

Henry Moore: Complete Sculpture V 2: Complete Sculpture Vol 2

The first book to document how artists of the early twentieth century responded to new scientific conceptions of reality. In the early twentieth century, influenced by advances in science that included Einstein’s theory of relativity and newly powerful microscopic and telescopic lenses, artists were inspired to expand their art—to capture a new metareality that went beyond human perception in Dimensionist Manifesto, signaling a new movement that called on artists to transcend “all the old borders and barriers of the arts.” The manifesto was the first attempt to systematize the mass of changes that we now call modern art, and was endorsed by an impressive array of artists, including Jean Arp, Alexander Calder, Robert Delaunay, Sonia Delaunay, César Domela, Marcel Duchamp, Wass Prampolini, and Sophie Taeuber-Arp. Dimensionism is the first book in English to explore how these and other “Dimensionists” responded to the scientific breakthroughs of their era. The book, which accompanies a traveling exhibition, reproduces works by the manifesto’s initial endorsers and by such artists as Georges Braque, Joseph Cornell, Helen Lundeberg, Man Ray, Herbert Matter, Isamu Noguchi, and others. It also offers essays by prominent art historians that examine Sirató’s now almost-forgotten text and the artists who searched for a means of expression that obliterated old conceptions and parameters. Appearing for the first time in English is Sirató’s own “History of the Dimensionist Manifesto,” written in 1966. The book brings aa long-forgotten voice and text back into circulation. Artists Alvin Karpis, Alexander Calder, Joseph Cornell, John Covert, Robert Delaunay, Sonia Delaunay, César Domela, Marcel Duchamp, Harold Edgerton, Max Ernst, Naum Gabo, Barbara Hepworth, Wassily Kandinsky, Gerome Kamrowski, Frederick Kann, Helen Lundeberg, Man Ray, André Masson, Roberto Matta, Herbert Matter, Joan Miró, László Moholy-Nagy, Henry Moore, Nina Negri, Ben Nicholson, Isamu Noguchi, Gordon Onslow Ford, Enrico Prampolini, Anton Prinner, Kay Sage, Charles Sirató, Will Henry Stevens, Patrick Sullivan, Sophie Taeuber-Arp, Yves Tanguy, Dorothea Tanning Copublished with the Mead Art Museum, Amherst College

This book is a celebration of The Henry Moore Foundation’s collection--the most important and comprehensive single group of Moore’s drawings, graphics, and sculpture. More than 300 of Moore’s acclaimed works are reproduced in full color, and extensive captions are provided by distinguished sculptors, art critics, and art historians, many of whom knew and worked with Moore. Their fresh insights into Moore’s artistry. David Mitchinson’s introductory essay traces the formation of The Henry Moore Foundation’s collection, a fascinating story that has never been told before. He explains Moore’s somewhat haphazard way of working, the confused ownership between the Foundation and its trading company, the strengths and weaknesses of the Collection itself, and the evolution of the Foundation. Bowness, Celebrating Moore will be a welcome addition to the study and appreciation of Henry Moore for years to come. From the Foreword:"Henry Moore talked well and liked talking about sculpture, but he rarely gave any verbal explanation of his own works. That was for others to do: He was the man who had made the piece and put it out in the world. This is the form that the catalogue takes. I can write about sculptures and drawings that particularly interest them."

In February 1972 Henry Moores sculpture studios in the English countryside at Much Hadham were filled with the preparations for his retrospective exhibition in Florence. In search of peace and quiet, he went into a smaller room overlooking the fields where a local farmer grazed his sheep. The sheep came very close to the window, attracting his attention, and he began to draw them. Initially he was surprised that the sheep changed as he explored what they were really like the way they moved, the shape of their bodies under the fleece. They also developed strong human and biblical associations, and the sight of a ewe with her lamb evoked the mother-and-child theme a large form sheltering a small one which has been important to Henry Moore in all his work. He drew the sheep again that summer after they were shorn. Solid in form, sudden and vigorous in movement, Henry Moores sheep are created through a network of swirling and zigzagging lines in the rapid (and in Moores hands) sensitive medium of ballpoint pen. The effect is both familiar and monumental; as Lord Clark comments, We expect Henry Moore to give a certain nobility to everything he draws: but more surprising is the way in which they are created.

Becoming Henry Moore

Bibliographic Guide to Art and Architecture

The Nelson-Atkins Museum of Art

Henry Moore: graphic & sculpture

Wade Guyton OS

APAIS 1992: Australian public affairs information service

Featuring international contributions from leading and emerging scholars, this innovative Research Handbook presents a panoramic view of how law sees visual art, and how visual art sees law. It resists the conventional approach to art and law as inherently dissonant – one a discipline preoccupied with rationality, certainty and objectivity; the other a creative enterprise ensconced in the imaginary and inviting multiple, unique and subjective interpretations. Blending these two distinct disciplines, this unique Research Handbook bridges the gap between art and law.

