
Bib Number: 0023104

Author/Editor: MITCHINSON

David

Title: Hoglands

Publisher: British

Broadcasting Corporation

Place Published: London

Year: 2007

Item Type: Video/Audio

Description: BBC Radio 3

Night Waves 9.45pm 24 May

2007. Interview with David

Mitchinson in Hoglands.

Presented by Richard Cork at

The Henry Moore Foundation

with David Mitchinson. Visit to

Hoglands, modest home of

Henry and Irina Moore; small

rooms and enlargement in the

1960s; Moore received guests,

including artists and politicians;

Moore as collector of natural

objects and paintings which

were his daily inspiration;

Creation of the first catalogue

on the Moore's work; visit to

main studio; Moore's methods

of creation

Bib Number: 0024003

Author/Editor: MITCHINSON

David

Title: Henry Moore:

Taidegrafikkaa 1931-84

Publisher: Art Pappila

Place Published: Sastamala,

Finland

Year: 2019

Edition: 6

Item Type: Exhibition

Description: Exhibition on

Henry Moore's graphic works.

Catalogue is illustrated with

many examples of Moore's

graphics, and contains a long

essay by David MITCHINSON

in both Finnish and English, on

the place of graphic works in

Moore's artistic practice.

Bib Number: 0022600

Author/Editor: MITCHINSON

David

Title: Mythen - Symbole -

Title: Mythen - Symbole -

Metamorphosen in der Kunst
seit 1800: Festschrift für
Christa Lichtenstern zum 60.
Geburtstag (offprint)

Publisher: Gebr. Mann Verlag

Place Published: Berlin

Year: 2004

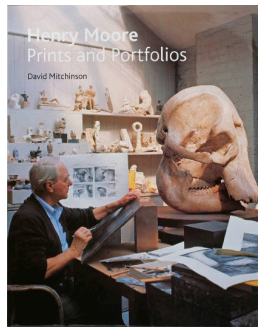
Edition: 2

Item Type: Book

Description: Offprint booklet of Mitchinson's chapter in the book *Mythen - Symbole - Metamorphosen in der Kunst seit 1800*. Mitchinson's notes on Moore's *Prométhée* Lithographs inspired the research of Christa Lichtenstern. In 1949 Moore met French typographer and publisher Henri Jonquières, who suggested making an illustrated book from Gide's translation of Goethe's *Prometheus*, in the French "livres d'artiste" tradition. Moore worked with Walter Strachan, a friend with knowledge and passion for French art and literature. Moore started printmaking in 1930s. His interest in the use of colour and potential to reach a larger audience led to his experimentation with lithography. For *Prométhée* Moore produced eight full page lithographs, a design for front cover and title page plus two capital letters to introduce the text. Discussion of Moore's themes: draped elements; forms within forms; presenting sculptural figures receding into imaginary landscapes; use of rich colouring in atmospheric backgrounds; transition from terracotta to plaster as a

terracotta to plaster as a medium for modelling in the late 1940s early 1950s.; 304-306 reference to: Moore illustrating literary subjects; Moore's start to printmaking and graphics; notebook with preliminary sketches for *The Rescue*, a melodrama by Edward Sackville-West, 1944; *Prométhée Sketchbook 1949-50* (HMF 2547-2569). Illus of *Upright Internal/External Form 1953-54* elm wood, (LH 297) and *Tête de Prométhée 1950* lithograph (CGM 22). 307 illus of *Les statues emprisonnées 1950* (CGM 23); *Minerve-Prométhée-Pandore 1950* (CGM 24:4); *Mort de Mira 1950* (CGM 30); *Pandore et les statues emprisonnées 1950* (CGM 31). 306-309 makes connections between Moore's drawings and lithographs and traces the eight full-page lithographs to early ideas in the sketchbooks, with annotations from the text. Illus of *Death of Mira 1949-50* (HMF 2564); *Ideas for Internal/External Forms c.1948* (HMF 2408); *Pandora and the Imprisoned Statues 1947-49* (HMF 2586). 310-311 makes connections between Moore's lithographs and sculptures. Illus of *Prométhée: capital Letter P 1949-50* (HMF 2573f), *Capital Letter P 1950* (CGM 20), *Openwork Head No. 2 1950 bronze* (LH 289), detail of *Reclining Figure: Festival 1951 bronze*

figure. Festival 1951 bronze</i>, (LH 293). 312-315
reference to the production of
the book, typography, text and
illustration; correspondence
with Strachan and Jonquières;
the plastic process similar to
collograph technique used by
Moore for prints made with
Ganymed Press, London and
lithographs produced by W.S.
Cowell Ltd., Ipswich; the
method of production; Illus of
<i>Reclining Figure: Goujon
1956 bronze</i>, (LH 411a)
and <i>Family Group 1945
bronze</i>, (LH 238).



