

Chicago's Homage to

# HENRY MOORE

An exhibition of sculpture and drawings by Henry Moore

Presented by the Renaissance Society at the University of Chicago and the Committee for the 25th Anniversary Observance of the First Nuclear Chain Reaction

**December 1-December 22, 1967**

**THE SCHOOL OF SOCIAL SERVICE ADMINISTRATION BUILDING  
969 EAST 60th STREET, CHICAGO, ILLINOIS**



## **Chicago's Homage to Henry Moore**

On the occasion of the unveiling of "Nuclear Energy," the monumental bronze sculpture created by Henry Moore for the University of Chicago to commemorate the first nuclear chain reaction, this exhibition of Mr. Moore's sculpture and drawings has been assembled to honor the sculptor. It comes entirely from collections in Chicago and vicinity and was organized by Joseph Randall Shapiro for the Renaissance Society at the University of Chicago and the Committee for the 25th Anniversary Observance of the First Nuclear Chain Reaction.

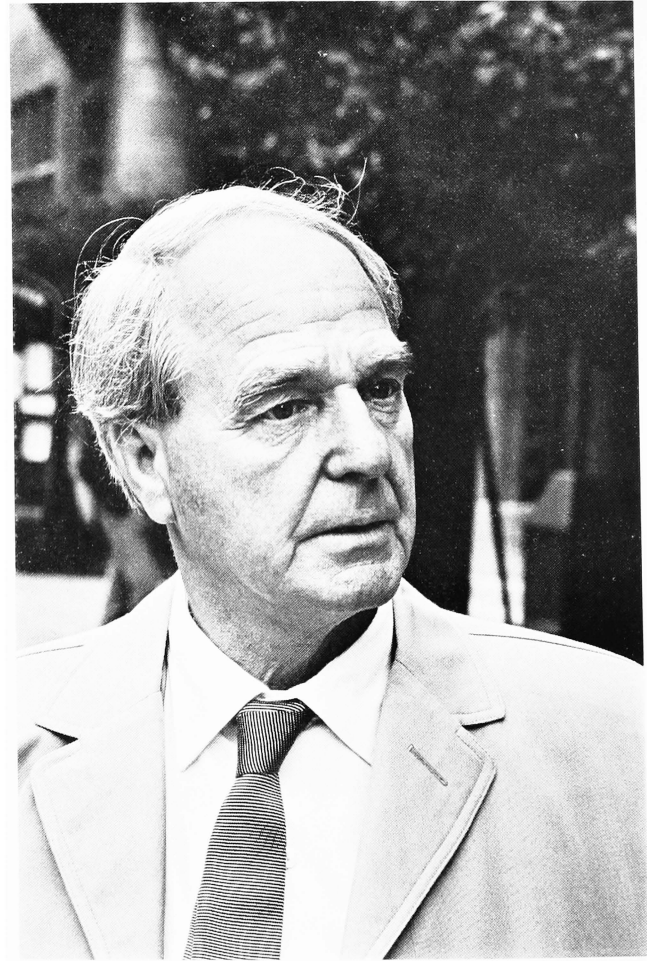
The Renaissance Society and the Committee thank the collectors who have lent so generously to the exhibition; their names appear in the catalog and their number in itself is tribute to Mr. Moore. The Society and the Committee are indebted to Mr. Shapiro for assembling and arranging the exhibition, and grateful to the Commonwealth Edison Company, whose generosity made it possible.

Preview November 30, 1967, 3:00 to 5:00 p.m.

December 1 through December 22, 1967, 9:00 a.m. to 5:00 p.m., Monday through Saturday.

The School of Social Service Administration Building  
969 East 60th Street, Chicago, Illinois





*Photograph by David Windsor*

HENRY MOORE, O.M.



## **HENRY MOORE: About Sculpture . . .**

You see, I think a sculptor is a person who is interested in the shape of things. A poet is somebody who is interested in words; a musician is someone who is interested in or obsessed by sounds. But a sculptor is a person obsessed with the form and the shape of things, and it's not just the shape of any one thing, but the shape of anything and everything: the growth in a flower; the hard, tense strength, although delicate form of a bone: the strong, solid fleshiness of a beech tree trunk. All these things are just as much a lesson to a sculptor as a pretty girl—as a young girl's figure—and so on. They're all part of the experience of form and therefore, in my opinion, everything, every shape, every bit of natural form, animals, people, pebbles, shells, anything you like are all things that can help you to make a sculpture. And for me, I collect odd bits of driftwood—anything I find that has a shape that interests me—and keep it around in that little studio so that if any day I go in there, or evening, within five or ten minutes of being in that little room there will be something that

I can pick up or look at that would give me a start for a new idea. This is why I like leaving all these odds and ends around in a small studio—to start one off with an idea.