This volume has its origins in 'Depth of Field: Relief in the Time of Donatello', a unique collaboration between the Victoria and Albert Museum and the Henry Moore Institute in Leeds, and the first exhibition to focus specifically on relief sculpture.

Shows all forty-five of Moore’s wood sculptures, most produced early in his career, and includes the artist’s comments about wood carving

The Sculpture of Gertrude Hermes

Henry Moore Tapestries

Art Books

The Sculpture of Austin Wright

Henry Moore, Wood Sculpture

Depth of Field

As a poet and critic of art and literature, and as a social and political philosopher, Sir Herbert Read exerted an important influence on the culture of his time. Not only did he assist and inspire many writers and artists, but through his work for the idea of ‘education through art’, he greatly influenced education, in particular the teaching of art and literature in schools. For this symposium, first issued in 1969 as the ninth number of The Malahat Review, Professor Skelton has gathered together original essays, poems and drawings which illustrate many aspects of Sir Herbert Read’s life and work.

Something terrible is happening in and around Point Breeze, a small town on the Northern California coast. The wildlife is getting sick. Chicks are born with severe birth defects and are often dying. The environment seems to be poisoned and deteriorating...and it's getting worse every day. In order to help, an East Coast marine biologist moves to town and brings her two teenage sons, Charlie and Sam. Adventurous boys who love to explore, they soon discover a trapped animal at Black Rock Cove. It is a type of animal they have never seen before-but the most shocking discovery comes when Sam realizes he can communicate with it! A visit to the veterinary hospital introduces the boys to Dayna, the veterinarian's daughter, and the three teenagers join new animal friends on a dangerous investigation into the mysteries behind the community's dying habitat. An exciting journey that leads the trio down a winding trail of clues, The Mystery of Black Rock Cove is much more than a suspenseful thriller about a small town. It also uncovers an amazing truth about the interconnectedness between all living things.

Laocoon was the Trojan priest who warned that the infamous wooden horse was a Greek trick; not only was he ignored but the Greek gods permanently silenced him by sending giant serpents to kill him and his sons. This legend is the subject of the 'Laocoon' group, an antique sculpture with a legacy like no other. This exhibition is about the influence the 'Laocoon' has had, rather than being about the original work itself. The antique group is not included, but refenced by more recent scuptures by Tony Cragg, Richard Deacon and Eduardo Paolozzi.--from Introduction.

The Mystery of Black Rock Cove

Relief Sculpture in Renaissance Italy

Henry Moore

Bhavan's Journal

A History

Nude Sculpture

"A graduate of Leon Underwood’s Brook Green School of Art in London, Gertrude Hermes (1901-83) trained as a painter and sculptor. Hermes and her husband, Blair Hughes-Stanton, who she met at Brook Green, went on to become leading lights in the early twentieth-century’s wood-engraving revival. Although their marriage was short-lived, their exuberant visual inventions for Bunyan’s ‘The Pilgrim’s Progress’ and T.E. Lawrence’s ‘Seven Pillars of Wisdom’ brought them critical acclaim. Much has been written about Hermes’ career as a wood engraver. In contrast, her contribution as a sculptor has been somewhat eclipsed--until now. ‘The Sculpture of Gertrude Hermes’ presents for the first time a full analysis of the artist’s entire sculptural oeuvre. Along with a comprehensive catalogue of Hermes’ sculpture, Jane Hill provides a full account of the artist’s life in the context of her career as a sculptor.

What results is a picture of a pioneering spirit who created busts and heads, functional designs, decorative work and reliefs that are dynamic and unpredictable. Featuring over 140 images, ‘The Sculpture of Gertrude Hermes’ is a groundbreaking study of an artist so long associated with one art form. This book redresses the imbalance and creates a new and fresh perspective on an important female artist of the twentieth century.”--Publisher’s website.

Henry Moore (1898-1986) is arguably one of the most famous and beloved sculptors of the twentieth century, yet in recent decades his work has fallen out of favor in the world of contemporary art criticism. This handsome book examines this intriguing contradiction and seeks to reassess Moore’s crucial contribution to art of the last century. Looking at Moore’s early engagements with primitivism, his 1930s dialogue with abstraction and surrealism, and his postwar interest in large-scale public sculpture, the authors show how the sculptor helped to define some of the most significant aspects of modernism. The authors also contextualize within the polemics of early modernism Moore’s emphasis on direct carving instead of modeling and the necessary balance between abstraction and what he called the “psychological human element”. Moore’s early sculpture -- largely unfamiliar to the general public -- is given particular attention, enabling the reader to explore the evolution of thematic and formal elements in his work and his ongoing response to different materials. Photographs, some by Moore himself, of over 120 works, including plasters, maquettes, carvings, bronzes, and drawings, are featured, many of which are previously unpublished.

