



















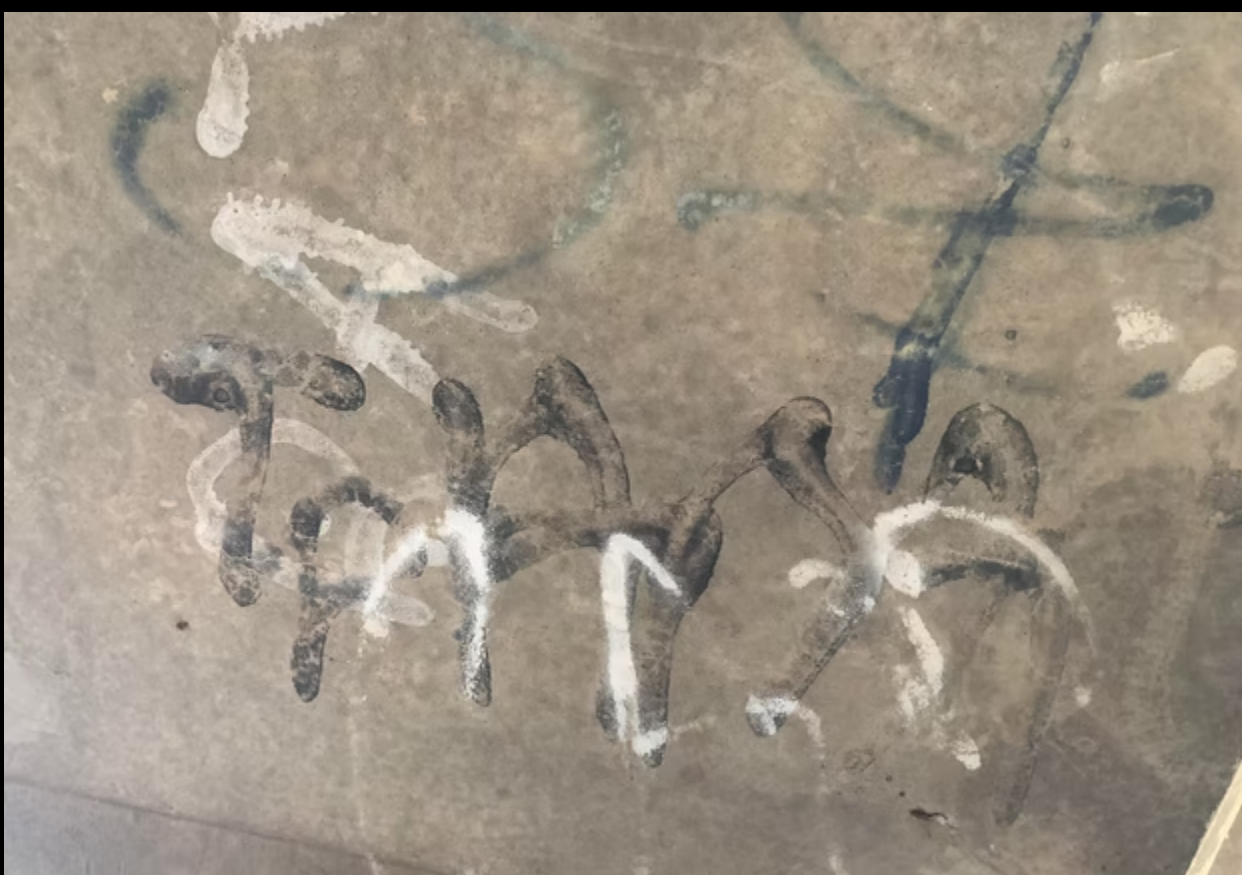


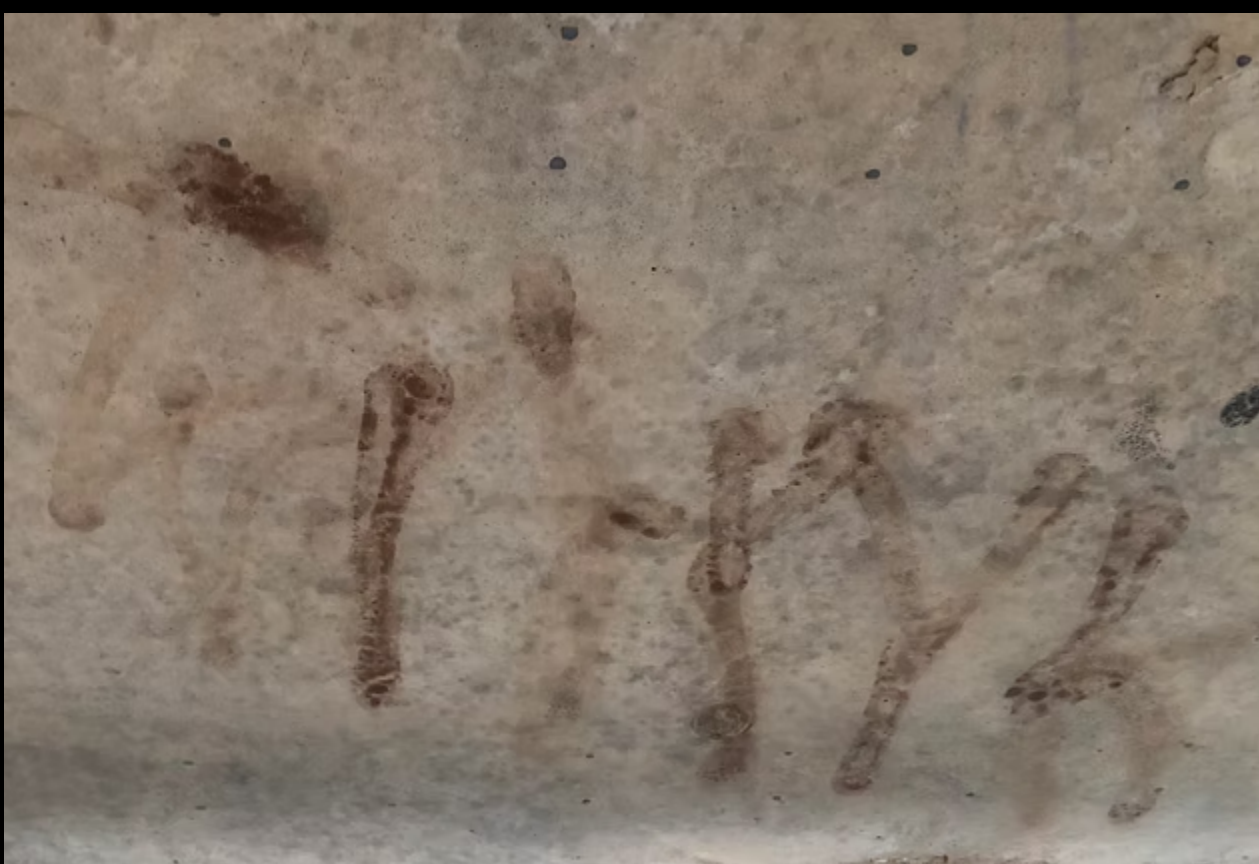
SCOTT

IT'S SUCH A

PERFECT DAY





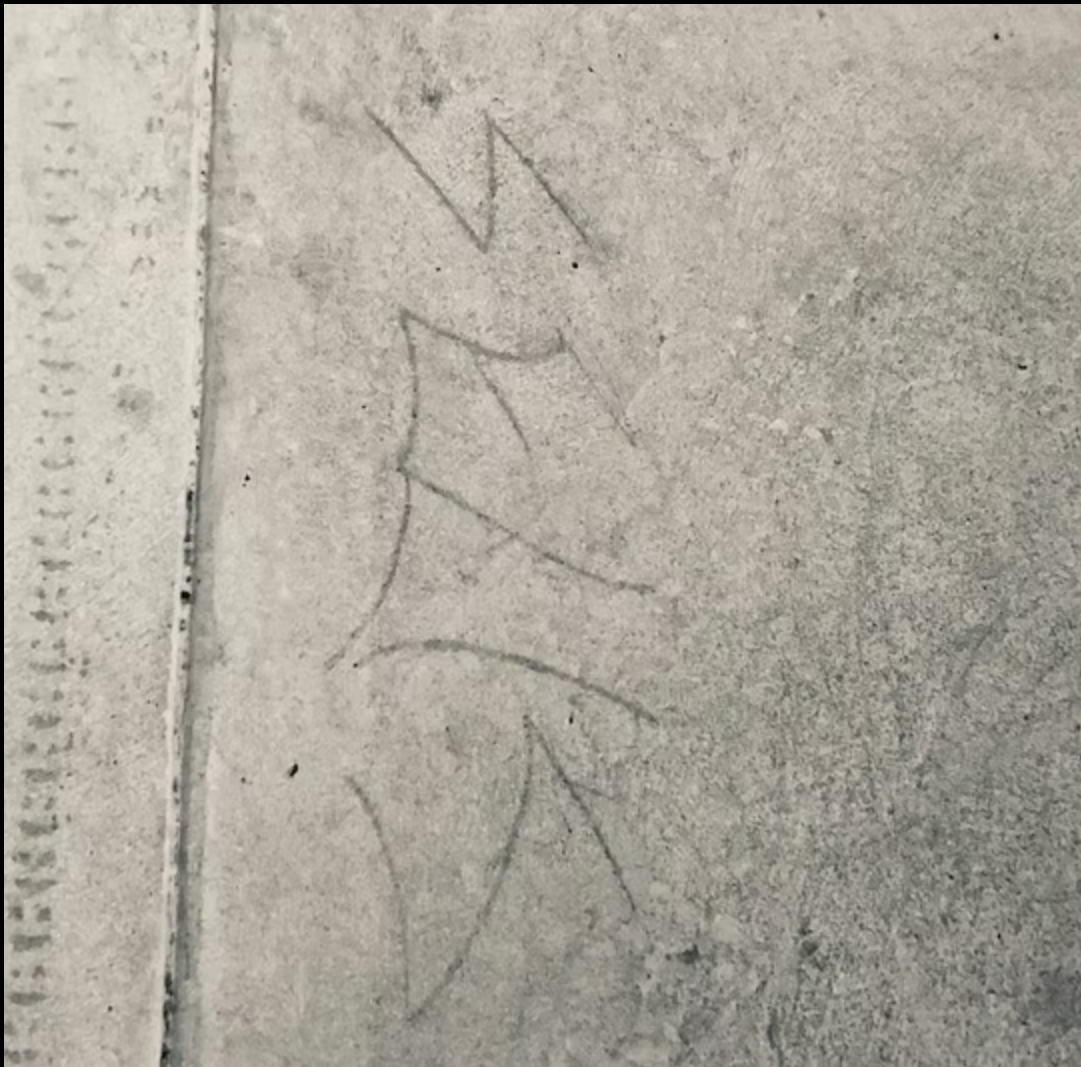


















EMERGENCY

- PRESS AND RELEASE RED BUTTON
- SPEAK CLEARLY INTO CALL BOX





Your

Neighborhood

Corner Store.

Healthier.



yuck

TREATS...



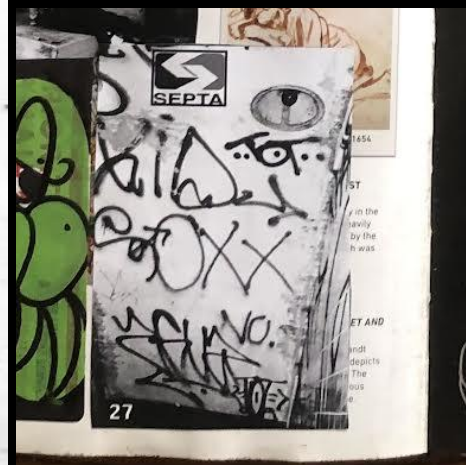
go away, i'm happy



















Turkey



Heat, serve
& enjoy



Pre-order now in
store or online

Hi!





