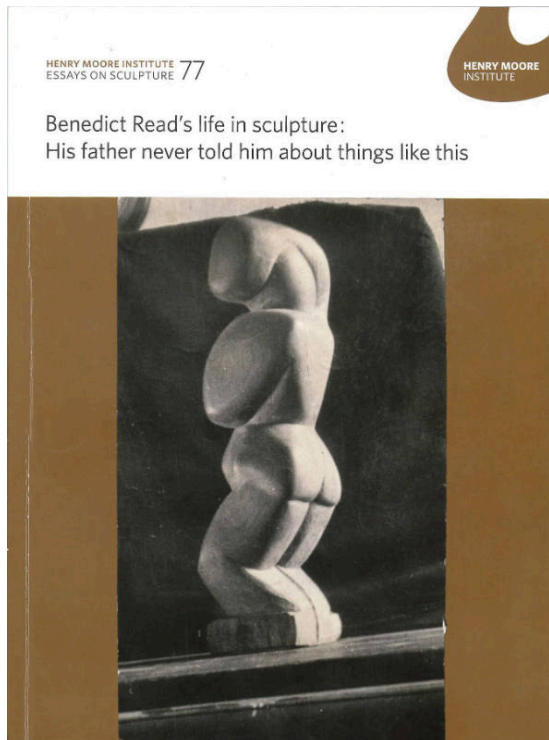


Henry Moore Bibliography - Detailed Report

Page of



0023526

Item Type
Periodical

Title
Benedict Read's life in sculpture: His father never told him about things like this

Author/Editor
Edited by LE FEUVRE Lisa

Publisher
The Henry Moore Foundation

Place Published
England

Date & Collation
40pp.Illus.Essays on sculpture.

Year
2017

Description

77th edition of the Henry Moore Institute's series of essays on sculpture. Illustrations in black and white. Front cover image is of Moore's *Standing Woman* 1923 walnut wood (LH 5). Introduction by Lisa Le Feuvre, Head of Sculptural Studies at the Henry Moore Institute, Leeds. Essays by Mark Westgarth, Rebecca Wade and Benedict Read. On page 2 Lisa Le Feuvre refers to how Ben Read moved to the University of Leeds in 1990 to direct the MA in sculptural Studies run in collaboration with the Henry Moore Foundation. On page 13 at the start of Read's essay titled *Sculpture in Britain between the Wars*, Read quotes a report on Henry Moore by his tutor Francis Derwent Wood at The Royal College of Art dated July 1922 taken from Alan G. Wilkinson's *Drawings of Henry Moore* as follows: 'His life work shows improvement. Design not to my liking. Is much interested in carvings'. Read then discusses the emergence and triumph of the moderns '(led by Moore)' by means not least of juxtaposing Moore's *Standing Woman* with Derwent Wood's *Atalanta*. Mention is also made to 'Truth to Material', Hepworth, Gaudier-Breska and Epstein with reference to *Henry Moore on Sculpture: A collection of the sculptor's Writings and Spoken Words*, edited by Philip James. Passing reference to Moore as part of the group of modern sculptors on page 15. Moore is mentioned on page 21 with Hepworth and Skeaping as sharing the style and subject matters of heightened self-conscious use of materials and heightened simplification of form particularly with reference to human and animal figures. Moore's contribution in the form of a 'Wind' to the work commissioned for the Head Offices of the Underground Railway is mentioned on page 22. On page 30 and 31 Read discusses Moore's role in the emergence of abstraction in the early 1930s with reference to the 7 and 5 Society. On page 32 Read refers to Herbert Read producing the first monograph on Henry Moore in 1934 in the context of the development of abstraction and the leading role taken by the 'Yorkshire Mafia of Moore, Hepworth and Read'. Page 36 mentions Moore winning first prize at the Venice Biennale in 1948.