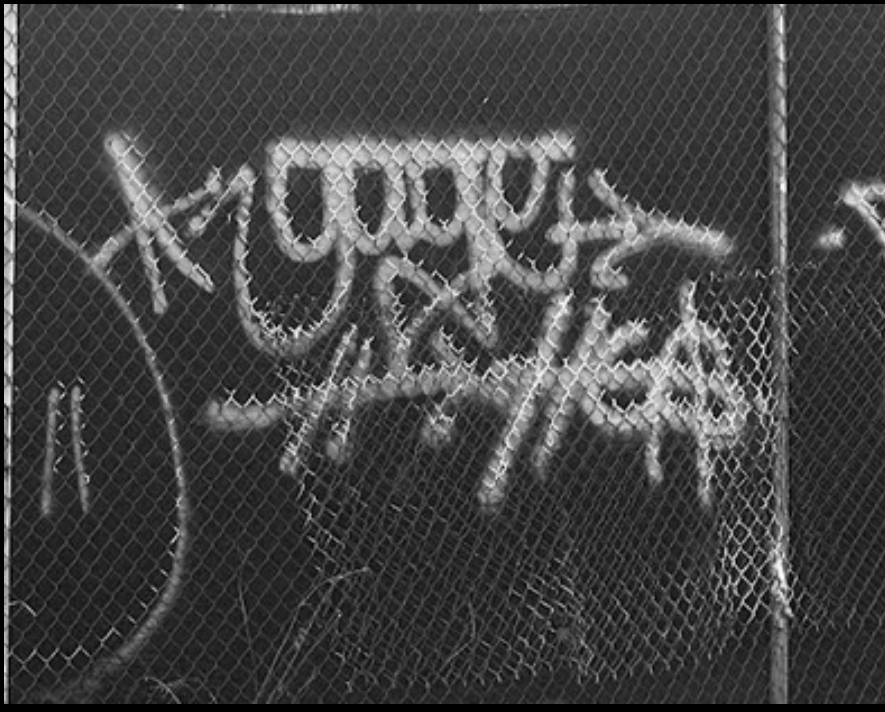


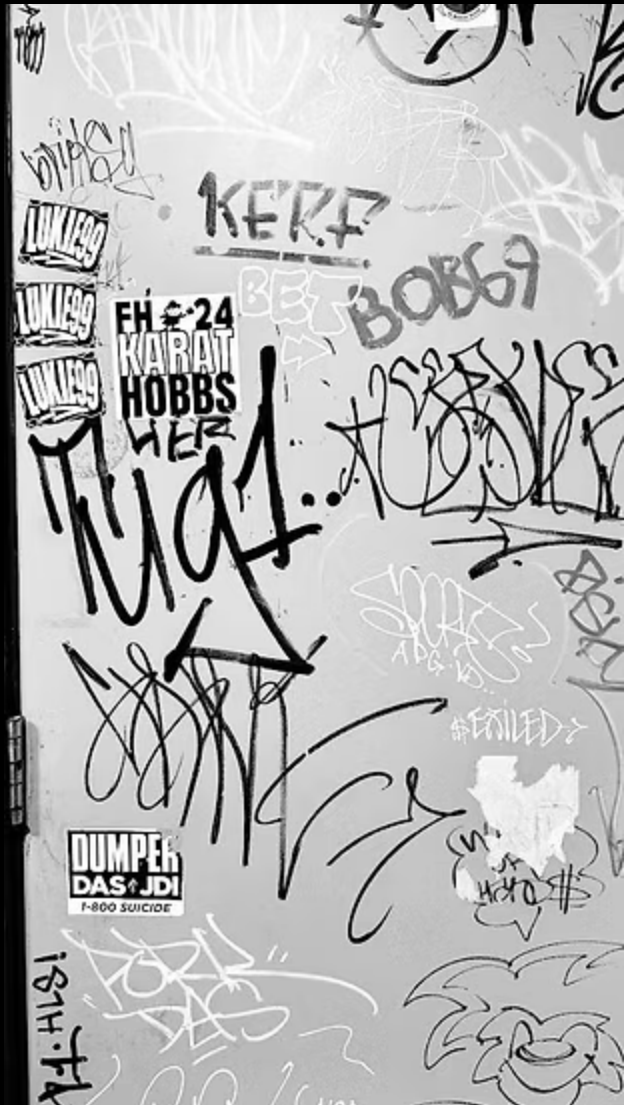












98-1986, ENGLISH

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



Carrying

He was at the Royal College. Moore turned back on the usual academic technique of modeling a sculpture in wax and casting it in a metal such as bronze. Instead, he preferred direct carving, a technique much used by both modernist and non-Western artists, whose styles he greatly influenced him. Moore felt that carving brought him close to the shape and form of his work, allowing him to "find inside" the form and feel its presence. He also appreciated the fact that carvers tend to be true to the 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 body in his work, with reclining figures and a more integrated, less hierarchically layered composition.

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

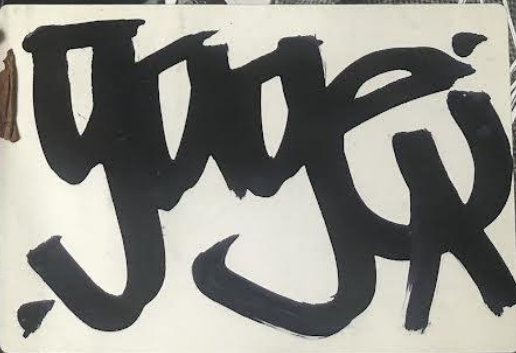
MOORE SCULPTING IN WOOD. c.1965

MOORE SCULPTING IN WOOD, c. 1965

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.

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

HENRY MOORE, CITED IN DONALD HALL, "HENRY MOORE: THE LIFE AND WORK OF A GREAT SCULPTOR," IN HORIZON, 1960









ON TECHNIQUE
Drawings

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