

RICHARD GREEN

FINE PAINTINGS • ESTABLISHED 1955

HENRY MOORE OM CH

Castleford 1898 - 1986 Much Hadham

Ref: BR 53

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*Maquette for a Draped reclining woman*



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Bronze: 5 ½ x 8 x 4 ¾ in / 14 x 20.3 x 12.1 cm  
Conceived in plaster and cast *circa* 1956 by Fiorini, London, in an  
unnumbered edition of 9 plus one artist's copy  
On its original table base  
LH 429

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## *Provenance:*

The artist

M Knoedler and Co., New York, 4<sup>th</sup> February 1957

Joseph H Hirshhorn, New York, 1966

The Hirshhorn Museum and Sculpture Garden, Washington DC

Sotheby's New York, 19<sup>th</sup> November 1986, lot 217, sold to benefit the acquisitions program

New Art Centre, London

Waddington Galleries, London, by 1992

Barbara Lambrecht, acquired from the above in 1995, sold to benefit the Rubens Prize

Collection in the Museum of Contemporary Art in Siegen

## *Exhibited:*

Washington DC, Hirshhorn Museum and Sculpture Garden, The Smithsonian Institution, *Henry Moore: The Hirshhorn Museum and Sculpture Garden Collection*, 28<sup>th</sup> July-22<sup>nd</sup> September 1978, no.39

New York, Potsdam State University of New York, Brainerd Art Gallery, *The Benefactors Solomon R Guggenheim, Joseph H Hirshhorn, Roy R Neuberger*, 19<sup>th</sup> October-9<sup>th</sup> November 1980

London, Waddington Galleries, *Sculpture*, April-May 1992, no.26

London, Waddington Galleries, *Henry Moore*, June-July 1992, no.24

## *Literature:*

Alan Bowness (ed.), *Henry Moore, Complete Sculpture*, vol. 3, 1955-1964, Lund Humphries, London 1965 (reprinted 2005), no.429, p.35, another cast illus. p.34

John Hedgecoe, *A Monumental Vision: The Sculpture of Henry Moore*, Collins & Brown, London 1998, no.392, p.222, another cast illus. p.223

The present work is a maquette for the larger than life-sized, *Draped reclining woman*, 1957-58 [LH 431], made in an edition of 6 (plus two artist's copies), casts of which are in the collections of the Sainsbury Centre for Visual Arts, University of East Anglia, Norwich; the Tate; the Bayerische Staatsgemäldesammlungen, Munich; the Staatsgalerie, Stuttgart; and the Norton Simon Museum of Art, Pasadena.

During the mid-1950s a series of public commissions (including a monumental sculpture for the UNESCO headquarters in Paris) inspired Moore to explore the integration of figurative sculpture in an architectural setting. As a result, he created a group of drawings and maquettes which feature draped figures seated on or against geometric architectural elements such as benches and steps. While the setting of the seated figure was a departure for Moore, the draped figure recalled an interest apparent in his earlier shelter drawings. Moore's interest was revitalised by his visit to Greece in 1951, inspiring a return to the study of drapery and its importance in the revelation of form: 'Drapery can emphasise the tension in a figure, for where the form pushes outwards, such as on the shoulders, the thighs, the breasts, etc., it can be pulled tight across the form (almost like a bandage), and by contrast with the crumpled slackness of the drapery which lies between the salient points, the pressure from inside is intensified.'<sup>1</sup> Moore's first draped figure conceived in bronze was the *Reclining figure* commissioned for the *Time-Life* building in 1952-53, during which he developed a technique that undoubtedly informed the modelling of

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<sup>1</sup> The artist cited in Philip James, *Henry Moore on Sculpture*, MacDonald, London, 1966, p.231.

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diaphanous material represented here: ‘gradually I evolved a treatment that exploited the fluidity of plaster. The treatment of drapery in my stone carvings was a matter of large, simple creases and folds but the modelling technique enabled me to build up large forms with a host of small crinklings and ruckings of the fabric.’<sup>2</sup>

Moore’s continued success led to an increased demand for his work at important sites around the world, particularly in America following his retrospective at the Museum of Modern Art, New York in 1946 (which then travelled to Chicago and San Francisco), the first solo exhibition there for a British artist. Moore later revealed that ‘a good three-quarters of my work is in America.’<sup>3</sup> A year before his solo exhibition at MoMA, Curt Valentin sold Joseph Hirshhorn (the original owner of this work), his first Moore sculpture and the art collector met the artist soon after. Hirshhorn’s widow Olga later recalled that her husband knew many artists but was particularly close to Moore, greatly admiring ‘his way of life, the family man, the sweet gentleness of his nature, the persistence of his working life, and his normality.’<sup>4</sup> By the 1970s Hirshhorn had more than seventy sculptures and drawings by Moore. The inaugural exhibition of the Hirshhorn Museum and Sculpture Garden, endowed in the 1960s with Hirshhorn’s permanent art collection, presented a range of Moore’s work as well as a newly gifted monumental bronze, *Two Piece reclining figure: Points*, 1969-70, outside the building’s entrance at the heart of Washington DC.

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<sup>2</sup> *Ibid.*, p.230.

<sup>3</sup> Undated quotation in Henry J. Seldis, *Henry Moore in America*, London 1973, p.67 cited in Pauline Rose, ‘Launching Moore’s International Career: Henry Moore at the Museum of Modern Art, New York 1946’, in *Henry Moore: Sculptural Process and Public Identity*, Tate Research Publication, 2015.

<sup>4</sup> Roger Berthoud, interview with Olga Hirshhorn, 11<sup>th</sup> November 1985, Henry Moore Foundation Archive, cited in Pauline Rose, ‘Henry Moore’s American Patrons and Public Commissions’, in *Henry Moore: Sculptural Process and Public Identity*, Tate Research Publication, 2015. Hirshhorn sent a cheque for \$30,000 to the Tate Gallery in honour of Moore’s 70th birthday.

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