

Henry moore at the tate britain | summary



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Tate Britain is one of the main galleries within London along with Tate modern, which is showing the works of the late Henry Moore (1898-1986), one of the worlds most famous pre-eminent sculptors of the 20th century along with Alberto Giacometti (1901-1966) who is best known by his broad beamed, monumental reclining females. By the first half of the twentieth century there were also Henri Gaudier-Brzeska, Jacob Epstein, and Barbara Hepworth. Which Moore met in 1921 as a fellow student?

“ The Guardian”

” The most important exhibition of Moore’s work for a generation”

As you approach the Tate Britain you are confronted with large Henry Moore banners hanging from four white poles on the Manton entrance gallery forecourt, just before you walk down the ramp and steps to the entrance. This makes it easy access for those who are disabled or have wheel chairs. Once inside the entrance you’re confronted with a large open visitors and information area, to the right is the gallery shop and to the left is the gallery to the Henry Moore exhibition. This is clearly marked with posters and large wall boards behind the counters, where the tickets are bought. The ticket comes with a map of the whole gallery floor plans, which shows all the rooms throughout the Tate Britain. The whole gallery holds a wide variety of works from famous artists within the 15th to 21st century covering all aspects of British art, history and society. For the Moore exhibition viewers they are also given a fold out leaflet on Henry Moore’s work within the exhibition giving you a breakdown of the movements and themes’ around the time of his works pieces. Viewers are now ready to see the work of the man they

read in history books, on websites and within universities to colleges. When entering the first room viewers are greeted with a semi dark atmosphere with a reddish burgundy wall blended with cream walls. These colours make the room feel warm with relaxing surroundings for the sculptures that are positioned on their white plinths. Several pieces were also displayed in clear cases. There were images on the walls and four stone figure masks, also large reclining figures and images of people lying or sleeping in dark scary tunnels in war time. With each displaying piece there was an information plaque. Each piece had a number of individual spot lights pointing to them from the ceilings, which set the pieces off well giving each piece its own individuality.

“ The Daily Telegraph”

” We see a different Moore from the one most of us know”

In 1901 Moore studied one of the old masters from the 15th to 18th century. The great Michelangelo, this is when Moore first became interested in sculpture. By this time of his life Moore was constantly visiting the British museum. Here he encountered that pre-modern art. Also at this time of his life he came across the author, Roger Fry's, book of vision and design. Like Fry Moore soon believed that primitive art did convey a possessed intense vitality. When the first publication was printed in December of 1920, which Moore soon read? Here is when Moore first started becoming interested in the primitive art form and the processes. In 1922 Moore began his first carvings in wood and stones. He particularly loved English stones. Around this time Moore carved his first mother and child piece. You can clearly

recognize the primitive side to Moore's first sculpture pieces within the first gallery rooms. These works fall under the time when modernism was really being challenged. Even Moore himself began to challenge the modernism style. You can clearly see this within Moore's later years.

Each sculpture is positioned so the viewers can study the whole piece from every angle, while walking around them. So with each individual piece you can see how the light reflects off the shapes, which Moore clearly intended to show when positioned outside. This is what makes it easier to understand each piece individually within the gallery space. When the viewer first walks in to the gallery there is a write up printed on each and every room entrance. You will also notice there are sculptures relating to the mother and child in each room too. The first rooms fall under the time of modernism the next room is the mother and child room then you move on to Moore's post war pieces. Along with

Up to here

Within this essay I have been looking at the Henry Moore Exhibition at the Tate Britain in London. As explained in the introduction to the exhibition, this focuses on Moore's career from the 1920s to the 1960s.

This solo exhibition has been widely publicized and praised as these newspapers and quotes show.

"The Guardian"

"The most important exhibition of Moore's work for a generation"

“ All the grand claims about archetypes, about humanity essentialised in beautiful organic forms: all are justified by the drawings of sleepers, and the rarely shown images of miners at the coal-face. Moore finds form, in all respects it seems, in draughtsman ship rather than sculpture.

