

RICHARD GREEN

FINE PAINTINGS • ESTABLISHED 1955

HENRY MOORE OM CH

Castleford 1898 - 1986 Much Hadham

Ref: BR 47

Maquette for Mother and child with apple



Bronze with a reddish brown patina: 6 ³/₄ x 3 ¹/₂ x 4 in /
17.1 x 8.9 x 10.2 cm

On a slate base: 1 x 6 ¹/₈ x 5 ¹/₈ in / 2.5 x 15.6 x 13 cm

Conceived and cast in 1956 by Fiorini in an unnumbered edition of
9 plus one artist's copy

LH 406a

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Provenance:

Sir Kenneth Clark (1903-1983), London;
his Estate sale, Sotheby Parke Bernet & Co., London, 27th June 1984, lot 60;
private collection

Literature:

Alan Bowness (ed.), *Henry Moore, Complete Sculpture 1955-64*, vol.3, Lund Humphries, London 1965 (reprinted 2005), no.406a, another cast illus.

Alan Bowness (ed.), *Henry Moore, Complete Sculpture 1964-73*, vol.4, Lund Humphries, London 1977 (reprinted 1991), p.31, no.406a

William S Liberman, *Henry Moore 60 Years of His Art*, Thames & Hudson, London 1983, another cast illus. p.80

John Hedgecoe, *Henry Moore, A Monumental Vision*, Collins & Brown, London 1998, cat. no.373, another cast illus. p.220

A cast of the large-scale version of this exceptional bronze, *Mother and child with apple* (29 ¼ in / 74.5 cm height, in an edition of 10, LH 406), is at The Israel Museum, Jerusalem. Moore returned to the subject in 1981 on paper and then selected a work to be woven into one of the largest tapestries produced from his drawings in 1982-83, both in the collection of the Henry Moore Foundation.

An exquisite sculpture with exceptional provenance, *Maquette for Mother and child with apple* 1956, explores the playful yet protective relationship between a graceful mother and her vivacious child. A sympathetic balance between the serene stability of the seated parent and the lurching animation of the clambering infant, the semi-abstract figures are nonetheless united by the repetition of their curved, open arms, their hands reaching towards and replicating the fascinating fruit. The broad, bowed shoulders of the mother and her elongated arms steady and encircle the dynamic figure of the child, recalling both its birth and rapid development. This elegant and intimate work demonstrates the simultaneous qualities of immediacy and timelessness, the personal and universal, which characterise Moore's small-scale figures of the mother and child.

Moore later wrote of the subject, 'The 'Mother and child' idea is one of my two or three obsessions, one of my inexhaustible subjects. This may have something to do with the fact that the 'Madonna and Child' was so important in the art of the past and that one loves the old masters and has learned so much from them. But the subject itself is eternal and unending, with so many sculptural possibilities in it – a small form in relation to a big form, the big form protecting the small one, and so on. It is such a rich subject, both humanly and compositionally, that I will always go on using it.'¹

The art patron and historian, Sir Kenneth Clark (1903-1983), was the original owner of this exceptional work and one of the most influential figures in British art of the twentieth century. A close friend of the artist, Clark purchased drawings from Moore's first solo exhibition at the Warren Gallery in 1928 and continued to collect his work throughout his

¹ The artist cited in Alan Wilkinson (ed.), *Henry Moore, Writings and Conversations*, Lund Humphries, 2002, p.213.

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lifetime. He also played a pivotal role in museum purchases of his work, including the Museum of Modern Art, New York and the Tate Gallery, London, prior to the Second World War. During the War, Clark proposed and became Chairman of the government's War Artists' Advisory Committee, in which role he recommended Moore be made an Official War Artist and commissioned his shelter drawings, which radically transformed the artist's reputation. Famous for promoting and popularising the arts, especially as presenter and writer of the television series and book, *Civilisation*, 1969, Clark was also Director of the National Gallery, London from 1935 to 1945, Surveyor of the Kings Pictures, 1934-44, Slade Professor of Fine Art at Oxford, 1946-50, and Chairman of the Arts Council, 1953-60.

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