MAJOR HENRY MOORE RETROSPECTIVE
ON VIEW AT THE NATIONAL GALLERY OF ART
OCTOBER 21, 2001 – JANUARY 27, 2002

Washington, D.C.— Henry Moore, the first major U.S. retrospective of the artist's work in nearly 20 years, will be on view in the East Building of the National Gallery of Art from October 21, 2001 through January 27, 2002. The exhibition traces the crucial stages of Moore's development over the course of 60 years—in particular, his early engagements with primitivism, his dialogue with abstraction and surrealism during the 1930s, his drawings of London during World War II, and his postwar interest in large-scale public sculpture. More than 160 of his works are represented, including carved works in wood and stone, bronze sculptures, plaster maquettes, and drawings.

"Henry Moore is one of the most celebrated sculptors of the 20th century, and his works can be found throughout the world," said Earl A. Powell III, director, National Gallery of Art. "This retrospective offers a comprehensive assessment of Moore's work and provides visitors the opportunity to appreciate his many contributions to modern sculpture."

SPONSORS AND ORGANIZERS

The exhibition at the National Gallery of Art is made possible by a generous grant from the Catherine B. Reynolds Foundation.

"Our goal is to ignite the imagination, to build character, and to inspire young people to aim high and reach for greatness. All accomplishments begin with the imagination of a single individual, whose powerful new ideas lift civilization to undreamed-of heights," said Catherine Reynolds, the chair of the foundation board. "Henry Moore was one such individual, and it is in this spirit that we celebrate his remarkable achievements."

The exhibition was organized by the Dallas Museum of Art with the collaboration of the Henry Moore Foundation. Initial support for research and organization was provided by The Dallas Foundation. Jeffrey Weiss, curator of modern and contemporary art at the National Gallery of Art, is coordinating the Washington installation.

Air transportation was provided by American Airlines. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

CATALOGUE

A fully illustrated catalogue entitled Henry Moore, Sculpting the 20th Century, edited by Dorothy Kosinski, and published by the Dallas Museum of Art, may be purchased for $50 in the Gallery Shops or by calling 1(800) 697-9350.
THE EXHIBITION

The 1920s - The exhibition opens with prominent sculptures from the beginning of Moore's career that illustrate the influence of primitivism on his work. Encounters with the bold forms of African and pre-Columbian sculpture liberated Moore from the constraints of the neoclassical tradition. The strong influence of non-Western art can be seen in works such as Dog (1922) and Reclining Woman (1927).

Abstraction and Surrealism: The 1930s - Influenced by surrealism, Moore's works from the 1930s represent his most radical and inventive phase. Pieces from this era demonstrate the artist's unique synthesis of abstraction and representation. Figurative works, such as Girl (1931), gave way to more abstract forms, such as Family (1935). The remarkable Reclining Figure (1939) conveys the ambiguity between abstraction and figuration and exemplifies a recurring motif in Moore's work—the reclining figure. Additional works from this era include the fascinating Stringed Figures. Inspired by mathematical models, these works, such as Stringed Figure (1937), illustrate another important theme—the interaction between internal and external forms.

The 1940s and 1950s - Materials for sculptural projects were rare during and just after World War II, and Moore turned his attention to drawing, executing compelling images of the war's devastating effects. Tube Shelter Perspective (1941) shows Londoners taking shelter in the Underground during German air raids. Just after the war, with the birth of his only daughter, a new theme emerged in Moore's work—that of the family. Family Group (1948–1949) reflects a deepening interest in complex human relationships. Moore's reassuring artistic themes—the family, the reclining figures, the abstract biomorphic forms—found widespread approval and further enhanced his popularity during the postwar period. During the 1950s, Moore briefly ventured into darker thematic territory. The emaciated body of Warrior with Shield (1953–1954), for example, certainly evokes the atrocities of war.

Moore's Monumental Sculpture - The latter part of the exhibition examines Moore's large-scale works from the 1960s through the time of his death in 1986. These sculptures mark a profound shift from private art to public art, as Moore turned to creating sculpture, mainly in bronze, that was monumental in scale. The final stages of Moore's long career are dominated by architectural commissions and imposing public works. Several large sculptures, as well as models, can be seen in the exhibition, including Oval with Points (1968–1970) and a work commissioned for permanent display in front of the Gallery's East Building, Knife Edge Mirror Two Piece (1976–1978).

NATIONAL GALLERY INFORMATION

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, are open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m., and are closed on December 25 and January 1. Admission is free. For general information, call (202) 737-4215, the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's Web site at www.nga.gov.

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† Slide available
J-Peg image available

*measurements are given in centimeters with inches in parentheses.

