

Henry Moore Complete Sculpture V 4 Complete Sculpture Vol 4

"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 pleasure 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*

Part of the Legend Classics series
As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. *The Metamorphosis* - the masterpiece of Franz Kafka - was first published in 1915 and is one of the seminal works of fiction of the twentieth century. The novel is cited as a key influence for many of today's leading authors; as Auden wrote: "Kafka is important to us because his predicament is the predicament of modern man".
Traveling salesman, Gregor Samsa, wakes to find himself transformed into a large, monstrous insect-like creature. The cause of Gregor's transformation is never revealed, and as he attempts to adjust to his new condition he becomes a burden to his parents and sister, who are repelled by the horrible, verminous creature Gregor has become. A harrowing, yet strangely comic, meditation on human feelings of inadequacy, guilt, and isolation, *The Metamorphosis* has taken its place as one of the most widely read and influential works of twentieth-century fiction.
The Legend Classics series:
Around the World in Eighty Days
The Adventures of Huckleberry Finn
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The Picture of Dorian Gray
Treasure Island
The Turn of the Screw
The Adventures of Tom Sawyer
Emma
The Trial
A Selection of Short Stories by Edgar Allen Poe
Grimm Fairy Tales

A book dealing exclusively with Moore's tapestries which he based on his drawings. Garroul discusses them in the context of his work and the way in which they reflect his obsessions: the mother and child, the reclining human figure and the larger form enclosing the smaller. Power describes their production from wool dying to weaving.

Henry Moore's rise from Yorkshire miner's son to international acclaim as the 20th century's greatest sculptor is one of the most remarkable stories in British art. In this handsomely illustrated second edition of *The Life of Henry Moore*, Roger Berthoud charts Moore's transition from controversial young modernist to celebrated pillar of the art world establishment. Drawing on his weekly interviews with the sculptor as well as a mass of material, including early letters and interviews with Moore's friends and associates, Berthoud gives us a lively, balanced, definitive portrait of Henry Moore's long life and career. Roger Berthoud, former arts journalist for the *Times* and the *Independent*, is also the author of the definitive biography of Graham Sutherland.

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.

"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.

Distinguished African experts analyze Africa's potential for real and long-lasting improvement in food production and grassroots economy.

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 and personal anecdotes provide a detailed and compelling analysis of 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's property at Perry Green in Hertfordshire. With a foreword by Sir Alan 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--twenty-five sculptors, art historians, critics, curators, and film makers write about sculptures and drawings that particularly interest them."

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 referenced by more recent sculptures by Tony Cragg, Richard Deacon and Eduardo Paolozzi.--from Introduction.

Bringing together an international range of scholars, as well as filmmakers and curators, this book explores the rich variety in form and content of the contemporary art documentary. Since their emergence in the late 1940s as a distinct genre, documentaries about the visual arts have made significant contributions to art education, public television, and documentary filmmaking, yet they have received little scholarly attention from either art history or film studies. *Documenting the Visual Arts* brings that attention to the fore. Whether considering documentaries about painting, sculpture, photography, performance art, site-specific installation, or fashion, the chapters of this book engage with the key question of intermediality: how film can reframe other visual arts through its specific audio-visual qualities, in order to generate new ways of understanding those arts. The essays illuminate furthermore how art documentaries raise some of the most critical issues of the contemporary global art world, specifically the discourse of the artist, the dynamics of documentation, and the visibility of the museum. Contributors discuss documentaries by filmmakers such as Frederick Wiseman, Lynn Hershman Leeson, Jia Zhangke, and Trisha Ziff, and about artists such as Michael Heizer, Ai Weiwei, Do Ho Suh, and Marina Abramovi?. This collection of new international and interdisciplinary scholarship on visual art documentaries is ideal for students and scholars of visual arts and filmmaking, as well as art history, arts education, and media studies.

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

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.

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.

