

98-1986, ENGLISH

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

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Designed to carve in wood so that the grain pattern of the wood and the grain of the hair help define the form, the reclining figure is a slim, sensuous, and elegant sculpture.

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In 1980, he married fellow artist Krina Radetsky. The couple moved to Hampstead, Massachusetts, where there was a thriving art community. Three years later, he



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HENRY MOORE, CITED IN DONALD HALL, "HENRY MOORE: THE LIFE AND WORK OF A GREAT SCULPTOR," IN HORIZON, 1949.

Carrying

When he was sent back to the Royal College, Moore turned his back on the usual academic technique of modeling a sculpture in clay and casting it in a material such as bronze. Instead, he preferred direct carving. Invented much used by both modernist and non-Western artists, whose styles Moore greatly admired, this technique of carving brought him close to the form of his work, allowing him to "let inside" the form and feel its presence. He also appreciated the fact that carvers tend to be true to their materials, working without an intervening process and allowing the qualities of wood or stone to show in the finished work.



MOORE SCULPTING IN WOOD, c. 1965

these figures showed the influence of Mexican Mayan sculpture. Moore emphasized the mass of the human body in this work, with reclining figures and a disproportionately large head.

Modernist and abstract
Also in the 1930s, Moore became a member of London's Severn and Five Society, a group of artists that included Barbara Hepworth and Ben Nicholson, which was increasingly dedicated to modernist and abstract art. Visits to Paris gave Moore exposure to European modernism, such as Pablo Picasso and Georges Braque, and he was also fascinated by the Surrealists. These artists' method of representing the world, or rendering

HENRY MOORE
The artist is shown here standing in front of his *Draped Reclining Woman* (1956-57). The figure was cast in an edition of six in the artist's lifetime.