1. Dog, 1922
marble
with base: 20.3 x 12.7 x 17.8 (8 x 5 x 7)
The Henry Moore Foundation: Gift of the artist 1977

2. Head, 1923
alabaster
with stand: 17.8 x 8.9 x 10.5 (7 x 3 1/2 x 4 1/8)
The Henry Moore Foundation: Acquired 1998

3. Snake, 1924
marble
with base: 21.6 x 16.5 x 12.7 (8 1/2 x 6 1/2 x 5)
Private collection

4. Maternity, 1924
Hopton Wood stone
with base: 26.7 x 19.7 x 14.6 (10 1/2 x 7 3/4 x 5 3/4)
Leeds Museums and Galleries (City Art Gallery)

5. Woman with Upraised Arms, 1924 1925
Hopton Wood stone
with base: 48.3 x 21 x 15.9 (19 x 8 1/4 x 6 1/4)
The Henry Moore Foundation: Gift of the artist 1977

6. Reclining Woman, 1927
†
cast concrete
27.9 x 62.9 x 28.6 (11 x 24 3/4 x 11 1/4)
The Moore Danowski Trust

7. Mask, 1927
green stone
20.3 x 12.7 x 15.2 (8 x 5 x 6)
The Henry Moore Foundation: Acquired 1997

8. Seated Figure, 1929
cast concrete
with base: 45.7 x 17.2 x 23.2 (18 x 6 3/4 x 9 1/8)
The Henry Moore Foundation: Gift of Irina Moore 1979
9. *Half-Figure*, 1929  
cast concrete  
height with base: 43.2 (17)  
Courtesy Ivor Braka Limited, London

10. *Reclining Woman*, 1930  
green Hornton stone  
59.7 x 92.7 x 41.3 (23 1/2 x 36 1/2 x 16 1/4)  
National Gallery of Canada, Ottawa, Purchased 1956

11. *Reclining Figure*, 1930  
bronze  
with base: 17.1 x 24.1 x 13.3 (6 3/4 x 9 1/2 x 5 1/4)  
The Henry Moore Foundation: Gift of the artist 1977

12. *Mother and Child*, 1930  
ironstone  
with base: 15.9 x 12.1 x 5.1 (6 1/4 x 4 3/4 x 2)  
The Henry Moore Foundation: Acquired 1998

13. *Composition*, 1931  
green Hornton stone  
with base: 53.3 x 27.3 x 24.8 (21 x 10 3/4 x 9 3/4)  
The Moore Danowski Trust

14. *Reclining Figure*, 1931  
bronze  
with base: 26.7 x 53.3 x 25.4 (10 1/2 x 21 x 10)  
The Henry Moore Foundation: Gift of the artist 1977

15. *Composition*, 1931  
Cumberland alabaster  
with base: 39.4 x 40.6 x 25.4 (15 1/2 x 16 x 10)  
The Henry Moore Foundation: Gift of Irina Moore 1979

bronze  
height: 46.4 (18 1/4)  
The Henry Moore Foundation: Gift of the artist 1979

17. *Half-Figure*, 1931  
veined alabaster  
34.3 x 11.8 x 9.5 (13 1/2 x 4 5/8 x 3 3/4)  
Private collection

18. *Girl*, 1931  
Ancaster stone  
73.7 x 36.8 x 27.3 (29 x 14 1/2 x 10 3/4)  
Tate, London, Purchased 1952

19. *Girl*, 1931  
boxwood  
36.8 x 7.9 x 6.7 (14 1/2 x 3 1/8 x 2 5/8)  
Dallas Museum of Art, Foundation for the Arts Collection, Gift of Cecile and I.A. Victor
20. *Composition*, 1932
   beechwood
   35.6 x 10.5 x 16.2 (14 x 4 1/8 x 6 3/8)
   High Museum of Art, Atlanta, Gift of Rich's, Inc.

21. *Composition*, 1932
   African wonderstone
   44.5 x 45.7 x 29.9 (17 1/2 x 18 x 11 3/4)
   Tate, London, Presented by the Friends of the Tate Gallery 1960

22. *Composition*, 1933
   bronze (unique cast)
   35.6 x 25.4 x 19.1 (14 x 10 x 7 1/2)
   The Henry Moore Foundation: Acquired 1991

23. *Composition*, 1934
   cast concrete
   with base: 25.4 x 44.5 x 21.6 (10 x 17 1/2 x 8 1/2)
   The Henry Moore Foundation: Gift of the artist 1977

24. *Two Forms*, 1936
   ironstone
   18.4 x 15.2 x 6.4 (7 1/4 x 6 x 2 1/2)
   Private collection

25. *Bird and Egg*, 1934
   Cumberland alabaster
   with base: 20.6 x 55.9 x 24.1 (8 1/8 x 22 x 9 1/2)
   Yale Center for British Art, Paul Mellon Collection

27. *Reclining Figure*, 1934 1935
   Corsehill stone
   with base: 31.8 x 62.2 x 28.9 (12 1/2 x 24 1/2 x 11 3/8)
   The Moore Danowski Trust

