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*HENRY MOORE : THE COMPLETE
SCULPTURE* **Describing what
you see: Sculpture (Henry
Moore, Reclining Figure)**

~~Henry Moore – The Language
of Sculpture (1973 von John
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Henry Moore

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Henry Moore. Volume 1:
Complete Sculpture 1921-48,
1957, 5th edn, London 1988.
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Complete Sculpture 1949-54,
1955, 3rd edn, London 1986.
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Henry Moore. Volume 3:
Sculpture and Drawings
1955-64, 1965, 2nd edn,
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This was not his only act of generosity, the following year Moore placed his sculpture *Draped Reclining Figure*, 1979 on long-term loan to the Wakefield district. Henry Moore, *Open Work Head No. 2*, 1950 Bronze. 47 x 28.6 x 28 cm. Presented by the Contemporary Art Society, 1952 © Reproduced by permission of The Henry Moore Foundation

Artist Henry Moore - The Hepworth Wakefield

The ninety-five prints were presented by the Henry Moore Foundation in 1985. Henry

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Moore's complete graphic oeuvre of 719 prints is recorded in four volumes and the volumes of this catalogue raisonné have been compiled by Gérald Cramer, Patrick Cramer, Professor Alistair Grant, Head of Printmaking at the Royal College of Art, London and David Mitchinson, Curator of Collections at the Henry Moore Foundation, in conjunction with the artist.

'The Artist's Hand V', Henry Moore OM, CH, 1979 | Tate

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Henry Spencer Moore OM CH FBA was an English artist. He is best known for his semi-abstract monumental bronze sculptures which are located around the world as public works of art. As well as sculpture, Moore produced many drawings, including a series depicting Londoners sheltering from the Blitz during the Second World War, along with other graphic works on paper. His forms are usually abstractions of the human figure, typically depicting mother-and-child or reclining figures. Moore's works are

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(Henry Moore Complete
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a vintage of Tide detergent
box, this publication has
been conceived to serve as
an extension of the two

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exhibitions curated by
McCarthy to include works
and objects that have
influenced the artist. Two
Moore illus: Page 3 shows
scan of page 116 of Henry
Moore, Volume 1: Complete
Sculpture 1921-48 (Lund
Humphries, Ltd), 1988,
featuring Reclining Figure
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Antique Collectors' Club
(Wappingers Falls). Revised
edition of work published
1988 (See 0000032). 6
Editor's Note.

A close look at the work,
relationship, and shared
influences of two masterful
20th-century artists "The
camera," said Orson Welles,
"is a medium via which

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messages reach us from another world." It was the camera and the circumstances of the Second World War that first brought together Henry Moore (1898-1986) and Bill Brandt (1904-1983). During the Blitz, both artists produced images depicting civilians sheltering in the London Underground. These "shelter pictures" were circulated to millions via popular magazines and today rank as iconic works of their time. This book begins with these wartime works and examines the artists' intersecting paths in the postwar period. Key themes include war, industry, and the coal mine; landscape and

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Britain's great megalithic sites; found objects; and the human body. Special photographic reproduction captures the materiality of the print as a three-dimensional object rather than a flat, disembodied image on the page.

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Details the life and works of the great and often controversial sculptor, Henry Moore

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Henry Moore's reputation as one of the greatest sculptors of the 20th century is unassailable. But his words, both written and spoken, are often as thought-provoking, as moving, and as profound as his works. Few sculptors have spoken as eloquently as Moore has about their art; none with the same modesty, candour, and charm. What Moore has to say about his own sculptures, the work of other artists, his full and active life, and the craft of sculpture in general will prove to be of deep and enduring interest to all sculptors, artists, and those interested in modern

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In February 1972 Henry Moores sculpture studios in the English countryside at Much Hadham were filled with the preparations for his retrospective exhibition in Florence. In search of peace and quiet, he went into a smaller room overlooking the fields where a local farmer grazed his sheep. The sheep came very close to the window, attracting his attention, and he began to draw them. Initially he saw them as nothing more than four-legged balls of wool, but his vision changed as he explored what they were really like the way they

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moved, the shape of their bodies under the fleece. They also developed strong human and biblical associations, and the sight of a ewe with her lamb evoked the mother-and-child theme a large form sheltering a small one which has been important to Henry Moore in all his work. He drew the sheep again that summer after they were shorn, when he could see the shapes of the bodies which had been covered by wool. Solid in form, sudden and vigorous in movement, Henry Moores sheep are created through a network of swirling and zigzagging lines in the rapid (and in

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Moore's hands) sensitive
medium of ballpoint pen. The
effect is both familiar and
monumental; as Lord Clark
comments, We expect Henry
Moore to give a certain
nobility to everything he
draws; but more surprising
is the way in which these
drawings express a feeling
of real affection for their
subject.

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