One of the things I would like to think my sculpture has is a force, is a strength, is a life, a vitality from inside it, so that you have a sense that the form is pressing from inside trying to burst or trying to give off the strength from inside itself, rather than having something which is just shaped from outside and stopped. It's as though you have something trying to make itself come to a shape from inside itself. This is, perhaps, what makes me interested in bones as much as in flesh because the bone is the inner structure of all living form. It's the bone that pushes out from inside: as you bend your leg the knee gets tautness over it, and it's there that the movement and the energy come from. If you clench a knuckle, you clench a fist, you get in that sense the bones, the knuckles pushing through, giving a force that if you open your hand and just have it relaxed you don't feel. And so the knee, the shoulder, the skull, the forehead, the part where from inside you get a sense

of pressure of the bone outwards—these for me are the key points.

You can then, as it were, between those key points have a slack part, as you might between the bridge of a drapery and the hollow of it, so that in this way you get a feeling that the form is all inside it, and this is what also makes me think that I prefer hard form to soft form. For me, sculpture should have a hardness, and because I think sculpture should have a hardness fundamentally I really like carving better than I like modelling. Although I do bronzes, I make the original which is turned into bronze in plaster, and although anyone can build a plaster up as soft mixture, that mixture hardens and I then file it and chop it and make it have its final shape as hard plaster, not as a soft material.

You see, there is a difference between scale and size. A small sculpture only three or four inches big can have about it a monumental scale, so that if you photographed it against a blank wall in which you had nothing to refer it to but only itself—or you photographed it against the sky against infinite distance—a small thing only

a few inches big might seem, if it has a monumental scale, to be any size. Now this is a quality that I personally think all really great sculpture has: it's a quality which, for me, all the great painters have—Rubens, Masaccio, Michelangelo—all the great painters, artists, and sculptors have this monumental sense. Perhaps it's because they don't allow detail to become important in itself, that is, they always keep the big things in their proper relationship and the detail is always subservient. I don't know what does it, but something . . . that is, an artist can have a monumental sense, and it's a very rare thing to have; what I'm saying is that it doesn't come from actual physical size. When the work has this monumentality about it, then you can enlarge it almost to any size you like, and it will be all right: it will be correct. But in doing it, if a thing becomes bigger than life-size, then as you stand and look at it, the angle that you might look at the head will be different from what you'd look at if it were small. Therefore it might need some alteration to give you the same feeling that you'd get from it if it were a different size. As you make a thing bigger or smaller, you alter to keep true to the

mental vision you've had of it. But I don't know: I can't explain what it is that gives monumental scale to something. I think it's an innate vision, a mental thing rather than a physical thing. It's in the mind rather than in the material.

In trying to analyse what this big scale in a work

comes from, perhaps it is having an instinct so that the sculptor never forgets the big relevance of things, and no matter what amount of detail he puts into it, it is always subservient to the big general design of his form.\*

\* Warren Forman. *5 British Sculptors (Work and Talk)*. New York: Grossman Publishers, 1964. Pp. 59-63: 67.



# Catalog of the Exhibition

## SCULPTURE

1. Warrior With Shield 1953  
Bronze. 7¼" high.  
*Lent by Mr. and Mrs. James W. Alsdorf, Winnetka, Illinois.*
2. Four-piece Composition 1934  
Bronze. 17½" long.  
*Lent by Dr. and Mrs. S. J. Benensohn, Chicago.*
3. Leaf Figure No. 3 1952  
Bronze. 19½" high.
4. Leaf Figure No. 4 1952  
Bronze. 19½" high.
5. Armless Seated Figure Against Rounded Wall 1957  
Bronze. 10" high.
6. Hand and Face 1962-1963  
Bronze. 4½" high.
7. Figure 1931  
Cumberland Alabaster. 10½" high.  
*Numbers 3 through 7 lent by Mr. and Mrs. Leigh B. Block, Chicago.*
8. Woman and Wall  
Bronze. 11" high.  
*Lent by Mr. and Mrs. John E. Coleman, Chicago.*
9. Torso No. 1, (seated on two points) 1954  
Bronze. 18" high.
10. Family Group  
Bronze. 5⅛" high.
11. Mother and Child, String Figure 1939  
Bronze with plastic string. 6½" high.
12. Draped Figure Against Curved Wall 1957  
Bronze. 9" high; 13½" long.
13. Maquette No. 2 for Time-Life Building Screen, London 1952  
Bronze. 7" high; 13" long.
14. Maquette No. 4 for Time-Life Building Screen, London 1952  
Bronze. 7" high; 13" long.  
*Numbers 11 through 14 lent by Mr. and Mrs. Roy J. Friedman, Chicago.*
15. Seated Figure on Square Steps 1955  
Bronze. 10" high; 10⅛" long.  
*Lent by Mr. Leo S. Guthman, Chicago.*
16. Family Group, Four Figures 1944  
Bronze. 6" high.  
*Lent by Mr. and Mrs. Edwin E. Hokin, Highland Park, Illinois.*
17. Three Standing Figures 1953  
Bronze. 28" high.
18. Family Group 1945  
Bronze. 4½" high.  
*Numbers 17 and 18 lent by Mrs. Benjamin Krohn, Chicago.*
19. Half Figure 1952  
Bronze. 7" high.
20. Reclining Figure 1957  
Bronze. 9" long.
21. Upright Motive No. 5 1957  
*Numbers 9 and 10 lent by Mrs. Lillian Florsheim, Chicago.*
22. Interior-Exterior Reclining Figure 1952  
Bronze. 16" long.  
*Lent by Mr. Earle Ludgin, Chicago.*
23. Two-piece Reclining Figure No. 8 1964  
Bronze. 9" long.  
*Lent by Mr. and Mrs. Leo MacDonald, Chicago.*
24. Woman 1957-1958  
Bronze. 60" high.
25. Stringed Figure 1939  
Bronze and string. 11"  
*Numbers 24 and 25 lent by Mr. and Mrs. Arnold Maremont, Chicago.*
26. Girl Seated Against Square Wall 1958  
Bronze. 41¾" high.
27. Two Figures Against a Wall 1960  
Bronze. 22½" high.
28. Draped Seated Figure Against Curved Wall 1957  
Bronze. 9¼" high.  
*Numbers 26 through 28 lent by Mr. and Mrs. Henry A. Markus, Chicago.*
29. Hands 1952  
Bronze. 6"  
*Lent by Mr. and Mrs. Michael Newbury, Chicago.*
30. Reclining Figure 1950  
Bronze. 18" long.  
*Lent by Mrs. Albert Newman, Chicago.*