"For both admirers and students of Henry Moore’s work, this book will be a blessing. Moore’s humanity and intelligence make this compendium a plea-sure to dip into as well as scholarly and comprehensive."--Roger Berthoud, author of The Life of Henry Moore "Alan Wilkinson has trawled the rich material with exemplary thoroughness. . . . The nature and purpose of Moore’s writing is illuminated. The introduction reflects Wilkinson’s long friendship with Moore, and the commentary and notes testify to a remarkable knowledge of the artist’s work, his circle and his ideas.”--Sir Alan Bowness, editor of the Henry Moore Complete Sculpture Series

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Annual Bibliography of Modern Art

Henry Moore, 60 Years of His Art

Early Work

Sculpture and Drawings 1921-1940|V.1

Henry Moore On Sculpture

Half theWorld traces the ways in which women artists deftly transformed the language of sculpture to invent radically new forms and processes that privileged studio practice, tactility and the artist’s hand. The volume seeks to identify the multiple strains of proto-feminist practices, characterized by abstraction and repetition, which rejected the singularity of the masterwork and rearranged sculptural form to be contingent upon the way the body moved around it in space. The catalogue begins in the immediate post-war era, with the first section spanning the late 1950s through the 1950s. Featuring historically important predecessors including Ruth Asawa, Lee Bontecou, Louise Bourgeois, Claire Falkenstein and Louise Nevelson, this section examines abstraction based on the human figure and the influence of the unconscious. The second section covers the decades of the 1960s and 1970s, and includes Magdalena Abakanowicz, Lynda Benglis, Heidi Bucher, Gego, François Grossen, Eva Hesse, Sheila Hicks, Marisa Merz, Mira Schendel, Michelle Stuart, Hannah Wilke, and Jackie Winsor, a generation of post-minimalist artists who ignited a revolution in their use of process-oriented materials and methods. In the 1980s and 1990s, the period explored in the third section, artists Phyllida Barlow, Isa Genzken, Cristina Iglesias, Liz Larner, Anna Maria Maiolino, Senga Nengudi, and Ursula von Rydingsvard moved beyond singular, three-dimensional objects toward architectural works characterized by repetition, structure, and design. The final section is comprised of post-2000 works by artists Karla Black, Abigail DeVille, Sonia Gomes, Rachel Khedoori, Lara Schnitger, Shinique Smith, and Jessica Stockholder, artists who create installation-based environments, embracing domestic materials and craft as an embedded discourse.

Henry Moore, renowned throughout the world for his sculpture and drawings, was one of the few modern artists to extend his work into the realm of tapestry.Working closely with the Tapestry Studio at West Dean, Moore authorized a series of tapestries based on his drawings. The brilliance of the drawings is confirmed in their transition into large tapestries, seven or eight times the size of the original. These lost nothing of their power in the process, retaining all the textural qualities of the drawing, from a smudgy chalk line to a decisive pen stroke.This is the only work to deal exclusively with Moore’s tapestries, and is now available for the first time in paperback.Ann Garrould places the tapestries in the context of Moore’s work, discussing the drawings chosen and the way in which the subjects reflect Moore’s three ‘obsessions’: the mother and child, the reclining human figure and the larger form enclosing the smaller. Valerie Power describes the production of the tapestries, from the dyeing of wools and the interpretation of the drawing in consultation with Henry Moore, to the final weaving process.

Coinciding with the fortieth anniversary of the Henry Moore Foundation, and accompanying an exhibition of the same name, Becoming Henry Moore tells the story of the artist’s creative journey between 1914 and 1930, from gifted schoolboy to celebrated sculptor. Displaying artistic skill and ambition from a young age, Moore spent his early years studying the art of the past and of his contemporaries, absorbing a wide variety of sculptural ideas and forms as he developed his own individual and now iconic style. Sebastiano Barassi presents a lively account of this formative period, from Moore’s time at Castleford Secondary School, where his talent was first spotted, through his active service in the First World War and student life at Leeds School of Art, and culminating with his move to the Royal College of Art in London and subsequent entry into the world of contemporary sculpture. What is revealed is a rich story of friendships, mentors, collectors and a range of artistic influences, from classical and non-Western art to Renaissance and modern masters and dialogues with other leading figures from the British and European avant-gardes. Moore’s encounters with collections both public and private and the importance of ancient art in his development are brought to life by contributions from Tania Moore and Jon Wood, who show not only how these experiences were critical in the formation of the artist’s early style, but also how they continued to inform his work for the rest of his career. Richly illustrated with sculptures, drawings and photographs from his life, and including a chronology of the early years, this book shows the myriad influences at play as Henry Moore took his first steps on the path to becoming Britain’s foremost modern sculptor.

