Guide
Henry Moore (1898-1986) was one of the most important artists of the twentieth century. The son of a coalminer, he grew up in the small industrial town of Castleford, Yorkshire. Aged 11, he already knew he wanted to be a sculptor, but he reluctantly trained as a teacher before going to France to fight in the First World War. When he returned, he went to art school, moved to London, and gradually established himself as an artist. By the 1950s, he had become internationally famous for his sculpture and his work was regularly exhibited all over the world.

Moore was possibly the first British artist to become a global star in his own lifetime. During a career that lasted over sixty years, he produced more than 10,000 artworks, including sculptures, drawings, tapestries and textiles. He became best-known for his semi-abstract, monumental, bronze sculptures which can be seen in galleries and public spaces all over the world.
Hoglands is the family home of Henry Moore and his wife Irina who moved to Perry Green in 1940, after their London flat was damaged during the Blitz. At first, they rented only half of the house, seeing it as a temporary move. Soon however, they purchased the whole house and lived in the village for the rest of their lives. Hoglands was the centre of both family life and Henry Moore’s work: where leading figures of the twentieth century came to have tea and discuss art and politics in rooms filled with the artist’s remarkable collection of art and natural objects from around the world. Many of Moore’s personal artefacts have been kindly loaned to us by the Moore family.

You can take a guided tour of the house. Please ask at the ticket desk for more information.
The sculpture gardens cover more than 60 acres, which Henry and Irina Moore extended from the garden around Hoglands, to the surrounding orchard, lawns and the sheep fields beyond. During his time in Perry Green, Moore used the grounds as a practical working space, which allowed him to experiment with different settings in the landscape and immerse himself in the inspiration of nature.

“Irina has changed five acres of ground of barbed-wire chicken runs, rhubarb patches, piggeries, etc., into a simple and excellent setting for my sculpture, which is a great help and asset... If a large sculpture has to be made in a studio it would be impossible to get away from it, and I would tend to work on its surface rather than on its bigger architectural forms. In our garden I can place the sculptures and see what they look like from a distance and in all weather conditions.” Henry Moore, 1968
Henry Moore worked in several studios across the estate, often repurposing outbuildings or sheds. One of his first studios, near Hoglands, was once the village shop. It was here, that the artist created many of his most famous works. Each studio reveals a different element of Moore’s working practice, including printmaking, carving, drawing and the creation of plaster maquettes.

The Aisled Barn is a 16th century building that Moore had moved to the estate and reconstructed in 1981. Today it houses unique tapestries which Moore commissioned from West Dean College, near Chichester, West Sussex. The weavers worked with Moore’s original drawings and photographs, scaling up the small works to translate them into large tapestries. They dyed wool to achieve the precise colours of the drawings and mixed threads to suggest different drawing media.
Henry Moore: The Sixties

The 1960s was a pivotal decade for Henry Moore, one in which he adopted new materials and techniques and experimented with scale and abstraction, resulting in some of his most original and iconic works.

In this exhibition, sculpture, drawings, prints and archival images and footage illuminate the pioneering work of Moore as his fame and influence became truly global.

Until 30 October 2022 in the exhibition gallery

Look out for 1960s sculptures across the estate

Please visit www.henry-moore.org/the-sixties for details of our exhibition events programme
Outdoor sculptures

You can touch the outdoor sculpture but please be careful. Here’s why...

Although the sculptures may look tough, they are actually very delicate. The works are hollow and made from bronze which is only about 1 cm thick. Each has a unique surface patina, in gold, green or brown, which Moore and his assistants created through the application of different chemicals.

When touching the sculpture, please be mindful of anything sharp like jewellery, watches, belt buckles, or clothing, that could inadvertently scratch or dent the bronze. Please also be careful not to step on the plinths, as these are part of the artwork.