28. *Family*, 1935
   elmwood
   101.6 x 40.6 x 21.6 (40 x 16 x 8 1/2)
   The Henry Moore Foundation: Gift of the artist 1977

29. *Carving*, 1936
   travertine marble
   with base: 55.9 x 49.5 x 24.1 (22 x 19 1/2 x 9 1/2)
   The Henry Moore Foundation: Gift of Irina Moore 1977

30. *Two Forms*, 1936
   Hornton stone
   106.7 x 45.7 x 20.3 (42 x 18 x 8) and 102.2 x 35.6 x 30.5 (40 1/4 x 14 x 12)
   Philadelphia Museum of Art, Gift of Mrs. H. Gates Lloyd

31. *Four Forms*, 1936
   African wonderstone
   18.4 x 63.8 (7 1/4 x 25 1/8)
   Indiana University Art Museum, Given in honor of Dr. Roy Elder by Sarahanne Hope-Davis
33. *Reclining Figure*, 1937  
Hopton Wood stone  
33 x 10.2 x 96.5 (13 x 4 x 38)  
Fogg Art Museum, Harvard University Art Museums, Gift of Lois Orswell

34. *Stringed Relief*, 1937 (cast 1976)  
bronze and nylon  
20.3 x 47 x 20.3 (8 x 18 1/2 x 8)  
The Henry Moore Foundation: Gift of the artist 1977

35. *Stringed Figure*, 1937  
‡ Cherry wood and string on oak base  
56.8 x 13.7 x 16.8 (22 3/8 x 5 3/8 x 6 5/8)  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, Joseph H. Hirshhorn  
Purchase Fund, 1989

36. *Mother and Child*, 1938 (cast 1985)  
lead and yellow string (unique cast)  
with base: 12.7 x 7.6 x 6.4 (5 x 3 x 2 1/2)  
The Henry Moore Foundation: Acquired by exchange 1996

37. *Stringed Figure*, 1938 (cast 1966)  
bronze and string  
12.4 x 3.8 x 4.4 (4 7/8 x 1 1/2 x 1 3/4)  
Dallas Museum of Art, Foundation for the Arts Collection, Bequest of Margaret Ann Bolinger

38. *Head*, 1938  
elmwood and string  
with base: 29.2 x 23.2 x 23.2 (11 1/2 x 9 1/8 x 9 1/8)  
The National Trust, Willow Road, London

39. *Reclining Figure*, 1938  
lead  
14.6 x 33 (5 3/4 x 13)  
The Museum of Modern Art, New York, Purchase 1939

40. *Mother and Child*, 1938  
elmwood  
77.2 x 35.2 x 39.4 (30 3/8 x 13 7/8 x 15 1/2)  
The Museum of Modern Art, New York, Acquired through the Lillie P. Bliss Bequest, 1953

41. *Stringed Reclining Figure*, 1939  
bronze and string  
11.4 x 31.1 x 9.5 (4 1/2 x 12 1/4 x 3 3/4)  
University of Michigan Museum of Art, Bequest of Mrs. Florence L. Stol

42. *Reclining Figure*, 1939  
bronze  
with base: 19.7 x 31.8 x 14.6 (7 3/4 x 12 1/2 x 5 3/4)  
The Henry Moore Foundation: Acquired by exchange with the British Council 1991

44. *Reclining Figure: Snake*, 1939  
bronze  
with base: 15.2 x 30.5 x 10.8 (6 x 12 x 4 1/4)  
The Henry Moore Foundation: Gift of the artist 1979
45. **Reclining Figure, 1939**
   ● elmwood
   94 x 200.7 x 76.2 (37 x 79 x 30)
   The Detroit Institute of Arts, Founders Society Purchase with funds from the Dexter M. Ferry, Jr. Trustee Corporation

46. **Three Points, 1939-1940**
   cast iron
   with base, length: 19.1 x 24.1 x 12.7 (7 1/2 x 9 1/2 x 5)
   The Henry Moore Foundation: Gift of Irina Moore 1977

47. **The Helmet, 1939-1940 (cast 1959)**
   bronze (unique cast)
   with base: 31.8 x 24.8 x 15.6 (12 1/2 x 9 3/4 x 6 1/8)
   The Henry Moore Foundation: Gift of Irina Moore 1977

48. **Madonna and Child, 1943**
   bronze
   with base: 22.9 x 9.2 x 9.2 (9 x 3 5/8 x 3 5/8)
   The Henry Moore Foundation: Acquired in honor of Sir Alan Bowness 1994

49. **Family Group, 1944**
   bronze
   14.9 x 10.8 x 7.3 (5 7/8 x 4 1/4 x 2 7/8)
   Dallas Museum of Art, Foundation for the Arts Collection, Bequest of Margaret Ann Bolinger

50. **Family Group, 1944**
   terracotta
   15.9 x 10.5 x 7.6 (6 1/4 x 4 1/8 x 3)
   The Henry Moore Foundation: Gift of the artist 1977