31. Seated Figure 1934  
Plaster. 5½" high.
32. Reclining Figure 1946  
Bronze. 7" long.  
*Numbers 31 and 32 lent by Mr. and Mrs. Jack N. Pritzker. Chicago.*
33. Egyptian Reclining Figure 1953  
Bronze. 9" high: 12" long.  
*Lent by Mr. and Mrs. Joseph Schwartz, Chicago.*
34. Seated Mother and Child (reaching for apple) 1956  
Bronze. 22" high.
35. Seated Figure  
Bronze. 8½" high.
36. Standing Figure  
Bronze. 10½" high.
37. King and Queen  
Bronze. 13" high.
38. Reclining Figure  
Bronze. 9½" long.
39. Reclining Figure 1957  
Bronze. 30" long.  
*Numbers 34 through 39 lent by Mr. and Mrs. Joseph R. Shapiro, Oak Park, Illinois.*
40. Seated Woman 1961  
Bronze. 5¼" high.  
*Lent by Dr. Eugene Solow and Family, Chicago.*
41. Maquette No. 1 for Time-Life Building Screen, London 1952  
Bronze. 7" high: 13" long.
42. Maquette No. 3 for Time-Life Building Screen. London 1952  
Bronze. 7" high; 13" long.
43. Three-quarter Figure 1961  
Bronze. 15" high.  
*Numbers 41 through 43 lent by Mr. and Mrs. Saul Sherman, Winnetka, Illinois.*
44. Reclining Figure No. 2. (large version) 1953  
Bronze. 36" long.
45. Abstraction 1935  
Marble. 16" high: 21" long.
46. Three Motives Against a Wall 1958  
Bronze. 43" long.
47. Hands 1956  
Bronze. 13½" high.
48. Reclining Nude Form 1945  
Bronze. 7½" long.
49. Reclining Draped Figure  
Bronze. 6½" long.
50. Family Group, Mother and One Child  
Bronze. 6" high.
51. Two Figures. One Holding a Shield  
Bronze. 10½" high.
52. Draped Seated Figure of Mother and Child (with apple)  
Bronze. 7½" high.
53. Draped Seated Figure of Mother and Child (child separate)  
Bronze. 8" high.
54. Reclining Figure with Egyptian Drapery  
Bronze. 9" long.
55. Small Female Torso  
Bronze. 5" high.
56. Family. Corner Sculpture 1957  
Bronze. 5½" high.  
*Numbers 44 through 56 lent by the Art Institute of Chicago; deed of gift from Joel Starrels.*
57. Four-piece Figure 1934  
Bronze. 16¾" long.
58. Helmet Head No. 1 1950  
Bronze. 13½" high.
59. Reclining Figure 1945  
Unique terra cotta. 6½" long.
60. Column Motive No. 4 1955  
Bronze. 11¼" high.
61. Column Motive No. 5 1955  
Bronze. 11¼" high.
62. Column 1956  
Bronze. 11½" high.
63. Mother and Child, upright  
Bronze. 11" high.
64. Draped Seated Figure  
Bronze. 7¾" high.
65. Slow Form  
Bronze. 4⅛" high: 8½" long.
66. Small Untitled  
Bronze. 8" high.
67. Small Untitled  
Bronze. 5" high.
68. Reclining Figure, two-piece  
Bronze. 8" long.
69. Mother and Child  
Bronze. 7" high.