Thank you for helping us to preserve these works of art for future generations.
The sculptures you are about to see span Moore’s career. They reveal his tremendous creativity and his diverse influences, from ancient sculpture to natural forms like bones and pebbles. They also represent his main themes: the reclining figure, the mother and child and internal/external forms. Most are made from bronze, Moore’s preferred material for monumental sculptures. Conceived as ‘maquettes’, models small enough to be held in the artist’s hand, they were then enlarged in plaster or polystyrene with the help of his assistants. Once complete, they were sent to a foundry to be cast in bronze. Moore would specify how many casts he needed, including an artist’s copy for himself. Many of the sculptures in our collection are the artist’s copies, which can now be enjoyed in the landscape where they were created.
Hoglands Garden

**Working Model for Sundial** 1965

This sculpture has a special function. On a sunny day, the thin rod casts a shadow onto the numbered curve below, marking the time of day. Moore had the idea for this work in 1965 when he was asked to make a sculpture for The Times newspaper headquarters in London. He wanted to make something that was not easily recognisable as a Henry Moore sculpture and decided on a sundial. The final version, based on this smaller model, stood at over 3.5 m high. Moore kept the model and positioned it where he could see it from his living room window.

_Sculpture Lawn_

**Oval with Points** 1968–70

This dramatic sculpture is bursting with energy. Two points emerge from the rounded outer form and stretch inwards, as if drawn together by an invisible force. The points almost, but don’t quite, touch. Moore made several sculptures featuring points that almost touch. They have a sense of anticipation, as if something is about to happen. Moore said that the inspiration for these works came from various sources from the spark plugs of cars to Michelangelo’s painting in the Sistine Chapel in which God reaches a life-giving hand towards Adam.

**Draped Reclining Figure** 1952–53

This is Moore’s first sculpture to feature realistic drapery. He made the ripples, creases and folds in the surface by draping the original plaster model in fabric and applying more wet plaster. Moore used drapery in sculpture to emphasise the shape of the figure beneath. In this sculpture, the drapery is pulled smoothly over the shoulders, breasts and knees and hangs in loose folds between them. Moore’s interest in drapery developed from the drawings he made of huddled figures sheltering in the London Underground during the Second World War.
Two Piece Reclining Figure: Cut 1979–81

A slice of empty space divides the two halves of this abstract reclining figure. Moore completed this sculpture when he was 83, but he began creating small reclining figures made of separate parts in the 1930s. By the 1960s, he was creating monumental multi-part figures. Moore liked the element of surprise in these works. As you move around this sculpture, notice how the separate parts open up or overlap, revealing and concealing the space between them.

Reclining Figure: Hand 1979

The maquette for this work combines a vertical piece of bone attached to a flat section of flint. Moore was a longstanding collector of organic objects. As a student, he visited the Natural History Museum and began amassing bones, stones and shells, which lined the shelves of his studio. Echoes of the curves and crevices of rock and bone can be seen in this figure. The sculpture’s title derives from its almost completely abstracted left hand, which rests at the centre of the composition. In preliminary models for the work, this was emphasised by lines denoting the closed gaps between the figure’s fingers.

Three Piece Sculpture: Vertebrae 1968–69

Although this work looks highly abstract, its title hints at its organic origins. It is likely that the forms were inspired by a bone or piece of flint in Moore’s maquette studio. Like vertebrae, the forms share the same basic shape but are not identical. Their arrangement also recalls a spine; the massive forms interlock in a horizontal, rhythmic, row. The two end pieces mirror each other, their angular uprights leaning towards the connecting piece between them. It is easy to imagine that these three forms are just part of a larger whole.
Reclining Mother and Child  1975–76

Moore explored the subject of mother and child throughout his life, and described it as an artistic obsession. The subject fascinated him on both a human and sculptural level. In this work, the mother and child look very different. The mother is recognisably human while the baby is highly abstract. In some ways this contrast enhances the impression of the mother’s protective role and the baby’s vulnerability. At the same time, however, their differences confirm their independence as separate beings.

Torso with Point  1967

Moore acknowledged his tendency to ‘humanise everything’. He often added plaster or plasticine to stones, bones and shells to create sculptures that evoke the human body. This work was inspired by a piece of flint which reminded Moore of a human torso. The subject may also be inspired by Moore’s interest in Greek and Roman sculpture. As a student, he had studied fragments of ancient sculptures including the idealised torsos of heroic figures, which students were required to copy. In this work, Moore fuses the body with nature to reinvent the traditional subject.