51. **Reclining Figure, 1945**
   terracotta
   8.3 x 15.6 x 8.9 (3 1/4 x 6 1/8 x 3 1/2)
   The Henry Moore Foundation: Gift of the artist 1979

51a. **Sketch-Model for Reclining Figure, 1946**
   terracotta
   8.3 x 16.8 x 7.2 (3 1/4 x 6 5/8 x 2 13/16)
   National Gallery of Art, Washington, Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann

52. **Family Group, 1948-1949**
   ● bronze
   152.4 x 115.6 x 78.1 (60 x 45 1/2 x 30 3/4)
   Tate, London, Purchased 1950

53. **Helmet Head No. 1, 1950**
   bronze
   with base: 36.8 x 34.3 x 26 (14 1/2 x 13 1/2 x 10 1/4)
   Trustees of the Cecil Higgins Art Gallery and Museum, Bedford

54. **Helmet Head No. 2, 1950**
   bronze
   with base: 40 x 44.8 x 38.4 (15 3/4 x 17 5/8 x 15 1/8)
   Courtesy Ivor Braka Limited, London
55. *Reclining Figure: Festival, 1951*
   bronze
   with base: 115.6 x 243.8 x 87.3 (45 1/2 x 96 x 34 3/8)
   Anonymous Lender

56. *Working Model for Upright Internal/External Form, 1951*
   •$• plaster
   with base: 68.6 x 25.4 x 24.8 (27 x 10 x 9 3/4)
   The Henry Moore Foundation: Gift of the artist 1977

57. *Working Model for Reclining Figure: Internal/External Form, 1951*
   bronze
   33 x 52 x 17.1 (13 x 20 1/2 x 6 3/4)
   Arts Council Collection, Hayward Gallery, London

58. *Goat's Head, 1952*
   plaster
   with base: 25.4 x 10.2 x 14 (10 x 4 x 5 1/2)
   The Henry Moore Foundation: Gift of the artist 1977

59. *Maquette for Mother and Child, 1952*
   bronze
   with base approximately: 27.9 x 13.3 x 10.2 (11 x 5 1/4 x 4)
   The Henry Moore Foundation: Gift of Irina Moore 1977

60. *Working Model for Time-Life Screen, 1952*
   bronze
   41.9 x 106.7 x 16.2 (16 1/2 x 42 x 6 3/8)
   San Francisco Museum of Modern Art, Gift of Charlotte Mack

61. *King and Queen, 1952 1953 (cast 1957)*
   bronze
   163.8 x 138.4 x 84.5 (64 1/2 x 54 1/2 x 33 1/4)
   Tate, London, Presented by the Friends of the Tate Gallery with funds provided by Associated Rediffusion Ltd 1959

62. *Warrior with Shield, 1953 1954*
   •$• bronze
   height: 155 (61); seat: 5.7 x 51.8 x 71.8 (2 1/4 x 20 3/8 x 28 1/4)
   The Moore Danowski Trust

63. *Seated Torso, 1954*
   plaster with surface color
   with base: 48.3 x 48.6 x 31.4 (19 x 19 1/8 x 12 3/8)
   The Henry Moore Foundation: Gift of the artist 1977

64. *Wall Relief: Maquette No. 1, 1955*
   bronze
   25.7 x 55.9 x 1.3 (10 1/8 x 22 x 1/2)
   Dallas Museum of Art, Foundation for the Arts Collection, Bequest of Margaret Ann Bolinger

65. *Wall Relief: Maquette No. 2, 1955*
   bronze
   33.3 x 44.8 x 2.5 (13 1/8 x 17 5/8 x 1)
   The Henry Moore Foundation: Gift of the artist 1977
66. *Wall Relief: Maquette No. 7, 1955*
   bronze
   33 x 45.7 x 2.5 (13 x 18 x 1)
   The Henry Moore Foundation: Transferred from the Henry Moore Trust 1978

67. *Upright Motive: Maquette No. 1, 1955*
   plaster
   30.8 x 8.6 x 8.6 (12 1/8 x 3 3/8 x 3 3/8)
   Collection, Art Gallery of Ontario, Toronto, Gift of Henry Moore, 1974

68. *Upright Motive: Maquette No. 10, 1955*
   plaster with surface color
   with base: 35.6 x 35.9 x 7.9 (14 x 14 1/8 x 3 1/8)
   The Henry Moore Foundation: Gift of the artist 1977

69. *Upright Motive: Maquette No. 7, 1955*
   plaster with surface color
   height: 32 (12 5/8); with base: 33.7 x 9.8 x 8.9 (13 1/4 x 3 7/8 x 3 1/2)
   The Henry Moore Foundation: Gift of the artist 1977

70. *Maquette for Fallen Warrior, 1956*
   bronze
   with base: 15.2 x 27.6 x 16.5 (6 x 10 7/8 x 6 1/2)
   The Henry Moore Foundation: Gift of the artist 1977