*Numbers 57 through 69 lent by Mr. and Mrs. Joel Starrels, Chicago.*

70. Half Figure 1932  
Alabaster. 16" high.  
*Lent by Mrs. Claire Zeisler, Chicago.*

#### DRAWINGS

71. Sketch for String Figure 1938  
Ink and water color. 17" × 15".
72. Shelter Series 1940  
Pastel and Crayon. 13" × 17".  
*Numbers 71 and 72 lent by Mr. and Mrs. Roy J. Friedman, Chicago.*
73. Four Reclining Figures 1944  
Ink and gouache. 17" × 22½".  
*Lent by Mr. and Mrs. Edwin E. Hokin, Highland Park, Illinois.*
74. Drawing for Sculpture 1938  
Crayon, pencil, ink, water color. 11" × 7".
75. Reclining Figures 1946  
Crayon, pencil, ink, water color. 11" × 7".  
*Numbers 74 and 75 lent by Mr. and Mrs. Everett McNear, Chicago.*
76. Reclining Figure, with group studies 1933  
Ink.
77. Two Figures 1941  
Gouache.
78. Three Figures 1944  
Ink and water color.

*Numbers 76 through 78 lent by Mr. and Mrs. Joseph R. Shapiro, Oak Park, Illinois.*

79. Mother and Child, surrounded by 20 studies of the subject ca. 1932  
Ink and water color. 20" × 14½".
80. Mother and Child, with Approaching Figure 1948  
Crayon and water color. 20" × 23".
81. Study for Family Group, colored 1944  
Ink and gouache. 7" × 9".
82. Study for Family Group, colored 1944  
Ink and gouache. 7" × 9".
83. Two Reclining Figures 1956  
Ink. 10½" × 8¾".
84. Six Seated Figures 1949  
Ink and gouache. 12½" × 9½".
85. Studies for Seated Figures 1931  
Crayon and ink wash. 14½" × 11".
86. Seven Reclining Figures 1942  
Ink. 11" × 7½".
87. Shelter Drawing, colored 1941  
Ink and crayon. 11½" × 9½".
88. Seated Figure, colored 1950  
Ink and crayon. 11½" × 7½".
89. Figures in Landscape 1950  
Pencil, ink, water color and crayon. 9¾" × 9".
90. Studies for Sculpture, Two Reclining Figures 1928  
Pencil. 9⅛" × 8¾".

91. Twelve Studies for Sculpture 1932  
Pencil. 12½" × 10".
92. Heads, colored 1939  
Crayon. 16½" × 10½".
93. Five Studies for Reclining Figures 1949  
Ink, gouache, and chalk. 15½" × 11".
94. Composition 1936  
Crayon and ink wash. 15" x 22".
95. Three Figures 1931  
Pencil and ink wash. 10" × 8".
96. "Big Powerful Form" undated  
Brush with ink and red water color. 17" × 14".
97. Two Figures (one leaning over wall in foreground: one reclining in middle ground) 1939  
Ink and water color. 21½" × 14½".
98. Studies for Internal Forms 1955  
Ink, crayon, and water color. 11½" × 9½".
- 99-105. Seven original lithographs 1967  
Printed in color on Japan paper; signed and numbered 28/75: from Henry Moore Shelter-Sketch-Book, *Edition de Tête*. London: Marlborough Fine Art Ltd. 1967  
*Numbers 79 through 105 lent by Mr. and Mrs. Joel Starrels, Chicago.*
106. Leaf Forms, seven figures 1951  
Etching. 5" × 8".  
*Lent by Mrs. Samuel K. Allison, Chicago.*
107. Two Standing Figures 1949  
Color lithograph on fabric. 107" × 90".  
*Lent by Mrs. Benjamin Krohn, Chicago.*

