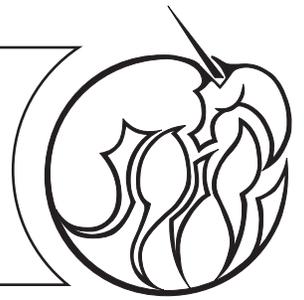


# { the avant-garde }

Katherine N. Crowley Fine Art & Design



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## {a portrait of the artist: henry moore}

Henry Moore was born in Castleford, West Yorkshire, Great Britain, in 1898. While in secondary school he was introduced to a new art teacher who taught of the artistic developments taking place throughout Europe: Post-Impressionism, the Vienna Secession and Art Nouveau. After school he wished to attend the local art college but his father urged him to become a teacher. He began teaching at his old school but World War I compelled him to enlist in the Civil Service Rifles. Soon he was deployed to France where at Cambrai he was gassed. He was sent back to England to recover and the war ended before he could return to combat.

After the war he attended the Leed's School of Art where there was no sculpture program. One was designed specifically for him as an ex-serviceman. He later won a scholarship to the Royal College of Art in London. Moore took advantage of the many museums in London and filled sketchbooks with drawings for sculptures. He became very interested in the British Museums collection of Mexican Aztec sculpture. He accepted a position as sculpture instructor at the Royal College and in 1928, met

Irina Radetsky, a painting student. They were married the following year. The couple made their home in Hampstead, the hub of creativity at the time. Soon the Moore's home studio became too crowded and they moved to the country.

Moore grew interested in the principles of solid materials shaped and made smooth by nature's rhythm. "He began the 'transformation drawings': studies of closely observed natural forms—a piece of stone, a lobster claw, shells, twigs, bones, pebbles—sketches showing these objects from every possible view.

Slowly the objects begin to change into recognizable and realisable sculptural forms. A bone becomes a reclining figure, a shell a half figure, a stone a head and shoulders." His sculpture work became larger and more popular and he used a variety of materials.

Moore took part in some major group exhibitions of the time. He joined the group Unit One. He signed the Surrealist Manifesto in 1936 which urged political intervention in Spain. When World War II broke out Henry

Above: Henry Moore's *Oval with Points*, bronze, 1968-70, outside the Franklin County Courthouse, Columbus, Ohio; *Three Piece Reclining Figure: Draped*, bronze, 1975, at the entrance to the Columbus Museum of Art.

{henry moore}

had to evacuate his position at the Chelsea School of Art and the Moore's were forced to relocate. Moore turned to drawing when sculpture materials became difficult to acquire. His only child Mary was born in 1948. After the war, Moore returned to sculpture and began working in monumental scale and created many works based on the idea of the reclining figure. His reputation escalated and he became the pre-eminent artist of his day. He created work for the Festival of Britain, the UNESCO Headquarters in Paris, and Lincoln Center in New York.

"Large abstract works, despite their organic references, could not be read in the same way as [his] deformed figures. The sixties saw Moore developing a number of original abstract ideas, a notable change from [his] figure pieces of the fifties."

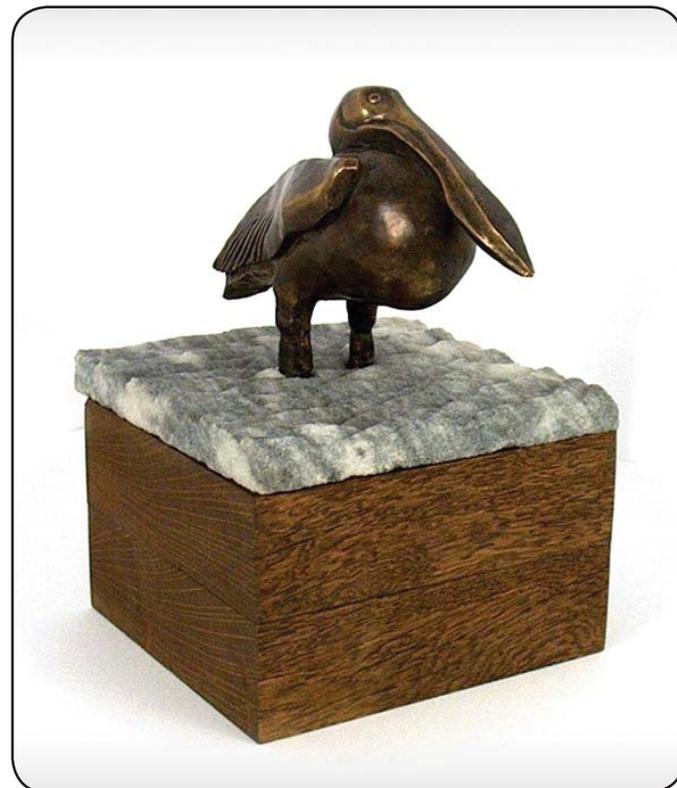
Moore continued to explore the concepts of form, and negative spaces carving out that form. He created figures and divided familiar forms into pieces, almost as if nature had worn them apart. Much can be derived from his monumental works, "pieces that have a separate sexual identity, or in the case of eroded figures, as undergoing a process of change or even loss of identity". Henry Moore worked until his death in 1986. His legacy has led to much interpretation. In the book *Henry Moore*, Julian Stallabrass discusses Moore: "in striving to give his sculpture formal dynamism in the round, Moore rendered the very identity of his work fluid. Moore's very success and the use of so much of his sculpture as monuments, has compromised the shifting aspect of his work, throwing weight decisively on the side of familiarity".

