

Henry Moore Bibliography - Detailed Report

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Item Type

Book

Title

Sculpture: Vertical, Horizontal, Closed, Open

Author/Editor

CURTIS Penelope

Publisher

Yale University Press

Place Published

New Haven

Date & Collation

316pp. Preface pp.vi-vii; notes pp.292-297; list of illustrations pp.298-307; index pp.308-315

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Description

<p>Moore's Three Standing Figures 1948 (LH 268) as an example of "functional verticality" in modern British sculpture. Similarity drawn to ancient Greek herms (p.28, illus. p.29). Upright Motive No.1: Glenkiln Cross 1955-56 (LH 377) and Three Upright Motives 1955-56 (LH 377, 379, 386) are reminiscent of totem poles, but also a crucifixion scene - compare Bacon's Three Figures (p. 40, illus. p.41). Moving onto the horizontal in sculpture, the Dartington Memorial Figure 1945-46 (LH 262), like John Michael Rysbrack's monument to Lord Harborough, raises herself up to face the viewer; Moore's reclining figures are "definitely awake" and "suggest the unfinished conversation" (p.84, illus. p.85); the Falling Warrior 1956-57 (LH 405) is unusual for Moore in that the figure is falling rather than rising (p.86, illus. p.87). His drawings of reclining figures, such as Shelter Scene: Bunks and Sleepers 1941 (HMF 1789) and some coal mining drawings, hint at the "space between life and death" (p.88, illus. p.89). Moore's West Wind 1928-29 (LH 58) is one of four winds commissioned by young sculptors for the London Underground HQ (p.94, illus. p.95)</p>