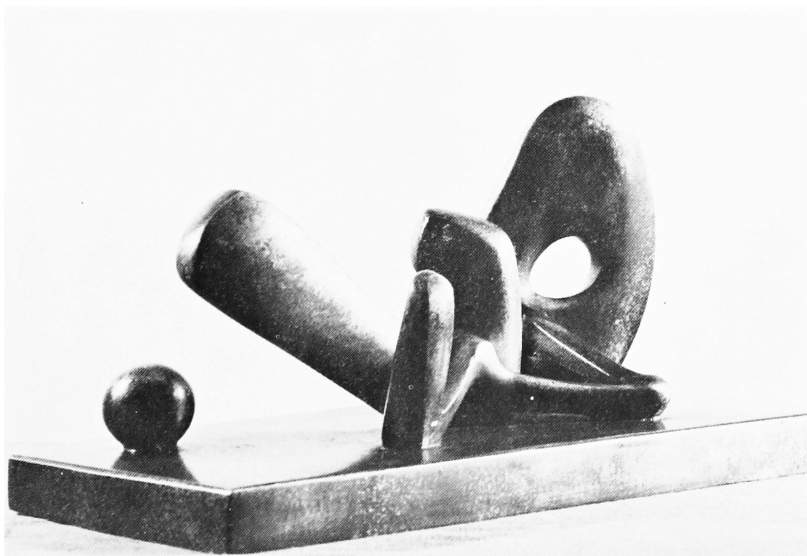




## Addenda

108. Reclining Figure 1950–51  
Bronze. 9½" long.  
*Lent by Mr. and Mrs. Maurice Fulton,  
Glencoe, Illinois*

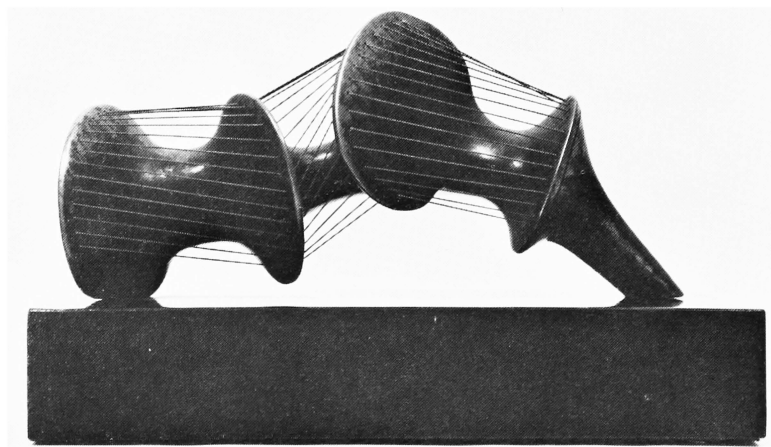
109. Hands 1956  
Bronze. 13" × 13" × 6".  
*Lent by Mr. and Mrs. Jack N. Pritzker,  
Chicago*



57. Four-piece Figure 1934



11. Mother and Child, String Figure 1939



25. Stringed Figure 1939





16. Family Group, Four Figures 1944



18. Family Group 1945



59. Reclining Figure 1945



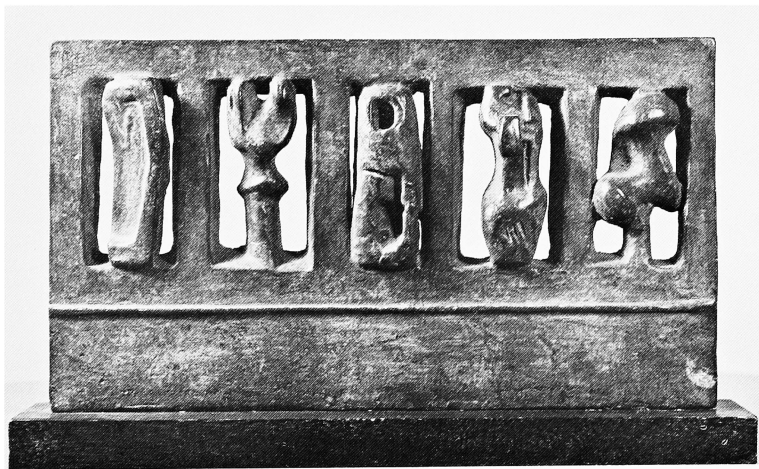
22. Interior-Exterior Reclining Figure 1952