Hill Arches  1973

This abstract sculpture is made from four separate parts. The outer arches lean protectively over two smaller forms. The ribbon-like bands of bronze come together to enclose space, yet the sculpture retains an open and rhythmic composition. Moore enjoyed the interplay of solid and void, inside and out. He also liked his sculpture to have a sense of mystery. Hill Arches could be seen as an abstract family group or a landscape with hills and caves.
**Woman** 1957–58, cast 1960

Moore was fascinated by prehistoric sculpture. In 1926 he made several sketches of a Palaeolithic sculpture known as the Venus of Grimaldi that was carved around 20,000 BC. The carving – often interpreted as a symbol of fertility – depicts a female figure with broad hips, a swollen stomach and large breasts. Thirty years after sketching this figure, Moore incorporated her features in Woman, creating a twentieth century interpretation of this ancient symbol. In his sculpture, Moore draws further attention to the figure’s exaggerated features by reducing the size of the head. Nipples and a navel are indicated by simple, circular incisions.

**Meadow**

Bronze edition of 8+1, height 152.4 cm, LH 439, The British Council, London

**The Arch** 1963/69

Since his first visit to Stonehenge in 1921, Moore had dreamt of making sculptures that you could step inside and almost inhabit. At over 6 m high, The Arch invites the viewer to walk between the towering forms and look up at the mass of bronze overhead. Although Moore valued monumentality, he did not want his sculptures to appear ‘merely big and heavy.’ Instead, he wanted his work to have the special combination of lightness and strength that he admired in bones. The Arch was enlarged from a small fragment of bone and now appears like part of a giant skeleton.

**Reclining Figure: Angles** 1979

As a student, Moore spent hours in the British Museum studying sculptures from all over the world. It was Mexican sculpture, however, that had the biggest influence on his work. This figure’s distinctive pose – supported on an elbow with knees raised – is inspired by Mexican ‘chacmool’ sculptures. When Moore first saw a chacmool in the 1920s he was struck by this pose. It seemed both still and alert, and quite unlike traditional European depictions of reclining women. He began to explore the reclining figure in his drawings and sculpture, and the idea soon became an obsession that he explored throughout his life.
In 1982, the architect I. M. Pei approached Moore with an idea. He had just designed a skyscraper in Singapore, and wanted to site a major sculpture at the base of the building. Although Moore was in his eighties, he agreed to take on the commission as long as the sculpture could be based on an existing work. Together, he and Pei chose a small reclining figure – just 33cm long – that he had made in 1938. Work on the enlargement began in 1983 and the following year the work was cast in bronze. Only two bronze casts were made. The one destined for Singapore was sent by sea in 1984, and the second is sited here, on a hill created to Moore’s design. At over 9 m long and weighing 4 tons, this work is Moore’s largest to be cast in bronze.

Moore enjoyed the visual excitement that he could create by presenting one form inside another. He was inspired by natural forms like the protective shells of crustaceans and seed pods. He connected the idea of internal and external forms to one of his favourite subjects, the mother and child. In this work, a thick outer shell stretches to contain an embryonic internal figure.

Moore said that his interest in the mother and child theme came from the unending sculptural possibilities in the relationship between two forms, one large and one small. In this work, Moore described one form as ‘solid and passive, resting firmly on the ground and strongly resistant’ and the other as ‘larger and more active and powerful’ but leaning on the smaller form ‘need ing it for support.’ When Moore sited this work in the field near his studio, he was delighted by the way the sheep congregated around it in search of shade. In this context it is tempting to read the forms as a ewe and lamb, the ewe alert and attentive to the lamb nestled beneath her.
During the 1960s, Moore made a series of increasingly abstract and monumental sculptures. He was at the height of his international fame and a surge of public commissions for diverse settings encouraged him to become more experimental in his approach. He explored a variety of new ideas including multi-part sculptures with forms that repeat or interlock, and so-called ‘knife edge’ works that feature thin, flat forms with sharp edges. Many of these works were inspired by natural forms. The two forms of Double Oval look a bit like bones, but it has also been suggested that the idea for this sculpture came from a pair of scissors half submerged in a bowl of plaster.

In 1952, patriotic fervour gripped the nation as the coronation of Queen Elizabeth II approached. Moore’s royal couple, who sit on a simple bench mirroring each other’s pose, evoke a more ancient example of authority. He was inspired by an Egyptian sculpture of the pharaoh Horemheb and his wife at the British Museum. Moore also recalled reading fairy tales to his daughter Mary (b. 1946). These sources may account for the mix of abstracted heads and bodies with lifelike hands and feet. Moore made the model for this work from strips of wax, resulting in the ribbon-like figures.