Bib Number: 0023518
Author/Editor: MITCHINSON
David
Title: Henry Moore: Prints and
Portfolios
Publisher: Patrick Cramer
Editeur
Place Published: Geneva
Year: 2010
Edition: 2
Item Type: Book

Bib Number: 0023556
Author/Editor: MITCHINSON
David
Title: Henry Moore: Reflections

Title: Henry Moore. Reflections

Publisher: Maxwell Davidson
Gallery

Place Published: New York

Year: 2017

Edition: 2

Item Type: Exhibition

Description: <p>Foreword by
Maxwell Davidson IV:

recollection of first seeing
sculpture by Henry Moore. 10-
page essay on Moore by David
Mitchinson. Brief history
of Moore's association with
New York, beginning with
Alfred Barr's purchase of
Two Forms for the
Museum of Modern Art in
1936, and ending with the
2008 exhibition of Moore's
work in New York Botanical
Garden. Discusses
Moore's relationship with Curt
Valentin. Mentions
Moore's early life in Yorkshire,
and the affinity between the
landscape there and Moore's
later sculpture, particularly the
Reclining Figure: Lincoln
Center and Adel Crag.
 Influence of Alice
Gostick. Moore's
Roll of Honour for
Castleford Secondary School.
Impact of Moore's experience
in the First World War on his
later work. Leeds School
of Art and the Castleford
Peasant Pottery Group.
Education at the Royal College
of Art and early exposure to
London's museums, especially
the British Museum.

Cycladic and pre-Colombian
art. Patronage of Sir William
Rothenstein. Marriage to
Irina Radetsky. Life in

Hampstead, in the "nest of gentle artists". *West Wind* commission (1928).
 Early solo exhibitions at Warren Gallery and Leicester Galleries. Mixed critical reception:
Morning Post wrote that "the cult of ugliness triumphs at the hands of Mr Moore."
 Teaching at Chelsea School of Art. Founding of Unit One. Politics and Spain: *Spanish Prisoner* (CGM 1) lithograph. Carving, mostly in native stone and wood.
 Development of opening out the figure. Reclining figure as the most recognisable of Moore's sculptural themes. Beginning to model and cast, initially in lead. Move to Hoglands. Bomb Shelter Drawings for the War Artists Advisory Committee. Retrospective at Temple Newsam in 1941.
Madonna and Child commission for St. Matthew's, Northampton. Awards, and honours: Companion of Honour, Order of Merit, Erasmus Prize, Goslar Prize. Forte de Marmi. *UNESCO Reclining Figure*. Henry Moore Foundation set up.

Images: pp. 11; 12: biographical images by John Hedgecoe of Moore in Perry Green. p. 17: *Reclining Figure* 1930 (LH 85); p. 19 *Reclining Figure* 1939 (LH 208); p. 21: *Family Groups* 1944 (HMF 2231); p.23:

Family Group 1945 (LH 259); p.25:
 Family Group 1946 (LH 265); p.27:
 Two Women Bathing a Child 1948 (HMF 2501);
 p.29: Family Group 1949 (HMF 2532); p.31:
 Standing and Reclining Figures 1950 (CGM 15);
 p.33: Rocking Chair No. 2 1950 (LH 275); p.35:
 Rocking Chair No. 3 1950 (LH 276); p.37:
 Rocking Chair No. 4: Miniature 1950 (LH 277); p.39: Standing Figures 1950 (CGM 14);
 p.41: Standing Figure 1950 (LH 290); p.43:
 Working Model for Time /Life Screen 1952 (LH 343); p.45: Seated Figure 1952-53 (LH 347); p.47: Reclining Figure No. 2 1953 (LH 329); p.49: Mother and Child Against Open Wall 1956 (LH 418); p.51:
 Maquette for Figure on Steps 1956 (LH 426); p.53: Draped Seated Figure Against a Curved Wall 1956-57 (LH 423); p.55:
 Maquette for Head and Hand 1962 (LH 505) (Maquette for Moon Head); p.57:
 Divided Head 1963 (LH 506); p.59:
 Mother and Child: Arms 1976-80 (LH 698); p.61:
 Reclining Mother and Child I 1979 (LH 778); p.63: Working Model for Draped Reclining Figure 1976-79 (LH

705); p.65: *Maquette for Draped Reclining Mother and Baby* 1981 (LH 820); p. 67: *Mother and Child on Lap* 1985 (LH 870). p. 68: HM in garden at Hoglands, with LH 275: Roloff Beny.

<p>Appendix. pp. 70-78: Selected exhibitions of Henry Moore.</p>