

Henry Moore Complete Drawings V 1 Complete Drawings Vol 1

In the 1940s and 1950s, hundreds of art documentaries were produced, many of them being highly personal, poetic, reflexive and experimental films that offer a thrilling cinematic experience. With the exception of Alain Resnais's *Van Gogh* (1948), Henri-Georges Clouzot's *Le Mystère Picasso* (1956) and a few others, most of them have received only scant scholarly attention. This book aims to rectify this situation by discussing the most lyrical, experimental and influential post-war art documentaries, connecting them to contemporaneous museological developments and Euro-American cultural and political relationships. With contributors with expertise across art history and film studies, *Art in the Cinema* draws attention to film projects by André Bazin, Ilya Bolotowsky, Paul Haesaerts, Carlo Ragghianti, John Read, Dudley Shaw Aston, Henri Storck and Willard Van Dyke among others.

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

An examination of the ways in which the artists and writers of the 1940s developed and extended approaches from earlier English romanticism to provide a direct and compassionate response to the reality of contemporary destruction.

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

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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 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

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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.

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.

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

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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. 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.

The Smith College Museum of Art in Northampton, Massachusetts, is widely acknowledged to have one of the most important college art collections in America, and one of its areas of extraordinary strength is its renowned collection of master drawings. This volume presents sixty-eight great sheets, all reproduced in full color, including many versos. Covering six centuries of brilliant draftsmanship, it ranges from a rare silverpoint drawing of the late fifteenth century, one of the most celebrated of all early Netherlandish portrait drawings, attributed to Dieric Bouts, to a 1954 watercolor by Mark Tobey. Interestingly, many of the drawings relate to

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works in other mediums also in the collection of the Smith College Museum of Art.

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.

"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

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Originally published in 1936, in this classic account of the development of abstract art Alfred Barr analyses the many diverse abstract movements which emerged with bewildering rapidity in the early years of the twentieth century, and which had an impact on every major form of art. Barr traces the history of nonrepresentational art from its antecedents in late nineteenth-century painting in France – Seurat and Neo-Impressionism, Gauguin and Synthetism, and Cézanne – through abstract tendencies in Dada and Surrealism. He distinguishes two main trends in abstract art: the geometrical, structural current as it developed in Cubism and later in Constructivism and Mondrian, and the intuitional, decorative current running from Matisse and Fauvism through Kandinskij and, later, Surrealism. He shows how individual movements influenced one another, and how many artists experimented with more than one style. Barr also discusses the involvement of a number of abstract movements in architecture and the practical arts – the Bauhaus in Germany, de Stijl in Holland, Purism in France, and Suprematism and Constructivism in Russia. 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

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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.

Catalogo di una mostra in cui vengono esposti oggetti d'affezione proposti ai due curatori da architetti e studi di architettura.

Illustrates stunning works by two giants of twentieth-century western art. Highlights the important influences and experiences shared by Henry Moore and Francis Bacon, and explores specific themes in their work.

A book dealing exclusively with Moore's tapestries which he based on his drawings. Garrould 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.

This new edition of 'a book that offers the best available grounding in its huge subject,' as the Sunday Times called it, includes color plates and a revised and expanded

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bibliography. Professor Hamilton traces the origins and growth of modern art, assessing the intrinsic qualities of individual works and describing the social forces in play. The result is an authoritative guide through the forest of artistic labels-Impressionism and Expressionism, Symbolism, Cubism, Constructivism, Surrealism, etc.-and to the achievements of Degas and Cezanne, Ensor and Munch, Matisse and Kandinsky, Picasso, Braque, and Epstein, Mondrian, Dali, Modigliani, Utrillo and Chagall, Klee, Henry Moore, and many other artists in a revolutionary age. 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.

Book on Henry Moore in America

This volume presents the early development of English artist Henry Moore (1898-1986) as an art student prodigy and continues on through his career, with a focus on his "Shelter Drawings," a series depicting Londoners who sought shelter in the Underground during the Blitz. The author also explores the influence of surrealism and its biomorphic shapes on Moore's work in the 1920s and 1930s. The author concentrates his focus on how Moore developed his ideas as a two-dimensional artist, even though a number of his

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great sculptures are illustrated here. This work demonstrates that Moore used drawing and painting as a way of exploring and clarifying his ideas, not as a preliminary to any specific sculpture -- he didn't make extensive pre-sculpture sketches, preferring to gain a general concept of where he was going and then make alterations during the slow course of the actual carving or modeling.

Henry Moore, Sculpture and Drawings, 1949-1954|V.2 Celebrating Moore Works from the Collection of the Henry Moore Foundation Univ of California Press

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,

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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.

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

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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."

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.

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