

## Artist Resources – Henry Moore (British, 1898-1986)

[Henry Moore Foundation](#)

[Moore film collection at the BBC](#)



Moore in his studio, 1968. Photography: Tony Evans

Moore celebrated his 80<sup>th</sup> birthday with the first outdoor display of his sculptures in London, [at the Serpentine Gallery's 1978 show](#) of 24 recent bronzes, stonework, and wood carvings displayed throughout Kensington Gardens and the interior galleries. Moore spoke with the BBC [about his drawing practice](#) and gave a [tour of his private collection in his home and studio](#).

[The National Gallery](#) hosted the first U.S. retrospective of Moore's career in twenty years in 2001 with nearly 200 works and sketches.

The Henry Moore Family Collection showed six decades of drawings [at Hauser & Wirth in 2010](#), including his seminal notebooks of [Shelter Drawings](#) and [Ideas for Sculpture](#) series – also [featured in a 2008 show at the gallery](#).

Over 150 stone, bronze, and wood sculptures were on view with drawings and sketches in [Tate Britain's 2010 retrospective](#), tracing Moore's monumental career within the context of the twentieth century in his first show at the museum [since 1951](#). The suite of digital resources includes a [guide to each gallery](#) and [outdoor sculptures](#) around London, and [an extensive research project](#) detailing Moore's personal and public life, artistic identity and development, use of materials, as well as [inspiration](#) and [formal creativity](#).

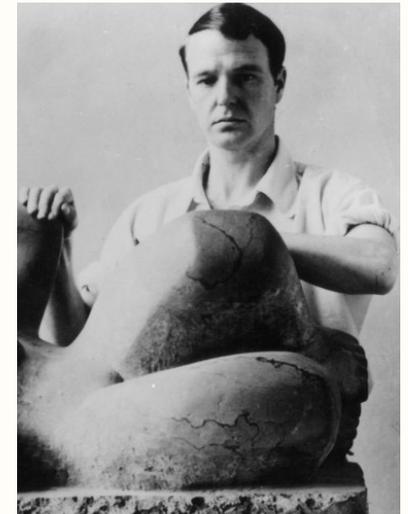
In [2012 in London](#), and [2013 in New York](#), Gagosian Gallery presented displays of Moore's late sculptures, which increased in size and abstract corporeality, taking full advantage of the the medium of bronze, as the artist aged. In 2015, the gallery [recreated Moore's studio](#), filled with the maquettes, casts, and sketches he used to design his works; the wood, bronze, and plaster with which he made them; and the shells, bones, leaves, sticks, and nude figures that inspired them.

“Rodin is as universal in his fragments as in the big figures, because he understood the human body so well. This is, in my opinion, the greatness of Rodin, that he could identify himself with and feel so strongly about the human body. He believed it was the basis of all sculpture,” reflected Moore in a 1970 interview about Rodin's influence, [reprinted by The Guardian](#) in conjunction with the Henry Moore Foundation's 2013 exhibition, [Moore Rodin](#).

The Henry Moore Foundation celebrated its 40<sup>th</sup> anniversary in 2017 with [Becoming Henry Moore](#), an exhibition exploring the artist's emergence between 1914 and 1930. Foundation Curator Hannah Higham [spoke about the organization's history](#) and scholars presented new research in a [two-day symposium](#).

The Wallace Collection in London was the first to highlight Moore's adoration of armor with a [2019 display of his Helmet Heads](#), encompassing more than 60 maquettes, sketches, and finished sculptures, presented together for the first time and in context with their sources of inspiration. Curator Tobias Capwell [toured the quiet galleries discussing](#) the artistic aspects of armor, and Moore's relationship with the collection.

Moore's drawing practice was celebrated by the [Museo Novecento in Florence](#) in 2021 with over 70 works on paper and sculptures, connecting the two mediums in his practice. Moore had a long history with Italy, living and working in Tuscany, where nearly 300 sculptures were installed at the Forte di Belvedere in 1972. [Curator Sebastiano Barassi spoke with The Florentine](#) about the two shows and Moore's history in the area.



Moore, ca. 1930



Henry Moore (British, 1898-1986)

**Working Model for Reclining Mother and Child**, conceived 1974-1975

Bronze with brown patina; Edition 3 of 9

Private Collection; L2021:59.1

Born in Castleford, England, Henry Moore decided he would be a sculptor after hearing a story about Michelangelo in Sunday school. The artist served in both World Wars, first as a rifleman and later as an Official War Artist. When his daughter Mary was born in 1946, Moore reinvigorated the mother and child theme that appeared in earlier drawings and sculptures. **Working Model for Reclining Mother and Child** is an abstracted depiction of this intimate relationship. The reclining figure gently cradles her young child in a loving, protective embrace. This bronze model was made in preparation for larger-scale iterations of the sculpture, which can be seen at the Royal Botanic Gardens at Kew (London, United Kingdom), the Ohara Museum of Art (Kurashiki, Japan), and the New Orleans Museum of Art (Louisiana, United States).

*On view July 7 – October 10, 2021*