71. *Seated Figure on Square Steps, 1957*
   bronze
   20.3 x 24.1 x 23.5 (8 x 9 1/2 x 9 1/4)
   Dallas Museum of Art, Foundation for the Arts Collection, Bequest of Margaret Ann Bolinger

72. *Armless Seated Figure against Round Wall, 1957*
   plaster with surface color
   with base: 33.7 x 29.2 x 17.8 (13 1/4 x 11 1/2 x 7)
   The Henry Moore Foundation: Gift of the artist 1977

73a. *Three Motives Against Wall, No. 1, 1958*
   bronze
   50.5 x 107.4 x 43.7 (19 7/8 x 42 1/4 x 17 1/4)
   National Gallery of Art, Washington, Gift of Enid A. Haupt

74. *Reclining Figure, 1959 1964*
   elmwood
   114.3 x 261.6 x 86.4 (45 x 103 x 34)
   The Henry Moore Foundation: Gift of Irina Moore 1977

75. *Two Piece Reclining Figure: Maquette No. 5, 1962*
   plaster
   with base: 12.1 x 15.2 x 9.5 (4 3/4 x 6 x 3 3/4)
   Collection, Art Gallery of Ontario, Toronto, Gift of Henry Moore, 1973

76. *Two Piece Reclining Figure No. 3, 1961*
   bronze
   150.5 x 245.4 x 113.7 (59 1/4 x 96 5/8 x 44 3/4)
   Dallas Museum of Art, Dallas Art Association Purchase
77. Large Standing Figure: Knife Edge, 1976
   bronze
   height: 358.1 (141)
   The Henry Moore Foundation: Acquired 1987

78. Three Piece Reclining Figure: Maquette No. 2: Polished, 1962
   bronze
   with base: 14.6 x 21.3 x 11.8 (5 3/4 x 8 3/8 x 4 5/8)
   The Henry Moore Foundation: Gift of Irina Moore 1977

79. Working Model for Knife Edge Two Piece, 1962
   bronze
   50.8 x 71.4 (20 x 28 1/8)
   Aaron I. Fleischman

80. Divided Head, 1963
   bronze
   height: 35 (13 3/4)
   The Henry Moore Foundation: Acquired 1987

81. Locking Piece, 1963 1964
   bronze
   height: 293.4 (115 1/2)
   The Henry Moore Foundation: Acquired 1987

83. Maquette for Atom Piece, 1964
   plaster
   with base: 19.7 x 13 x 11.4 (7 3/4 x 5 1/8 x 4 1/2)
   The Henry Moore Foundation: Gift of the artist 1977

85. Mother and Child, 1967
   rosa aurora marble
   overall size: 87 x 130.2 x 50.8 (34 1/4 x 51 1/4 x 20)
   The Henry Moore Foundation: Gift of Irina Moore 1977

89. Maquette for Two Piece Sculpture No. 11, 1968
   bronze
   with base: 10.8 x 14.9 x 13 (4 1/4 x 5 7/8 x 5 1/8)
   The Henry Moore Foundation: Gift of Irina Moore 1977

90. Oval with Points, 1968 1970
   bronze
   height: 332.1 (130 3/4)
   The Henry Moore Foundation: Gift of the artist 1977

91. Arch Form, 1970
   serpentine
   147 x 105.1 x 213 (57 7/8 x 41 3/8 x 83 7/8)
   Private collection

92. Bridge Form, 1971
   black Abyssinian marble
   68.9 x 40 x 35.9 (27 1/8 x 15 3/4 x 14 1/8)
   Mr. and Mrs. William Allen Custard
bronze
with base: 113 x 152.7 x 105.4 (44 1/2 x 60 1/8 x 41 1/2)
The Henry Moore Foundation: Acquired 1987

bronze
with base: 120.7 x 300 x 121.9 (47 1/2 x 118 1/8 x 48)
The Henry Moore Foundation: Gift of the artist 1977

95. *Reclining Figure: Bone*, 1975
travertine marble
with base: 62.6 x 157.5 x 61 (24 5/8 x 62 x 24)
The Henry Moore Foundation: Gift of the artist 1977

96. *Reclining Mother and Child*, 1975 1976
◊ plaster
129.5 x 203.2 x 104.1 (51 x 80 x 41)
The Henry Moore Foundation: On long-term loan to the Dallas Museum of Art

97. *Reclining Figure: Holes*, 1976 1978
elmwood
125.7 x 222.3 x 101.6 (49 1/2 x 87 1/2 x 40)
The Henry Moore Foundation: Gift of the artist 1977

◊ bronze (unique cast)
534.5 x 721.1 x 363.1 (210 1/2 x 284 x 143)
National Gallery of Art, Washington, Gift of The Morris and Gwendolyn Cafritz Foundation

bronze
47.6 x 68.5 x 35.9 (18 3/4 x 27 x 14 1/8)
National Gallery of Art, Washington, Adolph Caspar Miller Fund