As a young artist Moore had rebelled against the influence of classical Greek sculpture. Later in life, however, a visit to Greece made him reconsider. Goslar Warrior makes clear references to the sculpture of Ancient Greece, both in the tragic heroism of the scene and in the warrior’s armour. He has a round shield and his head – with its hollow eye sockets and elongated nose – recalls the shape of a Corinthian helmet. Moore named this sculpture after the town of Goslar in Germany that awarded him a prestigious art prize and commissioned a cast of the work for the town.
Three Piece Reclining Figure: Draped 1975

In the 1930s Moore experimented with breaking the reclining figure into multiple parts. The viewer, he explained, would be able to reconstruct the figure in their mind. Completed when Moore was 77, this sculpture shows him re-engaging with this idea. The figure is made of three separate parts with spaces between them. He described his multi-part figures as being like museum reconstructions of skeletons. He said ‘if somebody put them together in the wrong way it would be for me as if somebody put a knee and a foot too close together’.

Upright Motive No.5 1955–56

Between 1955 and 1979 Moore made nine column-like sculptures which he called ‘upright motives’. He generated ideas for these sculptures by balancing forms on top of one another and by pressing lines of objects such as stones, bones, bolts and tools into clay. When enlarged, these experiments resulted in sculptures with intriguing nooks and crannies, deep grooves and truncated forms. The final works are reminiscent of North-West American totem poles and prehistoric standing stones, or natural forms like trees or stalagmites.

Seated Woman 1958–59, cast 1975

Moore made the model for this work during the 1950s when he was experimenting with compositions featuring female figures seated on benches and steps. In this work, the calm, upright posture of the monumental figure conveys an aura of permanence and stability. Moore later recalled that making his sculptures of seated women reminded him of a childhood experience of rubbing his mother’s rheumatic back. In the surface texture and impressions made on the torso, we can almost sense the artist’s hands moving the wet plaster of the maquette through his fingers.
Square Form with Cut  1969

Moore made sculptures from a wide range of materials including bronze, lead, stone and wood. This work is one of around thirty made from concrete. Moore began experimenting with concrete in the 1920s when it was becoming popular as a building material and he thought he might be commissioned to make a concrete sculpture for a new building. He was also interested in the different ways concrete could be used to make sculpture. It could be cast in a mould, modelled or carved and it could also be coloured by adding pigments to wet concrete. Moore never made an architectural commission in concrete, but this sculpture – with its simplified, square form and round ‘window’ on the view beyond – has clear architectural associations.

Large Figure in a Shelter  1985–86

This is Moore’s last monumental sculpture. It was developed directly from an earlier work titled Helmet Head No.6, made in 1975. Moore made a series of helmet head sculptures, inspired by armour in the Wallace Collection in London which he first saw in the 1920s. For Moore, helmets were powerful forms which evoked feelings of both protection and entrapment through the interplay between internal and external space. When enlarging this work to over 7 m, Moore sliced open the external shell and created an architectural, sheltered space large enough for the viewer to share with the bird-like sculptural figure.
Visitor information

Our café is open from 11am until 4.45pm, serving a menu of delicious lunches, cakes, drinks and picnic items. Relax on the terrace or indoors with wonderful views over the sculpture gardens.

We have two picnic areas where you can enjoy your own refreshments. These are located in Elmwood Garden, near the Henry Moore Archive, and by Large Figure in a Shelter, you can find them on the map by looking for the symbol. Please do not picnic at the café tables or in the sculpture gardens.

Our gift shop is open in the visitor centre, stocking a range of fascinating books on Henry Moore, sculpture and art, exclusive Moore products, prints and stationery, plus jewellery, children’s books and art materials. We also stock a selection of limited edition, signed Henry Moore etchings and lithographs.

www.henry-moore.org/shop
Archive

Henry Moore Archive is the largest archive dedicated to a single artist. It houses over three quarters of a million publications, documents, images and recordings created and collected from Moore’s working life to the present day.

Open by appointment on Mondays to Fridays, 10am – 4.30pm.

henry-moore.org/henry-moore-archive

Photography: Jonty Wilde, John Chase, John Hedgecoe and the Henry Moore Archive
Henry Moore Friends enjoy a range of benefits, including free entry to the studios and gardens.

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