Columbus, Ohio possesses two Henry Moore sculptures for outdoor public view. *Three Piece Reclining Figure: Draped* (1975), welcomes guests to the Columbus Museum of Art. *Oval with Points* (1968-70) resides in a fountain setting outside the Franklin County Courthouse. Stallabrass describes *Oval with Points* "like an armoured creature turned inside out, exposing a soft, rounded exterior to the world while being aggressively angled on its interior". Moore described his own work as "contain[ing] within itself its own organic energy thrusting outwards".

In 2003, while visiting the Columbus Museum of Art, I sat down in front of the monumental sculpture at the front of the buildings and made a sketch of *Three Piece Reclining Figure: Draped*. I later turned the sketch into a painting. At right is a photograph of the sculpture along with my pencil sketch and the finished painting.

-Katherine N. Crowley





Work by Fred McMullen on view at the Ohio State Fair: *Migrant Worker*, bronze, 2010; *Pelican*, bronze, 2008. [www.benttreestudios.com](http://www.benttreestudios.com)

{all around the town}

{fine art}

**Columbus College of Art and Design "The Show: The 131st Annual Student Exhibition"** (<http://www.ccad.edu>)  
May 17-August 13, 2010

**The Columbus Cultural Arts Center**

(<http://www.culturalartscenteronline.org>)

"Mille Guldbeck, *Technature*", August 9-September 26, 2010

**The Columbus Museum of Art** (<http://www.columbusmuseum.org>)

"Fur, Fins & Feathers", through June 5, 2011

**The Riffe Gallery** (<http://www.oac.state.oh.us/riffe/>)

"Deep Space: Ohio Photographers", July 29-October 17, 2010

**The Short North** (<http://www.shorthnorth.org>)

-Marcia Evans Gallery: "Flower Power", Bush, Larned & Wosniak

-Rivet: "Brent Nolasco, Jeremy Nichols and Revise CMW"

-Sherrie Gallery: "Vessels and Viscera", Floch & Longley

-Studios on High: "Orchids in Bloom", Helen Neumann, Kathy Grace

-Terra Gallery: "Silver Linings", Morefield, Cole, Hersey

**The Wexner Center** (<http://www.wexarts.org>)

"Mark Bradford", extended through October 10

"Zoe Strauss", May 8-August 15

{performing arts}

**CAPA** (<http://www.capa.com>)

"Wicked" July 28-Aug 29 Ohio Theater

"Lori Line & Her Fab 5" Aug 6 Lincoln Theater

"Secrets...What's Swept Under the Rug" Aug 21 Lincoln Theater

"Urban Sketch Comedy" Aug 28 Lincoln Theater

{festivals}

**Ohio State Fair** (<http://www.ohiostatefair.com>)

July 28-August 8, Ohio Expo Center

**Dublin Irish Festival** (<http://www.dublinirishfestival.org>)

August 5-7, Coffman Park, Dublin

**Festival Latino** (<http://www.festivallatino.net>)

August 14-15, Genoa Park

**Waterfire Columbus** (<http://www.waterfirecolumbus.com>)

Central Ohio Brass Band, August 6, Genoa Park

{and beyond}

**The Museum of Fine Arts Boston** (<http://www.mfa.org>)

"Signs & Symbols: The Community Arts Initiative Artist Project",  
Through September 6

**The Art Institute of Chicago** (<http://www.artic.edu>)

"Looking After Louis Sullivan", Through December 12

**Los Angeles County Museum of Art** (<http://www.lacma.org>)

"Sporting Images of Thomas Eakins", Through October 17

**Minneapolis Institute of Art** (<http://www.artsimia.org>)

"Robert Bergman: Portraits, 1986-1995", Through August 22

**New Orleans Museum of Art** (<http://www.noma.org>)

"Swamp Tours", Through August 29

**Metropolitan Museum of Art, NYC** (<http://www.metmuseum.org>)

"Tutankhamun's Funeral", Through September 6

**Museum of Modern Art, New York** (<http://www.moma.org>)

"The Original Copy: Photography of Sculpture", Aug 1-Nov 1

**San Francisco Museum of Modern Art** (<http://www.sfmoma.org>)

"New Work: Mika Rottenberg", Through October 3

**The National Gallery of Art, Washington, D.C.** (<http://www.nga.gov>)

"Beat Memories: Photographs by Allen Ginsberg" Thru Sept 16