

Chapter 1 : Henry Moore | The Huntington

world famous artist henry moore, matted and framed poster, as calendrierdelascience.coming 35 inches by 25 inches We use cookies to understand how you use our site and to improve your experience. This includes personalizing content and advertising.

His father was of Irish origin and became pit deputy and then under-manager of the Wheldale colliery in Castleford. He was an autodidact with an interest in music and literature. Determined that his sons would not work in the mines, he saw formal education as the route to their advancement. He attended infant and elementary schools in Castleford, where he began modelling in clay and carving in wood. After a brief introduction as a student teacher, Moore became a teacher at the school he had attended. He recalled later, "for me the war passed in a romantic haze of trying to be a hero. And I still have that feeling. At the college, he met Barbara Hepworth, a fellow student who would also become a well-known British sculptor, and began a friendship and gentle professional rivalry that lasted for many years. In Leeds, Moore also had access to the modernist works in the collection of Sir Michael Sadler, the University Vice-Chancellor, which had a pronounced effect on his development. While in London, Moore extended his knowledge of primitive art and sculpture, studying the ethnographic collections at the Victoria and Albert Museum and the British Museum. The student sculptures of both Moore and Hepworth followed the standard romantic Victorian style, and included natural forms, landscapes and figurative modelling of animals. Having adopted this technique, Moore was in conflict with academic tutors who did not appreciate such a modern approach. Instead, he carved the relief directly, even marking the surface to simulate the prick marks that would have been left by the pointing machine. He was required to work two days a week, which allowed him time to spend on his own work. Irina was born in Kiev in to Ukrainian and Polish parents. Her father did not return from the Russian Revolution and her mother was evacuated to Paris where she married a British army officer. Irina found security in her marriage to Moore and was soon posing for him. Shortly after they married, the couple moved to a studio in Hampstead at 11a Parkhill Road NW3, joining a small colony of avant-garde artists who were taking root there. Shortly afterward, Hepworth and her second husband Ben Nicholson moved into a studio around the corner from Moore, while Naum Gabo, Roland Penrose, Cecil Stephenson and the art critic Herbert Read also lived in the area. Read referred to the area as "a nest of gentle artists". The area was also a stopping-off point for many refugee artists, architects and designers from continental Europe en route to America—some of whom would later commission works from Moore. The work proved controversial with other residents and the local press ran a campaign against the piece over the next two years. At this time Moore gradually transitioned from direct carving to casting in bronze, modelling preliminary maquettes in clay or plaster rather than making preparatory drawings. In 1941, Moore met Kenneth Clark for the first time. A Miner Pushing a Tub Art. During the war, Moore produced powerful drawings of Londoners sleeping in the London Underground while sheltering from the Blitz. The shelter drawings WAAC acquired were completed between the autumn of 1941 and the spring of 1942 and are regarded as among the finest products of the WAAC scheme. Moore drew the people in the shelters as passively waiting the all-clear while miners aggressively worked the coal-faces. Despite acquiring significant wealth later in life, Moore never felt the need to move to larger premises and, apart from the addition of a number of outbuildings and studios, the house changed little over the years. After the war and following several earlier miscarriages, Irina gave birth to their daughter, Mary Moore, in March 1946. In the same year, Moore made his first visit to America when a retrospective exhibition of his work opened at the Museum of Modern Art in New York City. Morris had engaged Walter Gropius as the architect for his second village college at Impington near Cambridge, and he wanted Moore to design a major public sculpture for the site. He exhibited Reclining Figure: He once told a friend that he hoped viewers would "go around it, looking out through the open spaces, and that they may have a feeling of being in a cathedral. By the end of the 1950s, there were some 40 exhibitions a year featuring his work. The House of Lords site is quite different. It is next to a path where people walk and it has a few seats where they can sit and contemplate it. With the help of his daughter Mary, he set up the Henry Moore Trust in 1971, with a view to protecting his estate from death duties. By