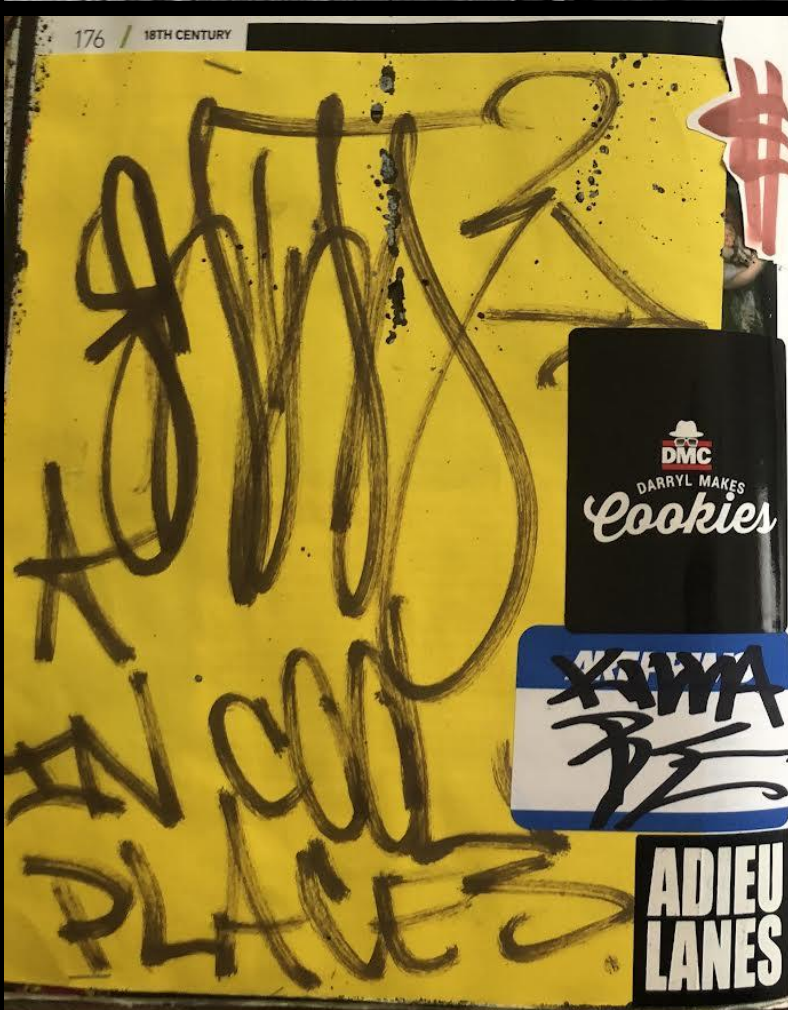


WILLIAM

1911











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The
PHIL

Henry Moore

1898–1986, ENGLISH

One of the best-known sculptors of the 20th century, Moore is especially celebrated for his family groups and reclining figures, including many that explore space and volume in new ways, using hollows and holes.

RECLINING FIGURE, 1939

Moore was born in Castleford, Yorkshire. He learned to carve in wood so that he could follow the pattern of the grain and help define the form.

He studied at the Leeds School of Art, where he was influenced by the work of the sculptor Henry Tonks.

Moore was not interested in the traditional approach to sculpture, but he was fascinated by the work of the modernist sculptors, such as Constantin Brancusi and Pablo Picasso.

He was particularly drawn to the work of the Surrealists, who explored the unconscious mind and the world of dreams.

Moore's work was characterized by its simplicity and its focus on the human form, often in a reclining position.

He was also known for his family groups, which often depicted his own family in a stylized, abstract manner.

Moore's work was highly influential, and he is considered one of the greatest sculptors of the 20th century.

He was awarded the Order of Merit in 1965 and the Royal Academy Medal in 1968.

Moore's work is often characterized by its use of hollows and holes, which create a sense of depth and volume.

He was also known for his use of stone, which he carved into smooth, rounded forms.

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ON TECHNIQUE
Carving

Moore was a member of the Royal College of Art. He turned back to the usual academic technique of modeling a sculpture in clay and casting it in a material such as bronze. Instead, he carved directly in stone, a technique much used by both modernist and traditional artists, whose styles greatly influenced him. Moore felt that carving brought him closer to the shape and form of his work, allowing him to "feel inside" the form and feel its presence. He also appreciated the fact that carvers tend to be true to their materials, working without another intervening process and allowing the qualities of wood or stone to show in the finished work.



MOORE SCULPTING IN WOOD, c.1945

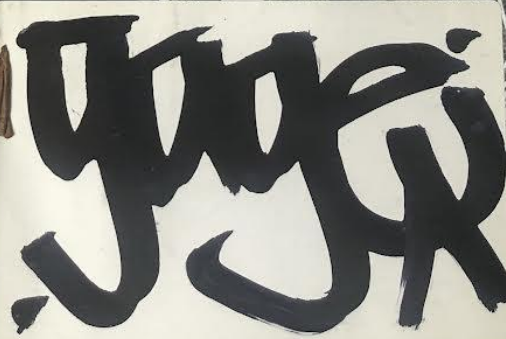
these figures showed the influence of Mexican Mayan sculpture. Moore emphasized the mass of the human form, with reclining figures often having a large, circular opening in the center of the torso.

Modernist and Abstract

Also in the 1930s, Moore became a member of London's Surrealist Five Society, a group of artists who included Barbara Hepworth and Ben Nicholson, which was increasingly dedicated to modernist and abstract art. Visits to Paris gave Moore exposure to the work of Pablo Picasso and Georges Braque, and he was also fascinated by the Surrealists. These artists' method of working directly on the material, rather than using a model or rendering

HENRY MOORE

Artist is shown here standing in front of his *Draped Reclining Woman* (1954–57). The figure was cast in an edition of six in the artist's lifetime.

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HENRY MOORE

CITED IN DONALD HULL, "HENRY MOORE: THE LIFE

AND WORK OF A GREAT SCULPTOR," IN HORIZON, 1960