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 into unseen dimensions. In 1936, the Hungarian poet Charles Sirató authored the *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, Wassily Kandinsky, Joan Miró, László Moholy-Nagy, Ben Nicholson, Enrico 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, Pablo Picasso, Kay Sage, Patrick Sullivan, and Dorothea Tanning. 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 a long-forgotten

voice and text back into circulation. Artists Alexander Archipenko, Jean Arp, Herbert Bayer, Georges Braque, 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, Wolfgang Paalen, Antoine Pevsner, Pablo Picasso, 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

Southeast Asia, whose alienation might tilt the balance of power in favor of the Communist bloc, has become the focus of American foreign policy. Amry Vandebosch and Richard Butwell here trace the development of the eight nations which comprise Southeast Asia and appraise their current role in international affairs. Although led to adopt state forms similar to those of the departing colonial powers, each nation traditionally had quite different political systems. It is the authors' thesis that their historical patterns of political and social behavior are re-emerging and that the chief differences among the national political systems and related ways of life can largely be explained in these terms. They feel that the main changes in Southeast Asia in the past two decades reflect the peculiar wedding of such historical considerations and the worldwide forces of democracy, communism, and economic development. Southeast Asia, the authors hold, can be viewed as a single collective political entity, for no country is free from direct or indirect influence from its neighbors and this interaction is increasing in quantity and intensity. The pattern of political development, the authors assert, is much colored by national variations of common occurrences, but paradoxically Southeast Asia has never meant more in terms of an interdependent unit historically than it does today.

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.

Henry Moore, Sculpture and Drawings, 1949-1954|V.2Sculpture and DrawingsThe Life of Henry MooreGiles De LA Mare Pub Limited

Following an international conference organized at the Museum of Modern Art in Warsaw in 2013, Oskar Hansen—Opening Modernism analyzes diverse aspects of the architectural, theoretical, and didactical oeuvre of Oskar Hansen, who was the Polish member of Team 10, a group of architects that challenged standard views of urbanism more than fifty years ago. In chronicling the impact of Hansen's theory of "Open Form" on architecture, urban planning, experimental film, and visual arts in postwar Poland, this volume traces the flow of architectural ideas in a Europe divided by the Cold War. Through discussions of the ideas of openness and participation in state-socialist economies, Oskar Hansen—Opening Modernism offers new insights into exhibition design and the interrelations of architecture, visual arts, and the state.

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.

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.

Published anonymously in 1823, "The Night Before Christmas" has traditionally been attributed to Clement Clarke Moore (1779-1863), who included it in his *Poems* (1844). But descendants of Henry Livingston (1748-1828) claim that he read it to his children as his own creation long before Moore is alleged to have composed it. This book evaluates the opposing arguments and for the first time uses the author-attribution techniques of modern computational stylistics to settle the long-standing dispute. Both writers left substantial bodies of verse, which have been computer analyzed for distinguishing characteristics. Employing a range of tests and introducing a new one--statistical analysis of phonemes--this study identifies the true author and makes a significant contribution to the growing field of attribution studies.

'The idea of one form inside another form may owe some of its incipient beginnings to my interest at one stage when I discovered armour. I spent many hours in the Wallace Collection, in London, looking at armour.' Henry Moore, 1980. Coinciding with the major exhibition of the same name, *Henry Moore: The Helmet Heads* traces the footsteps of the artist through the armouries of the Wallace Collection, where he encountered 'objects of power' that profoundly influenced his work for the rest of his career. Captivated by helmets in particular, Moore saw in

them a fundamental form idea – an outer shell which could protect something vulnerable inside. Tobias Capwell identifies the specific helmets which inspired the artist and examines these alongside Moore's sculptures for the very first time. The reasons for his fascination with armour and the implications it had on his art, are explored by Hannah Higham and set in the context of Moore's life and work – one punctuated by global conflicts and artistic experiment. Richly illustrated, this catalogue reveals the origins of some of Henry Moore's most innovative works and examines in depth for the first time this largely unknown aspect of his career.

In February 1972 Henry Moore's 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 saw them as nothing more than four-legged balls of wool, but his vision 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, when he could see the shapes of the bodies which had been covered by wool. Solid in form, sudden and vigorous in movement, Henry Moore's sheep are created through a network of swirling and zigzagging lines in the rapid (and in Moore's 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 these drawings express a feeling of real affection for their subject.

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.

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