100. *Mother and Child*, 1978
stalactite
with base: 90.2 x 96.5 x 52.7 (35 1/2 x 38 x 20 3/4)
The Henry Moore Foundation: Acquired 1986

103. *Reclining Figure: Pea Pod*, 1982
bronze
with base: 11.4 x 21.6 x 10.8 (4 1/2 x 8 1/2 x 4 1/4)
The Henry Moore Foundation: Acquired 1986

110. *Studies of Sculpture from the British Museum* (Page 5 from Notebook No. 3), 1922 1924
pencil on paper
22.5 x 17.2 (8 7/8 x 6 3/4)
The Henry Moore Foundation: Gift of the artist 1977

111. *Standing Girl*, 1924
pen and ink, crayon, and wash on cream medium-weight wove paper
50.8 x 19.4 (20 x 7 5/8)
The Henry Moore Foundation: Gift of the artist 1977

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112. **Standing Figure: Back View**, c. 1924
   pen and ink, brush and ink, chalk, and wash on off-white medium-weight wove paper
   45.1 x 27.9 (17 3/4 x 11)
   The Henry Moore Foundation: Gift of the artist 1977

113. **Mother and Child**, 1924
   brush and ink, crayon, and chalk on cream medium-weight wove paper
   56.2 x 37.8 (22 1/8 x 14 7/8)
   The Moore Danowski Trust

114. **The Artist's Sister Mary**, 1926
   pen and ink, chalk, watercolor, and wash on lightweight manila paper
   44.5 x 33 (17 1/2 x 13)
   The British Council

115. **The Artist's Mother**, 1927
   pencil, pen and ink, brush and ink wash on cream medium-weight wove paper
   27.9 x 19.1 (11 x 7 1/2)
   The Henry Moore Foundation: Gift of Mary Moore Danowski 1979

117. **Reclining Figure with Child**, 1928
   pen and ink, and wash on off-white lightweight wove paper
   32.7 x 42.6 (12 7/8 x 16 3/4)
   The Henry Moore Foundation: Gift of the artist 1977

118. **Montage of Mother and Child Studies**, c. 1929-1930
   pencil, pen and ink, brush and ink, colored pencils, chalk, watercolor, and collage on wove paper
   48.3 x 37.2 (19 x 14 5/8)
   Collection, Art Gallery of Ontario, Toronto, Purchase, 1976

119. **Woman in an Armchair**, 1930
   brush and ink, and oil paint on cream-buff wove paper
   34.3 x 40.6 (13 1/2 x 16)
   The Moore Danowski Trust

120. **Ideas for Sculpture**, 1930
   pen and ink on wove paper
   18.1 x 11.4 (7 1/8 x 4 1/2)
   Collection, Art Gallery of Ontario, Toronto, Gift of Henry Moore, 1974

121. **Ideas for Composition in Green Hornton Stone** (Page from No. 1 Drawing Book, 1930-1931), 1930-1931
   pencil on cream lightweight wove paper
   16.2 x 20 (6 3/8 x 7 7/8)
   The Henry Moore Foundation: Gift of the artist 1977

122. **Seated and Reclining Figures**, 1931
   pen and ink, brush and ink, watercolor, wash, and gouache on cream heavyweight wove paper
   55.9 x 38.1 (22 x 15)
   The Henry Moore Foundation: Acquired 1999

123. **Ideas for Sculpture: Studies for Boxwood Standing Girl**, 1931
   chalk, brush and ink, pen and ink, and wash on off-white wove paper
   37.5 x 27.3 (14 3/4 x 10 3/4)
   Dallas Museum of Art, Foundation for the Arts Collection, Gift of Cecile and I.A. Victor

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124. **Ideas for Boxwood Carving**, 1932
   ink on paper
   38.7 x 29.2 (15 1/4 x 11 1/2)
   The Hunt Museum, Limerick

125. **Ideas for Sculpture**, 1932
   pencil on off-white lightweight wove paper
   24.1 x 17.8 (9 1/2 x 7)
   The Henry Moore Foundation: Gift of the artist 1977

125a. **Ideas for Sculpture**, 1932
   pencil on off-white lightweight wove paper
   24.1 x 17.8 (9 1/2 x 7)
   The Henry Moore Foundation: Gift of the artist 1977

129. **Two Seated Women**, 1934
   pen and ink, charcoal, crayon, watercolor, and wash on off-white lightweight wove paper
   37.2 x 55.3 (14 5/8 x 21 3/4)
   The Henry Moore Foundation: Acquired 1983

130. **Reclining Figures**, 1934
   charcoal, watercolor, wash, and pen and ink on paper
   37.2 x 54.9 (14 5/8 x 21 5/8)
   Kröller-Müller Museum, Otterlo, The Netherlands