Comfortable, passive, smooth, polite: the subject can be as dramatic as a mortally wounded man, as monstrous as a lopped and bloated corpse, and still the sculptures lack singularity and power. What strikes most is their family resemblance, their Mooreishness, their steady continuation down the long decades of his career. It is almost half a century since Herbert Read described them as “ forms that are vital to the life of mankind”, as if we could scarcely survive without them. The world has changed, but the art has not. I cannot believe we were looking at the same sculptures”

The guardian Talks about how moors works are viewed in the twenty-first century. I think there being a little bit harsh and over critical with his creations and ideas for his sculptures and his works on paper. These where created in the nineteenth century and the views on the works are not the same. The work should be viewed on the ideas of Moore craftsmanship with stone and the desire to the figurative form with the illusion of light and dark and the working with shadows to express the forms. When positioned in the outside environment which plays a big part to observing his pieces with in a natural world. So how can you really see the full potential of moors work when placed within the Tate Britain gallery halls?

“ The Daily Telegraph”

” We see a different Moore from the one most of us know”

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“ Moore was unlucky in that the years after his death in 1986 were a period of tremendous innovation in British sculpture. As the careers of Tony Cragg, Richard Deacon, and Anish Kapoor hit their stride, it was hard to look at Moore’s work with a sense of discovery and excitement. Almost a quarter of a century on, we are far enough away to see it in perspective. It no longer looks passé, but eternal”

How was Moore so unlucky after his death? He has succeeded in many ways his work shows how his life was and the forms of his figure sculptures tell a story of desire and passion. he had while working in various stones, even his paper and ink drawings shows a time of desperations in the world of war. People sleeping in the tunnels to survive another day scared wondering if there was going to be a tomorrow. His figure drawing drawn with various mediums from ink and chalk and different washes looking mainly at the form consisted with natural light. Moore was not unlucky as the papers says his work is on show even to this day celebrating his career and life with in the Tate Britain walls yes his figures may be similar to one another in a dimensional way but his craftsmanship and his relation to explore the use of stone is what is important here and the timeline when sculpture artists where still really discovering them self’s in the world of art.

As during the time of the 1930s the directions of Nicholson and Hepworth’s work looked so similar. Even in painting and sculpture they were developing there own vocabulary of pure, simplified forms, along with sculpturer Henry Moore and other artists such as? the leading European practitioners of the new abstract art Naum Gabo, Piet Mondrian, Constantin Brancusi and Jean Arp. For these artists abstraction and the concern with pure forms had a

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democratic, utopian social aspect and a universal character that could transcend national differences. This vision stood in stark contrast to the rise of fascism, with its emphasis on racial identity and literal, propagandistic art.

“ The Metro ”

” There’s Moore to him than you think”

“ The big interview: Henry Moore For some, seeing a Henry Moore sculpture indoors is like watching a wild animal in captivity.

We are accustomed to viewing his work on display in provincial towns, surrounded by acres of green space, so the prospect of finding more than 150 pieces cooped up under artificial light seems unnatural.

However, for this first major London retrospective of the sculptor’s work since his death in 1986, a darker interior setting should prove entirely fitting?

Tate Britain aims to show that, far from being the cosy father figure of 20th-century sculpture, Moore was in fact a more responsive and innovative artist than many give him credit for.

‘ Moore is familiar and still so popular yet there’s a sense that his critical reputation isn’t what it might be, partly because of that familiarity.

Says curator Chris Stephens. “

The language used in the publicity was aimed at a wide range of public audience to attract the general public. There were large flags outside the gallery entrance and posters on the walls within the reception area to

publicize the exhibition. The culture show dedicated an hour show programme to the artist, which also included a discussion from the exhibition curator, Chris Stevens.

As the publicity includes news clips, national papers and large scale publicity at the gallery these all combine to show the importance of this solo exhibition.