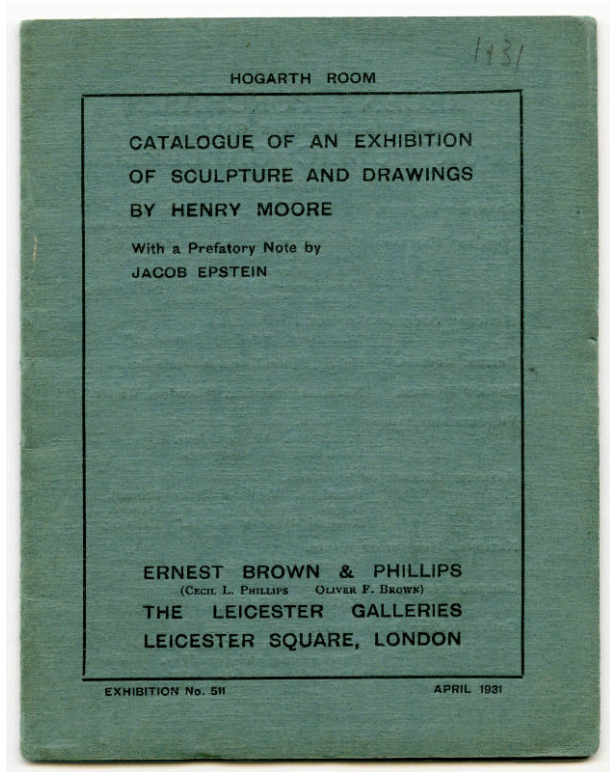


# Henry Moore Exhibitions - Detailed Report

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## April 1931

### Exhibition Title

1931 London, Leicester Galleries, Exhibition of Sculpture and Drawings by Henry Moore

### More Information

This large show was Henry Moore's second solo exhibition. It was held at the Leicester Galleries, London in April 1931. The exhibition caused a great deal of controversy and resulted in a vicious press campaign against the "all-ugly show of sculpture". This led to Moore resigning from his post as sculpture tutor at the Royal College of Art. However, he also received a great deal of support. Max Sauerlandt acquired Head, c.1930 (LH 88a) for the Hamburg Museum für Kunst und Gewerbe, Moore's first museum acquisition. Jacob Epstein wrote the following text of unconditional support, which was included in the exhibition catalogue: "Before these works I ponder in silence. The imagination stretches itself in vast disproportions, and by impressive outline throws the shadow of our fears upon the background of space; new shapes, growths of our sub-consciousness, fill the atmosphere; robust expression of secret forces ready to burst forth on earth. If sculpture is truly "the relation of masses" here is the example for all to see. Henry Moore by his integrity to the central idea of sculpture calls all sculptors to his side. What is so clearly expressed is a vision rich

in sculptural invention, avoiding the banalities of abstraction, and concentrating upon those enduring elements that constitute great sculpture. It is unnecessary to refer to "lovely materials," "respectful craftsmanship," etc.; a modicum of talent is sufficient for such superficialities. Forces from within the works project upon our minds what the sculptor wishes to convey. Here is something to startle the unthinking out of their complacency. Sculpture in England is without imagination or direction. Here in Henry Moore's works are both qualities. Bound by the severest aesthetic considerations, this sculpture is yet filled with the spirit of research and experiment. It contains the austere logic of ancient sculpture. Allied to an architecture worthy of its powers the result would be an achievement to look forward to. The mother and child towers high as a mountain. This attests the mental height of the sculptor, as in his flying figure on the New Underground Building, the will - the spirit has a velocity beyond the confines of the small space at the disposal of the artist. For the future of sculpture in England Henry Moore is vitally important." - Jacob Epstein, London, 1931