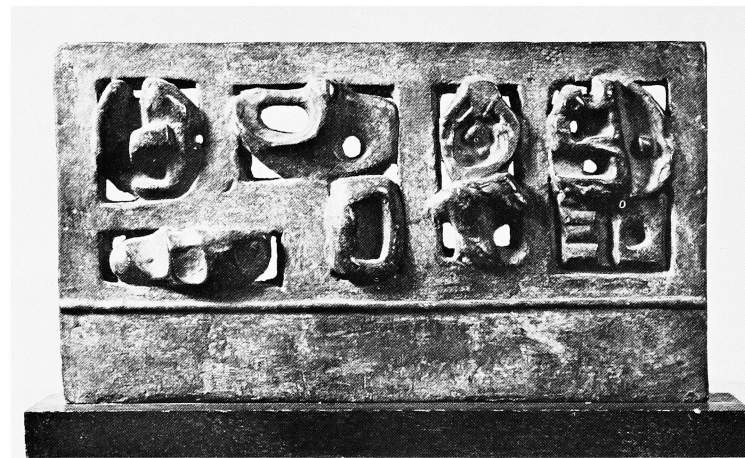
29. Hands 1952



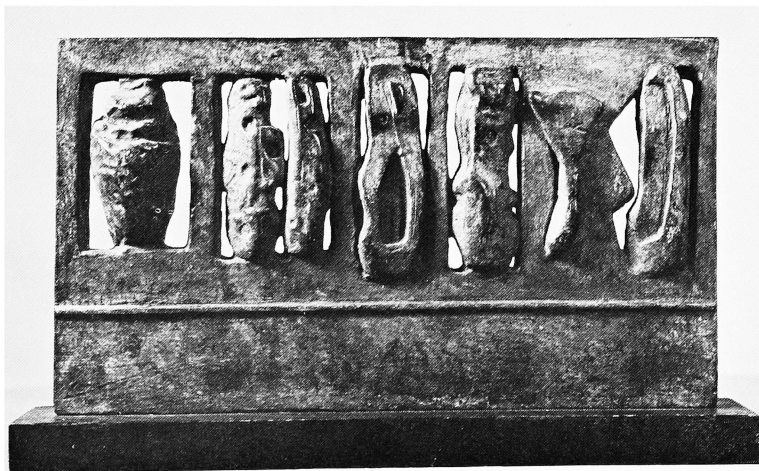
58. Helmet Head No. 1 1950



41. Maquette No. 1 for Time-Life Building Screen, London 1952



42. Maquette No. 3 for Time-Life Building Screen, London 1952

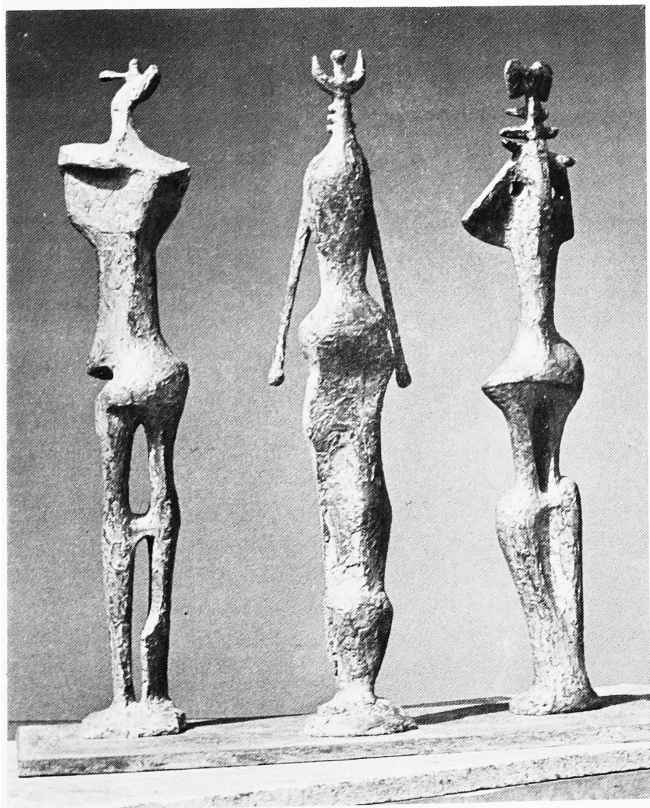


13. Maquette No. 2 for Time-Life Building Screen, London 1952



14. Maquette No. 4 for Time-Life Building Screen, London 1952