131. **Study for Recumbent Figure**, 1934
   black pencil, brush and ink, and wash on wove paper
   27.9 x 38.7 (11 x 15 1/4)
   Collection, Art Gallery of Ontario, Toronto, Gift from the Junior Women's Committee Fund, 1961

132. **Drawing for Metal Sculpture**, 1934
   pencil, chalk, watercolor, wash, and pen and ink on paper
   27.3 x 37.5 (10 3/4 x 14 3/4)
   The Moore Danowski Trust

134. **Studies for Several-Piece Compositions and Wood Carvings**, 1934
   pencil on off-white lightweight wove paper
   21.3 x 27.3 (8 3/8 x 10 3/4)
   The Henry Moore Foundation: Gift of the artist 1977

134a. **Studies for Square Forms**, 1934
   pencil on off-white lightweight wove paper
   21.3 x 27.3 (8 3/8 x 10 3/4)
   The Henry Moore Foundation: Gift of the artist 1977

135. **Monoliths**, 1934
   pencil, crayon, pen and red ink, watercolor, and wash on cream medium-weight wove paper
   27.9 x 18.4 (11 x 7 1/4)
   The Henry Moore Foundation: Acquired 1996

   pencil, charcoal, crayon, pen and ink, brush and ink, and wash on cream lightweight wove paper
   37.8 x 27.6 (14 7/8 x 10 7/8)
   The Henry Moore Foundation: Acquired by exchange 1981
137. *Square Form Reclining Figures*, 1936
    chalk and wash on cream medium-weight wove paper
    55.6 x 39.4 (21 7/8 x 15 1/2)
    The Henry Moore Foundation: Gift of the artist 1977

138. *Two Upright Forms*, 1936
    pencil, chalk, pen and ink, and wash on off-white heavyweight wove paper
    56.5 x 38.4 (22 1/4 x 15 1/8)
    The Henry Moore Foundation: Acquired 1998

139. *Two Upright Forms*, 1936
    crayon, charcoal, wash, and pen and ink on cream heavyweight wove paper
    49.5 x 35.6 (19 1/2 x 14)
    The British Museum, London

141. *Sculpture in a Setting*, 1937
    chalk on off-white heavyweight wove paper
    55.9 x 38.1 (22 x 15)
    The Henry Moore Foundation: Gift of the artist 1977

142. *Five Figures in a Setting*, 1937
    charcoal, pastel, and crayon on cream medium-weight wove paper
    38.1 x 55.6 (15 x 21 7/8)
    The Moore Danowski Trust

143. *Drawing for Stone Sculpture*, 1937
    pencil, chalk, watercolor, and wash on cream heavyweight wove paper
    49.5 x 60.6 (19 1/2 x 23 7/8)

144. *Seventeen Ideas for Metal Sculpture*, 1937
    pencil, pastel, watercolor, pen and ink, and gouache on cream medium-weight wove paper
    66.7 x 51.8 (26 1/4 x 20 3/8)
    The Henry Moore Foundation: Gift of the artist 1977

145. *Drawing for Sculpture*, 1937
    chalk, watercolor, and gouache on cream heavyweight wove paper
    48.3 x 54.6 (19 x 21 1/2)
    The Henry Moore Foundation: Gift of the artist 1977

146. *Mechanisms*, 1938
    chalk and wash on cream heavyweight wove paper
    39.7 x 57.2 (15 5/8 x 22 1/2)
    The Henry Moore Foundation: Acquired 1988

147. *Ideas for Sculpture in a Setting*, 1938
    charcoal, chalk, and ink wash on heavyweight wove paper
    38.1 x 55.9 (15 x 22)
    The Moore Danowski Trust

149. *Ideas for Sculpture in Landscape*, c. 1938
    pencil, crayon, watercolor, and pen and ink on cream medium-weight wove paper
    27.9 x 38.1 (11 x 15)
    The Henry Moore Foundation: Acquired 1990

-more-
pencil, pen and ink, crayon, and wash on off-white lightweight wove paper  
25.4 x 43.2 (10 x 17)  
The Henry Moore Foundation: Acquired 1983

151. *Two Heads: Drawing for Metal Sculpture*, 1939  
charcoal, chalk, watercolor, wash, and pen and ink on cream heavyweight wove paper  
27.6 x 38.4 (10 7/8 x 15 1/8)  
The Henry Moore Foundation: Acquired 1997

153. *September 3rd, 1939*, 1939  
pencil, crayon, chalk, watercolor, and pen and ink on heavyweight wove paper  
30.8 x 40 (12 1/8 x 15 3/4)  
The Moore Danowski Trust

154. *Eighteen Ideas for War Drawings*, 1940  
pencil, crayon, pen and ink, chalk, watercolor, and wash on cream medium-weight wove paper  
27.6 x 37.8 (10 7/8 x 14 7/8)  
The Henry Moore Foundation: Gift of the artist 1977

157. *Grey Tube Shelter*, 1940  
pen and ink, chalk, wash, and gouache on paper  
27.9 x 38.1 (11 x 15)  
The British Council

