

National Gallery of Art

NEWS RELEASE

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October 16, 2001

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



Family Group, 1948, 1948, © Tate, London 2001.
Reproduced by permission of the Henry Moore Foundation.

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.

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THE EXHIBITION



Reclining Woman (1927).

Reclining Woman, 1927. The Moore Foundation Trust. Reproduced by permission of the Henry Moore Foundation.

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



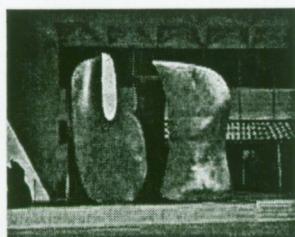
Abstraction and Surrealism: The 1930s - Influenced by surrealism, Moore's works from the 1930s represent his most radical and inventive phase. Pieces from this era demonstrate the artist's unique synthesis of abstraction and representation. Figurative works, such as Girl (1931), gave way to more abstract 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.

Stringed Figure, 1937. Harkness Museum and Sculpture Garden, Stony Brook, New York. Reproduced by permission of the Henry Moore Foundation.



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.

Tube Shelter Perspective, 1941. © Tate, London 2001. Reproduced by permission of the Henry Moore Foundation.



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).

Knife Edge Mirror Two Piece, 1976–1978. National Gallery of Art, Washington.

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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National Gallery of Art

Washington, D.C.

NATIONAL GALLERY OF ART

Henry Moore

British, 1898 – 1986

Checklist

National Gallery of Art October 21, 2001 - January 27, 2002

- ✧ 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
16. *Relief*, 1931 (cast 1968)
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

93. *Working Model for Sheep Piece*, 1971
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
94. *Goslar Warrior*, 1973 1974
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
99. *Knife Edge Mirror Two Piece*, 1976 1978
✧ 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
- 99a. *Two Piece Mirror Knife Edge*, 1976 1977
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

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 1 931), 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 90(14 3/4 x 10 3/4)
Dallas Museum of Art, Foundation for the Arts Collection, Gift of Cecile and I.A. Victor

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
136. *Eleven Ideas for Sculpture: Reclining Figures*, 1935
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)
The Henry Moore Foundation: Bequeathed by Gérald Cramer 1991
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

150. *Studies for Sculpture in Various Materials*, 1939
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)
Tate, London, Presented by the War Artists Advisory Committee 1946
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)
Tate, London, Presented by the War Artists Advisory Committee 1946
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)
Tate, London, Presented by the War Artists Advisory Committee 1946

166. *Miner at Work*, 1942
ink, chalk, and gouache on paper
49.5 x 49.5 (19 1/2 x 19 1/2)
Imperial War Museum, London
169. *Four Studies of Miners at the Coalface*, 1942
pencil, crayon, pen and ink, watercolor, and wash on off-white medium-weight wove paper
36.5 x 56.2 (14 3/8 x 22 1/8)
The Henry Moore Foundation: Acquired 1984
171. *Crowd Looking at a Tied-Up Object*, 1942
✧ pencil, wash, crayon, and pen and ink on paper
43.2 x 55.9 (17 x 22)
The British Museum, London
172. *Reclining Figure and Pink Rocks*, 1942
pen and ink, watercolor, and crayon on paper
55.9 x 41.9 (22 x 16 1/2)
Albright-Knox Art Gallery, Buffalo, New York, Room of Contemporary Art Fund, 1943
174. *Reclining Figure and Red Rocks*, 1942
pencil, wash, crayon, and pen and ink on paper
27.9 x 38.1 (11 x 15)
The British Museum, London
175. *Figures in a Setting*, 1942
crayon, watercolor, pen and ink, white gouache, and graphite pencil on wove paper
36.2 x 51.4 (14 1/4 x 20 1/4)
The Phillips Collection, Washington
176. *Figures in a Setting, No. 1*, 1942
ink, watercolor, crayon, and graphite on wove paper
37.5 x 53.7 (14 3/4 x 21 1/8)
Fine Arts Museums of San Francisco, Bequest of Ruth Haas Lilienthal
179. *Women Winding Wool*, 1948
watercolor, pencil, and chalk on paper
54.6 x 55.9 (21 1/2 x 22)
Arts Council Collection, Hayward Gallery, London
180. *Two Women Bathing a Child*, 1948
chalk, pen and ink, and watercolor on paper
71.1 x 58.4 (28 x 23)
Private collection, New York
181. *Six Studies for a Family Group*, 1948
pencil, crayon, pen and ink, gouache, and wash on cream heavyweight wove paper
52.7 x 38.4 (20 3/4 x 15 1/8)
The Henry Moore Foundation: Acquired 1984
182. *Women Winding Wool*, 1949
crayon and watercolor on paper
34.9 x 63.5 (13 3/4 x 25)
The Museum of Modern Art, New York, Gift of Mr. and Mrs. John A. Pope in honor of Paul J. Sachs

183. *Studies for Sculpture: Ideas for Internal/External Forms*, 1949
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
191. *Reclining Woman in a Setting*, 1974
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
195. *Mother and Child: Idea for Sculpture*, 1978
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
200. *Rhinoceros VII*, 1981
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
202. *Rock Formation II*, 1982
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
205. *Man Drawing Rock Formation*, 1982
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.