

# Henry Moore Bibliography - Detailed Report

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## Item Type

Exhibition

## Title

Henry Moore: Druckgraphik 1931-1980 aus dem Wilhelm-Lehmbruck-Museum der Stadt Duisburg. (Henry Moore: prints 1931-1980 from the Wilhelm-Lehmbruck-Museum in the town of Duisburg).

## Publisher

Galerie Jahrhunderthalle

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Hoechst

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(6 March-17 April).134pp(66 illus).Bibliog.Text in German.

## Year

1988

## Description

Exhibition and catalogue by Christoph BROCKHAUS and Gerhard GRAULICH. Also at Städtische Sammlung Duisburg-Rheinhausen 9 June-16 July 1988, Derik-Baegert-Gesellschaft, Schloss Ringenberg 26 June-19 Aug 1988, and Kaiser Wilhelm Museum, Krefeld 16 Oct-27 Nov 1988.<br>6-7 BROCKHAUS Christoph. Zum Ausstellung.<br>(About the exhibition. Moore's importance is beyond question, including his graphic work. The Duisburg collection dates from 1974 and numbering 320 prints is the largest on the European continent. 168 examples on display).<br>8-14 BROCKHAUS Christoph. Einführung in die Druckgraphik Henry Moores.<br>(Introduction to Henry Moore's prints. Outlines the printed works, Foundation's archives, and museum collections of Moore's prints, and links them to his sculptural oeuvre. Discusses the vitality in works influenced by the human form and natural objects, and notes the importance of Moore's study of the history of sculpture, both primitive and his 20th century precursors. Outlines the importance of drawing, as studies for sculpture and converted into print techniques, as well as a medium in its own right. Charts the development of Moore's involvement with print techniques over the last three decades of his life).<br>15-100 GRAULICH Gerhard. Einführung in die Themen der Druckgraphik Henry Moores.<br>(Introduction to the themes in Henry Moore's prints. Introductory commentaries to the prints in nine sections:<br>a) Sculpture in the human figure: the main theme of the artist, worked and re-worked with variation over a long period.<br>b) Ideas for sculpture: an overview of Moore's formal language. Analyses the composition of individual works on exhibit and Moore's expression of space on a flat surface.<br>c) Reclining Figures: Moore's obsessive theme was a fruitful source of spatial and composition study. Discusses individual works and techniques.<br>d) Standing Figures: Moore's upright forms can inhabit a strange mythical world.<br>e) Seated Figures, Mother and Child: an early and recurring subject, treated both realistically and in more abstract terms.<br>f) Heads: *Spanish Prisoner, 1939 lithograph* as a forerunner of Helmet Head series, depicting interior and exterior forms in powerful symbolic form.<br>g) Animals and the landscape: sheep as a symbol of the life-cycle, and the imaginary landscapes of the Elephant Skull album. Incorporates published statements by Moore.<br>h) Architecture and landscape: discusses individual works within the context of man's confrontation with nature, concentrating on Moore's fascination with Stonehenge, and the blackness of the Auden lithographs. Incorporates Moore's published statements on Stonehenge.<br>j) Mixed: discusses some more individual works).<br>101-102 Biography.<br>103-105 Bibliography on Henry Moore's prints.<br>106-134 Catalogue of Henry Moore's prints in the Wilhelm-Lehmbruck-Museum der Stadt Duisburg.