

Henry Moore, Standing Nude, Pen, Ink, Charcoal on Paper,
Figurative, 1930s

Henry Moore OM CH

£40,000



REF: 11279

Height: 55.8 cm (22")

Width: 36.1 cm (14.2")

Depth: 2 cm (0.8")

Description

ARTIST : Henry Moore, O.M., C.H. (British 1898-1986) Standing Nude

Signed 'Moore' (lower right) Signed 'Henry Moore' verso

Pen and ink charcoal and ink wash on paper Executed circa 1931

Provenance: Bucholz Gallery (Curt Valentin), New York. Widely respected as one of the most astute dealers in modern art, Valentin organized influential exhibitions and attracted major artists to his Gallery

Felix Landau Gallery, Los Angeles. In the 1960s the gallery was at the forefront for contemporary and modern art exhibiting prominent European artists, including Henry Moore, Pablo Picasso and Francis Bacon.

Sothebys, London 1972

Redfern Gallery, London

Private Collection, Florida

Exhibited:

Cincinnati Art Museum, 1950 (currently researching this)

Frank Perls, Beverley Hills, 6 British Moderns 16th March -17th April 1950. Perls introduced southern California to artists he believed represented the best modern art of America and Europe. Between 1950 to 1954, Frank Perls Gallery organized the first West coast exhibitions of Joan Miro, Marino Marini, and Alberto Giacometti

San Francisco, California Palace of the Legion of Honor, Six British Artists, 1st May - 4th June, 1950, no 373.50

Santa Barbara Museum of Art, June 1950 (currently researching this)

Buchholz Gallery, Curt Valentin, New York, Contemporary Drawings 26th September - 14th October, 1950, No 64

Felix Landau Gallery, Los Angeles, Modern Masters Drawings and Watercolours, No 33 3rd - 29th April, 1967,

Literature: Henry Moore Complete Drawings 1930-9, London 1998, volume II, No AG 31.13, illustrated p.48

Sheet height 55.8 cm 22 in. Length 36.1cm., 14 1/4 in. In a silvered, cassetta frame Frame height 84 cm. 33 in. length 60 cm., 23 1/2 in.

The figure is monumental and sculptural; her strength and vitality embodied in a build-up of energy in her body mass. Her presence is conveyed through strength of form and articulation of her body. Whilst her face is treated with reserve, her expression reflects an inner radiance and beauty.

Drawing and sculpture were separate practices for Moore. The drawings helped establish Moore's reputation and were widely seen as complementary presences in their own right. In the 1930's drawing became a central practice not just as a preliminary to sculpture, and the word 'drawing' gradually became less than adequate to describe these works which became recognized by the critics as pictorial art by the end of the 1930's. As a draughtsman, pictorial artist, or perhaps even painter as he should properly be thought of at this point in his career, Moore was able to work fast with ideas flooding onto the paper, ideas relating to sculpture but which he elaborated and embellished with detail that was essentially pictorial. During the 1930's pictorial art gave free range to his imagination more readily than sculpture. Pictorial art could reflect on the human condition by means of narratives developed through interaction of internal parts in a way that single-object sculpture could not.

Life drawings extend to the early 1930s, but are rare later on, were generally made on larger sheets. 'I find drawin...