17. Three Standing Figures 1953



44. Reclining Figure No. 2 (large version) 1953



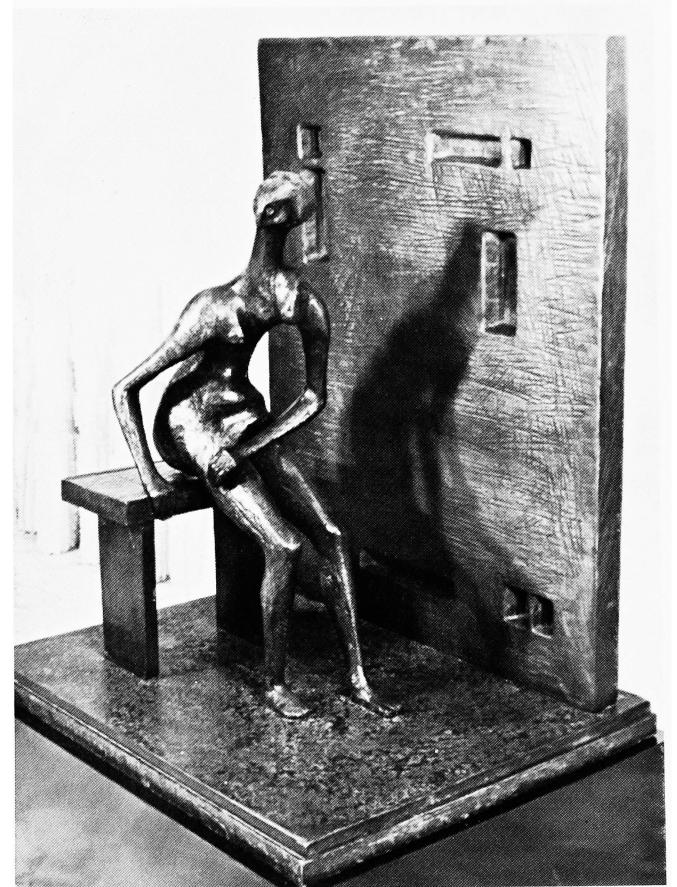
1. Warrior With Shield 1953



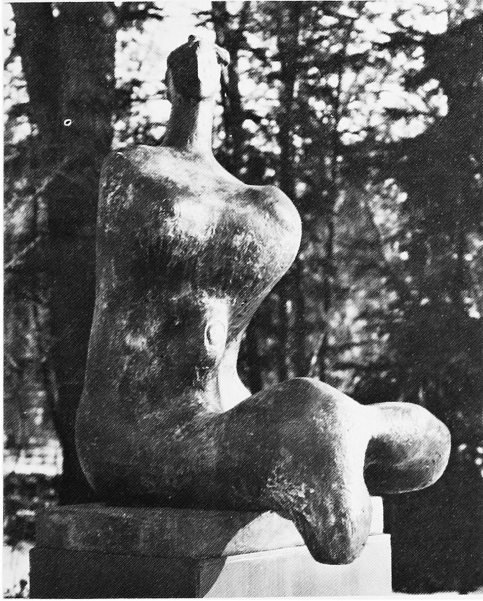
39. Reclining Figure 1957



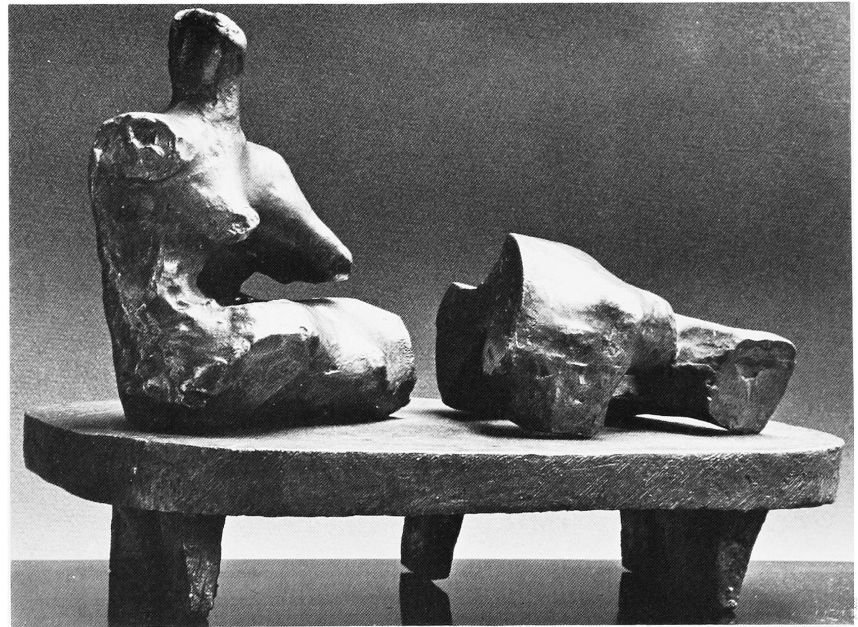
15. Seated Figure on Square Steps 1955



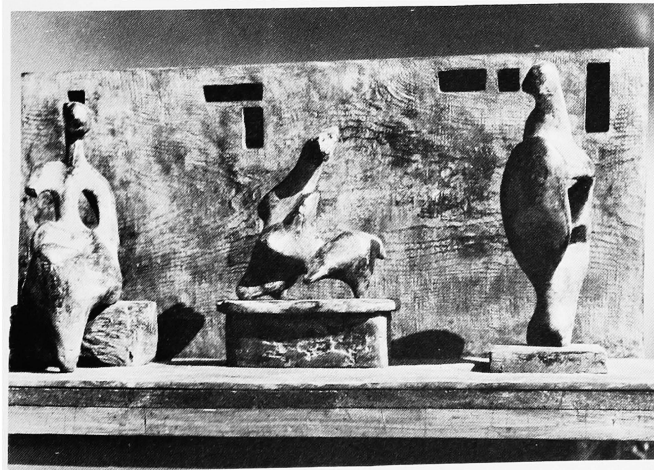
26. Girl Seated Against Square Wall 1958