158. *Row of Sleepers*, 1941  
crayon, chalk, pen and ink, watercolor, and wash on off-white medium-weight wove paper  
54.6 x 32.1 (21 1/2 x 12 5/8)  
The British Council

160. *Tube Shelter Perspective*, 1941  
•$• pen, chalk, watercolor, and gouache on paper  
48.3 x 43.8 (19 x 17 1/4)  
The British Council

161. *Group of Draped Figures in a Shelter*, 1941  
chalk, crayon, pen and ink, gouache, and watercolor on cream medium-weight wove paper  
32.4 x 57.2 (12 3/4 x 22 1/2)  
The Henry Moore Foundation: Acquired 1982

163. *Shelter Drawing: Sleeping Figures*, 1941  
pencil, crayon, pen and ink, and wash on off-white medium-weight textured wove paper  
30.5 x 30.8 (12 x 12 1/8)  
The Henry Moore Foundation: Acquired 1983

165. *Pink and Green Sleepers*, 1941  
pen, wash, and gouache on paper  
38.1 x 55.9 (15 x 22)  
The British Council
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<th>Number</th>
<th>Title</th>
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<td>pen and ink, watercolor, and crayon on paper</td>
<td>Albright-Knox Art Gallery, Buffalo, New York, Room of Contemporary Art Fund, 1943</td>
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<td>Reclining Figure and Red Rocks, 1942</td>
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<td>Figures in a Setting, 1942</td>
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<td>crayon, watercolor, pen and ink, white gouache, and graphite pencil on wove paper</td>
<td>The Phillips Collection, Washington</td>
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<td>Figures in a Setting, No. 1, 1942</td>
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<td>ink, watercolor, crayon, and graphite on wove paper</td>
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<td>Two Women Bathing a Child, 1948</td>
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<td>Six Studies for a Family Group, 1948</td>
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<td>pencil, crayon, pen and ink, gouache, and wash on cream heavyweight wove paper</td>
<td>The Henry Moore Foundation: Acquired 1984</td>
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<tr>
<td>182</td>
<td>Women Winding Wool, 1949</td>
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<td>crayon and watercolor on paper</td>
<td>The Museum of Modern Art, New York, Gift of Mr. and Mrs. John A. Pope in honor of Paul J. Sachs</td>
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   pencil, crayon, chalk, pen and ink, gouache, and watercolor on cream heavyweight wove paper  
   58.4 x 40 (23 x 15 3/4)  
   The Henry Moore Foundation: Acquired 1990

184. *Sculpture Settings by the Sea*, 1950  
   ink, watercolor, gouache, colored crayons, and white crayon on wove paper  
   55.3 x 39.4 (21 3/4 x 15 1/2)  
   Collection, Art Gallery of Ontario, Toronto, Gift of Mrs. Mary R. Jackman, 1988

190. *Reclining Figure in Landscape with Rocks*, 1960  
   charcoal, crayon, pastel, and wash on off-white mediumweight to heavyweight wove paper  
   34 x 44.8 (13 3/8 x 17 5/8)  
   The Henry Moore Foundation: Gift of the artist 1977

   conté crayon, charcoal, pastel, Chinagraph pencil, and wash on white medium-weight wove paper  
   33 x 48.3 (13 x 19)  
   The Henry Moore Foundation: Gift of the artist 1977

194. *Standing Figure: Knife Edge*, 1978  
   watercolor, charcoal, chalk, collaged photograph, and ball-point pen on watercolor paper  
   30.8 x 19.7 (12 1/8 x 7 3/4)  
   The Henry Moore Foundation: Acquired 1987

   charcoal, chalk, gouache, collaged photograph, and lithographic proof on off-white heavyweight wove paper  
   39.1 x 28.9 (15 3/8 x 11 3/8)  
   The Henry Moore Foundation: Acquired 1987

   chalk on watercolor paper  
   29.9 x 38.4 (11 3/4 x 15 1/8)  
   The Henry Moore Foundation: Acquired 1987

201. *Imaginary Architecture*, 1981  
   charcoal, crayon, Chinagraph pencil, and watercolor on white wove paper  
   25.4 x 35.6 (10 x 14)  
   The Henry Moore Foundation: Acquired 1987

   carbon line, charcoal, pastel, ball-point pen, and gouache on white wove paper  
   25.4 x 30.5 (10 x 12)  
   The Henry Moore Foundation: Acquired 1987

   charcoal, Chinagraph paper, chalk, and pencil over lithographic frottage on watercolor paper  
   32.1 x 40.3 (12 5/8 x 15 7/8)  
   The Henry Moore Foundation: Acquired 1987

206. *Crucifixion*, 1982  
   Crayon, charcoal, pencil, watercolor wash, and ink wash on white wove paper  
   35.6 x 25.4 (14 x 10)  
   Richard C. Colton, Jr.

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