

Henry Moore Bibliography - Detailed Report

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Item Type

Exhibition

Title

Henry Moore: early carvings 1920-1940.

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Leeds City Art Galleries

Place Published

Leeds

Date & Collation

(27 Nov)-1983(29 Jan).87pp(114 illus).Bibliog.

Year

1982

Description

A catalogue with three essays" and "An exhibition to celebrate the re-opening of Leeds City Art Gallery with The Moore Sculpture Gallery and The Henry Moore Centre for the Study of Sculpture".
43 Sculptures Drawings and other works 1917-1940. Supported by 13 historical works from the British Museum and the Victoria and Albert Museum. The pictorial section of the catalogue incorporates two dozen previously published statements by Moore.
NASH Elizabeth and ROWE Robert. Foreword.
(Moore's Yorkshire background; and acknowledgments).
GARROULD Ann. Henry Moore 1898-1922.
(Moore's niece writes on the early childhood incorporating reminiscences from recent conversations. Encouragement of his father and close-knit family life of brothers and sisters. Castleford elementary school and Sunday school teachings and Alice Gostick art mistress at Castleford secondary school who lent Moore her wood carving tools and invited him to her home to see new art journals. Excitement at work of Mestrovic. Moore's teacher-training and recruitment into Civil Service Rifles on his first visit to London in 1917. Gassed at Cambrai on 30 November 1917 and hospitalised in Cardiff and later qualifying as physical training instructor at Aldershot before returning to France until February 1919. Returned to teaching in Castleford before attending Leeds School of Art in September 1919. Studies under Mr. Pearson and Reginald Cotterill. Meeting with Sir Michael Sadler and friendship with Raymond Coxon. Cooperation with Albert Wainwright and Arthur Dalby on Narayana and Bhataryan. Scholarship to R.C.A. in 1921 after reading Roger Fry later influence of Gaudier's writings and importance of drawing. College vacations in Norfolk. William Rothenstein as Principal of R.C.A. who subsequently appointed Moore to the staff).
FRIEDMAN Terry. 1921-1929.
(Quotes from letters reporting the excitement of living in London visit to Bradford collector Charles Rutherston and life at the R.C.A. Early influences at the time included Pellerin Collection of Cézannes in Paris 1920s Victoria and Albert Museum and the British Museum. The modernism of Gaudier and Epstein was synthesized with primitive works to produce Moore's 1920s carvings. The Mexican influence and Mother and Child motifs developed; while Egyptian art influences are noted. <i>West Wind 1928-1929 Portland stone</i> the Leeds <i>Reclining Figure 1929 brown Hornton stone</i> and watching African carvers at the 1924 Wembley Exhibition were part of 1920s research and exploration which led to 1930s invention).
MITCHINSON David. 1930-1940.
(Moore married Irina Radetzky in 1929 and the couple lived at 11A Parkhill Road Hampstead for the next ten years. During the decade many international art figures lived in the immediate vicinity. Country cottages at Barfreston in 1931 and Kingston in 1934 gave Moore the space he needed for carvings. He exhibited from 1924 with one man shows from 1928 to adverse press criticism. Moore moved from the Royal College of Art to Chelsea School of Art where he taught for two days per week until 1940. Sketchbooks were produced throughout the decade with life drawings studies for sculpture and observations of Natural forms. Carvings of the decade are discussed in some detail. From 1935 the use of maquettes began. Moore's activities within Surrealist movement Unit One Circle are outlined. The outbreak of the Spanish Civil War and World War 2 end the decade and mark the removal to Much Hadham and the continuation of Moore's creativity into the work of the past 40 years)."