A Reader’s Guide to Modern Art

Research Handbook on Art and Law

Choice

Modern Art in the Age of Einstein

A Basic Bibliography of Monographs on Artists, Second Edition

Henry Moore-- Writings and Conversations

Henry Moore’s reputation as one of the greatest sculptors of the 20th century is unassailable. But his words, both written and spoken, are often as thought-provoking, as moving, and as profound as his works. Few sculptors have spoken as eloquently as Moore has about their art; none with the same modesty, candour, and charm. What Moore has to say about his own sculptures, the work of other artists, his full and active life, and the craft of sculpture in general will prove to be of deep and enduring interest to all sculptors, artists, and those interested in modern art.

This catalogue was produced on the occasion of the exhibition Wade Guyton at the Whitney Museum of American Art, New York, October 4, 2012-February 2013.

A close look at the work, relationship, and shared influences of two masterful 20th-century artists "The camera," said Orson Welles, "is a medium via which messages reach us from another world." It was the camera and the circumstances of the Second World War that first brought together Henry Moore (1898-1986) and Bill Brandt (1904-1983). During the Blitz, both artists produced images depicting civilians sheltering in the London Underground. These "shelter pictures" were circulated to millions via popular magazines and today rank as iconic works of their time. This book begins with these wartime works and examines the artists’ intersecting paths in the postwar period. Key themes include war, industry, and the coal mine; landscape and Britain’s great megalithic sites; found objects; and the human body. Special photographic reproduction captures the materiality of the print as a three-dimensional object rather than a flat, disembodied image on the page.

Elephant Skull

Late Large Forms

Abstract Sculpture by Women, 1947-2016

Revolution in the Making

Henry Moore’s Sheep Sketchbook

Herbert Read

Provides the final report of the 9/11 Commission detailing their findings on the September 11 terrorist attacks.

The human form has inspired some of the finest sculpture in art history. It also evokes in the viewer complex reactions. Looking at magnificent nude sculptures by Michelangelo, Rodin, Henry Moore, and other great artists, we are in awe of the beauty and power of the art, as well as of the nude figure. But we may also experience other emotions, perhaps uncomfortably close to those we feel when we see an unclothed human body. This astonishing work provides a visual survey of nude sculpture throughout the ages, enhanced by an illuminating essay by noted critic Vicki Goldberg probing our various responses to this most realistic art form.While photographs distance us from the art works they depict, they also offer close-up details that permit us to see nude sculptures in new and surprising ways.

Photographer David Finn, who has expanded the way we look at art in Abrams’ How-to-Look-at titles, enables us -- through his remarkable photographs -- to glimpse the sculptor’s creative process as well as the qualities of presence, texture, and detail that give the finest sculpture its grace and majesty.

"Everything I do, I intend to make on a large scale . . . Size itself has its own impact, and physically we can relate ourselves more strongly to a big sculpture than to a small one." ¶Henry Moore It was Moore¶s intention that these large-scale forms be interacted with, viewed close-up, and even touched. In order that their heft and mass be perceived in a myriad of settings, they were most commonly placed outdoors, subject to the effects of changing light, seasons, and terrain. Within the controlled white environment of the gallery space, the sheer volume and mammoth proportions of the sculptures are more keenly felt. Brimming with latent energy, their richly textured surfaces and sensual, rippling arcs and concavities can be seen to new effect.

A Memorial Symposium

Henry Moore, Sculpting the 20th Century

Works from the Collection of the Henry Moore Foundation

exhibition Rijkmuseum Kröller-Müller, Otterlo, 4-V-1968

Thomas Schütte

Dimensionism

When Kansas City's Nelson-Atkins Museum of Art opened to the public in 1933, it was viewed as a miracle, an oasis of culture in a Midwestern town whose image was still largely one of cowboys and steaks. In an engaging style, Kristie Wolferman tells the history of the Nelson-Atkins from its founding to the present day, a fascinating combination of people, events, and circumstances that culminated in an art museum that now holds its own among the finest in the world. Wolferman begins by relaying how the trustees of the estates of the reclusive widow Mary Atkins and the family of Kansas City Star newspaper editor William Rockhill Nelson joined forces to establish a museum from scratch, then goes on to consider all of the highly talented people who directed and staffed the Nelson-Atkins along the way, their efforts resulting in many bold innovations, among them new collections, grounds, and educational programs and offerings.

With 100 color and black and white photographs, this book will be treasured by all who love and admire this remarkable institution, one that attracts half a million visitors—from across the city, state, nation, and world—each year. This is a co-publication of the University of Missouri Press and the Nelson-Atkins Museum of Art.

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Final Report of the National Commission on Terrorist Attacks Upon the United States

Bill Brandt - Henry Moore

Towards a New Laocoon

Celebrating Moore

5000 Years