, he was paying close to a million pounds a year in income tax ; to mitigate his tax burden, he established the Henry Moore Foundation as a registered charity with Irina and Mary as trustees. The Foundation was established to encourage the public appreciation of the visual arts and especially the works of Moore. It now runs his house and estate at Perry Green, with a gallery, sculpture park and studios. Earlier figures are pierced in a conventional manner, in which bent limbs separate from and rejoin the body. The later, more abstract figures are often penetrated by spaces directly through the body, by which means Moore explores and alternates concave and convex shapes. The plaster Reclining Figure: As with much of the post-War work, there are several bronze casts of this sculpture. Giving a sculpture or a drawing too explicit a title takes away part of that mystery so that the spectator moves on to the next object, making no effort to ponder the meaning of what he has just seen. Moore made many preparatory sketches and drawings for each sculpture. He placed great importance on drawing; in old age, when he had arthritis, he continued to draw. As a matter of practicality, he largely abandoned direct carving, and took on several assistants to help produce the larger forms based on maquettes. By the end of the s, he produced sculptures increasingly by modelling, working out the shape in clay or plaster before casting the final work in bronze using the lost wax technique. They are from the body. At his home in Much Hadham, Moore built up a collection of natural objects; skulls, driftwood, pebbles, rocks and shells, which he would use to provide inspiration for organic forms. For his largest works, he usually produced a half-scale, working model before scaling up for the final moulding and casting at a bronze foundry. Moore often refined the final full plaster shape and added surface marks before casting. Moore produced at least three significant examples of architectural sculpture during his career. In , despite his own self-described "extreme reservations", he accepted his first public commission for West Wind for the London Underground Building at 55 Broadway in London, joining the company of Jacob Epstein and Eric Gill. In , he completed a four-part concrete screen for the Time-Life Building in New Bond Street, London, and in Moore turned to his first and only work in carved brick, "Wall Relief" at the Bouwcentrum in Rotterdam. Large Reclining Figure , based on a smaller model of , Fitzwilliam Museum, Cambridge The aftermath of World War II , The Holocaust , and the age of the atomic bomb instilled in the sculpture of the mids a sense that art should return to its pre-cultural and pre-rational origins. In the literature of the day, writers such as Jean-Paul Sartre advocated a similar reductive philosophy. By the late s, Moore was a worldwide celebrity; he was the voice of British sculpture, and of British modernism in general. The next generation was constantly compared against him, and reacted by challenging his legacy, his "establishment" credentials and his position. Nicknamed Old Flo, it was installed on the Stifford council estate in but was vandalised and moved to the Yorkshire Sculpture Park in Tower Hamlets Council later had considered moving Draped Seated Woman to private land in Canary Wharf but instead chose to "explore options" for a sale. It also runs the Henry Moore Institute in Leeds which organises exhibitions and research activities in international sculpture. The Foundation he endowed continues to play an essential role in promoting contemporary art in the United Kingdom and abroad through its grants and exhibitions programme. The site and the collection are now owned by the Henry Moore Foundation. Closed-circuit-television footage showed that they used a crane to lower the piece onto a stolen flatbed truck. A substantial reward was offered by the Foundation for information leading to its recovery. He was a trustee of both the National Gallery and Tate Gallery. In , he became the first President of the Turner Society, [69] which had been founded to campaign for a separate museum in which the whole Turner Bequest [70] might be reunited, an aim defeated by the National Gallery and Tate Gallery. In , his eight-foot bronze, Reclining Figure:

Chapter 2 : Henry Moore's sculptures " Look Closer | Tate

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That influenced me quite a bit. For me, it was the first big bleak lump of stone set in the landscape surrounded by marvelous gnarled prehistoric trees. It had no feature of recognition; no copying of nature " just a bleak powerful form. All Rights Reserved As well as taking inspiration from the shapes of natural objects, Henry Moore was also inspired by the landscape itself. The dramatic features of Yorkshire countryside near where he lived as a child, were an early inspiration. Look at the sculpture shown above. It is another reclining figure, but the separate pieces that make up the sculpture do not look like parts of the human body. The bent knees look like a craggy cliff and the body looks a bit like a cave in a hillside. Even the head could be a tree on top of a round hill. But arranged together, they look like a figure lying down. In this way Henry Moore found a way of linking the human body with the landscape. Not only did he take inspiration from the landscape, Henry Moore made many of his sculptures for landscape settings. He felt that the natural features of the landscape would set off how his sculptures are seen. Although it is now generally seen in a gallery " at Tate Britain " Recumbent Figure was commissioned for the terrace of a modernist house in the Sussex countryside. The sculpture would be seen alongside the rolling hills of the South Downs a large area of beautiful countryside in the South of England. The curving shape of the figure echoed the rolling shape of hills. These bold sculptures were not trying to be real depictions of people and were very different to the realistic sculptures he had studied at art school. He spent hours in the museum drawing the sculptures, and used the drawings to get ideas for his sculptures. All Rights Reserved Drawing: From idea to finished sculpture My drawings are done mainly as a help towards making sculpture"as a way of sorting out ideas and developing them Henry Moore Artists often use drawings to develop their ideas. Henry Moore used drawing to work out how to transform the shapes of objects that inspired him into the strange and beautiful shapes for his sculptures. In this drawing you can see him transforming the shapes of rocks and stones into figures.

Chapter 3 : Shop - Henry Moore Foundation

world famous artist henry moore, matted and framed posted,as shown measuring about 35 inches by 25 inches.

Chapter 4 : Henry Moore - Wikipedia

*HENRY MOORE: Graphics in the Making. [By] Pat Gilmour. May-July [London. Tate Gallery.] on calendrierdelascience.com *FREE* shipping on qualifying offers.*

Chapter 5 : Henry Moore () - Prints - Original Prints

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Chapter 6 : Biography - About Henry Moore - Henry Moore Foundation

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Chapter 7 : Original Art Poster HENRY MOORE-Graphics in the making-TATE GALLERY LONDON | eBay

Catalog of an exhibition held 21 May-6 July to celebrate a major gift from Henry Moore to the new Tate Gallery Print Dept. Bibliographic references: Bibliography: p.

Chapter 8 : MAKING A MARK: Henry Moore Deluxe: Books Prints & Portfolios

Henry Moore was born in Castleford in Yorkshire, on July 30, The seventh of eight children of a mining engineer and homemaker, Moore was encouraged by his often financially struggling father to pursue higher education and a white collar career.

Chapter 9 : Henry Moore OM, CH | Tate

Henry Moore was born in Castleford, West Riding of Yorkshire, England, to Mary Baker and Raymond Spencer Moore. His father was of Irish origin and became pit deputy and then under-manager of the Wheldale colliery in Castleford.