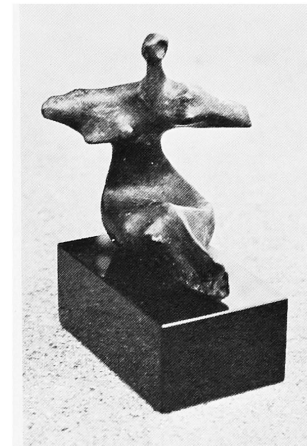
24. Woman 1957-1958



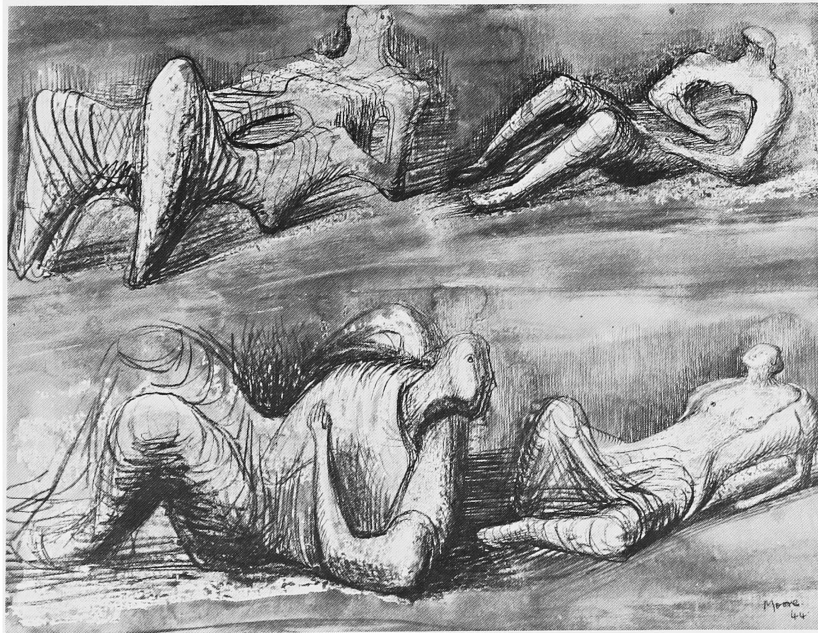
23. Two-piece Reclining Figure No. 8 1964



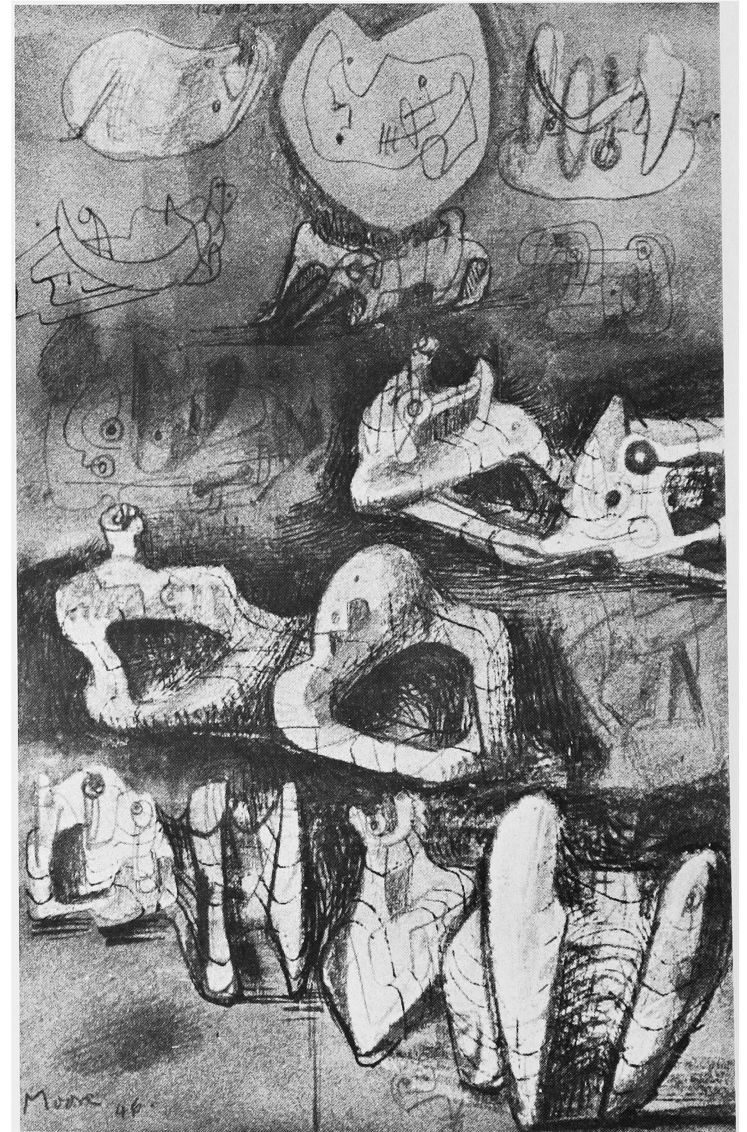
46. Three Motives Against a Wall 1958



40. Seated Woman 1961



73. Four Reclining Figures 1944



75. Reclining Figures 1946



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