

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



ON TECHNIQUE Carving

When he was at the Royal College, Moore turned 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, a technique much used by both modernist and traditional Western artists, whose styles greatly influenced him. Moore felt that carving brought him close to the shape and form of his work, allowing him to "get 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.

These figures showed the influence of Mexican Mayan sculpture. Moore emphasized the mass of the human form, his work with reclining figures was particularly liberating.

Modernist and abstract

Also in the 1930s, Moore became a member of London's Section of Contemporary Art, 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 the work of European modernists such as Pablo Picasso and Georges Braque, and he was also fascinated by the work of the Surrealists. These artists' method of working directly on the material, rather than rendering a drawing or model first, was particularly influential on Moore.



MOORE SCULPTING IN WOOD, c.1945

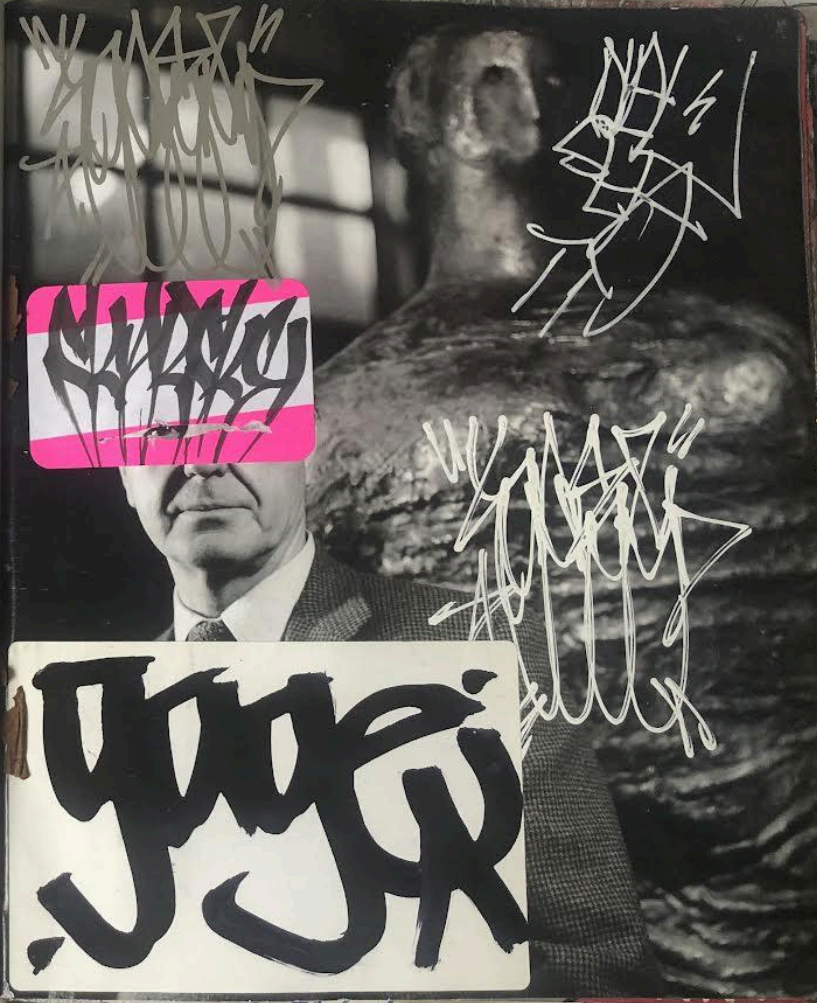
HENRY MOORE

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.

ing, was 125 as in 1915. Moore was born in Castleford, West Yorkshire, on the seventeenth of July. He wanted to be a sculptor from an early age and showed talent as a young boy. He attended a school where he met other enthusiasts for training as a sculptor. He was not interested in this path and he was about to leave school when he was asked to join the Royal College of Art in England. He returned to France in 1919 when he was coming to the end of his studies. Moore received a vicarage and a grant and attended the Slade School of Art, where Barbara Hepworth was also a student. After completing the preliminary course in a single year, he moved to the studios in the Regent's Park tube station. The Moore family moved to be the vicarage. He was six years against the first world war. Hull, Mo... C. has... and...

The artist must impose some of himself and his reason on the material.

HENRY MOORE, CITED IN DONALD HULL, HENRY MOORE: THE LIFE AND WORK OF A GREAT SCULPTOR, IN HORIZON, 1940









ON TECHNIQUE
Drawings

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