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BARBARA HEPWORTH AND HENRY MOORE  
AND THEIR EXPLORATION OF THE  
THEME OF THE MOTHER AND CHILD

HELENE JAMES

WOVEN TEXTILES 1992



NATIONAL COLLEGE OF ART AND DESIGN

TEXTILES, WEAVE

BARBARA HEPWORTH AND HENRY MOORE AND THEIR

EXPLORATION OF THE THEME OF THE MOTHER AND CHILD

BY HELENE JAMES

"SUBMITTED TO THE FACULTY OF HISTORY OF ART AND  
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## INTRODUCTION

This thesis came about after I saw work by Barbara Hepworth in the Tate Gallery, London during the summer of 1991. I loved it work so much that I decided to do my thesis on her work. I now had to decide what angle I was going to take. I thought of discussing her life with Ben Nicholson and their children. In researching this topic I noticed what a profound effect her children had on her life and her work. She only approached the subject of a child or of the mother and child when she first became pregnant. The children seemed to open a whole new chapter in her work.

After I had decided that I was going to discuss this aspect of her work it seemed necessary to compare and contrast her work with someone else. After researching many artists including Brancusi, Epstein and contemporary Irish artists, I found the perfect person; Henry Moore. First they knew each other. They studied together, so there was an immediate connection. Secondly Moore was obsessed with the theme of the mother and child and had produced a vast number of pieces on this theme.

Because I am primarily discussing these two Artists works it seemed necessary to first of all give a synopsis of their lives and works. I discuss each Artists background, where they studied and where they travelled . During their travels they met Artists like Picasso, Braque, Arp and Brancusi in different countries. These Artists affected their work and I have briefly pointed out these



meetings and their influence. These introductions to the Artists also show where their lives overlapped.

As I continued my research I noticed how although Moore was obsessed with the theme of the mother and child becoming a father himself seems to have left no imprint on his work. It did not, as it did for Hepworth, give Moore an added or lessened interest in the theme.

The aim of this thesis is to look at the work of Barbara Hepworth and Henry Moore, to compare and contrast their works, particularly on the theme of the mother and child. To point out the differences between their approaches to the mother and child theme and discuss these differences. I hope to see if having children affected their life or their work, to discuss their different portrayals of the mother and child and in some way fathom why they were so different when they had very similar methods of working.

In the final chapter on the Madonna and Child I discuss Moore's and Hepworth's works on this subject. I also discuss the work of Imogen Stuart whom I interviewed. An artist who has done extensive works on the subject of the Madonna and Child.



## BARBARA HEPWORTH, HER LIFE AND WORKS

Barbara Hepworth was born in Wakefield, Yorkshire in 1903, the eldest of three children. Her father was an engineer. She was greatly interested and affected by the Yorkshire landscape in which she grew up and drew similarities between it and Cornwall when she later moved to St. Ives. At the age of fifteen she decided that she could no longer continue her academic career and she applied for Leeds College of Art. She won a scholarship and studied in Leeds for nine months. It was at Leeds that she first met Henry Moore, a fellow student five years her senior. After their time at Leeds, Hepworth and Moore both won scholarships to the Royal College of Art in London. There Hepworth and Moore both began carving in their own time as it was not part of the official syllabus.

After three years at the Royal College in London Hepworth won a travel scholarship and went to Italy. In Italy she met John Skeaping and they were married in Florence. They spent two years in Italy together discovering techniques and artists. A remark that Hepworth heard from a master carver, Ardini, that "marble changes colour under different people's hands" ( 7 ch. 2 ) began her on the exploration of harmony between head and hand, the "persuasion" of a material into its shape rather than a forced command. It is this attitude which gives Hepworth's works their tenderness and organic glow. The



pieces do seem to have been shaped and formed by a natural process rather than a sculptor's domineering hand.

[ ill 1 ]. This piece Dove [ill 1] was inspired by a piece by Epstein called Doves [ill 2]. Epstein influenced Hepworth by encouraging direct carving, the method in which she worked although it was not popular at that time.

In 1926 John Skeaping became ill and the couple returned to England . In 1928 Hepworth, Skeaping and a friend Morgan, a fellow sculptor, held a joint exhibition at the Beaux Arts Gallery in London.

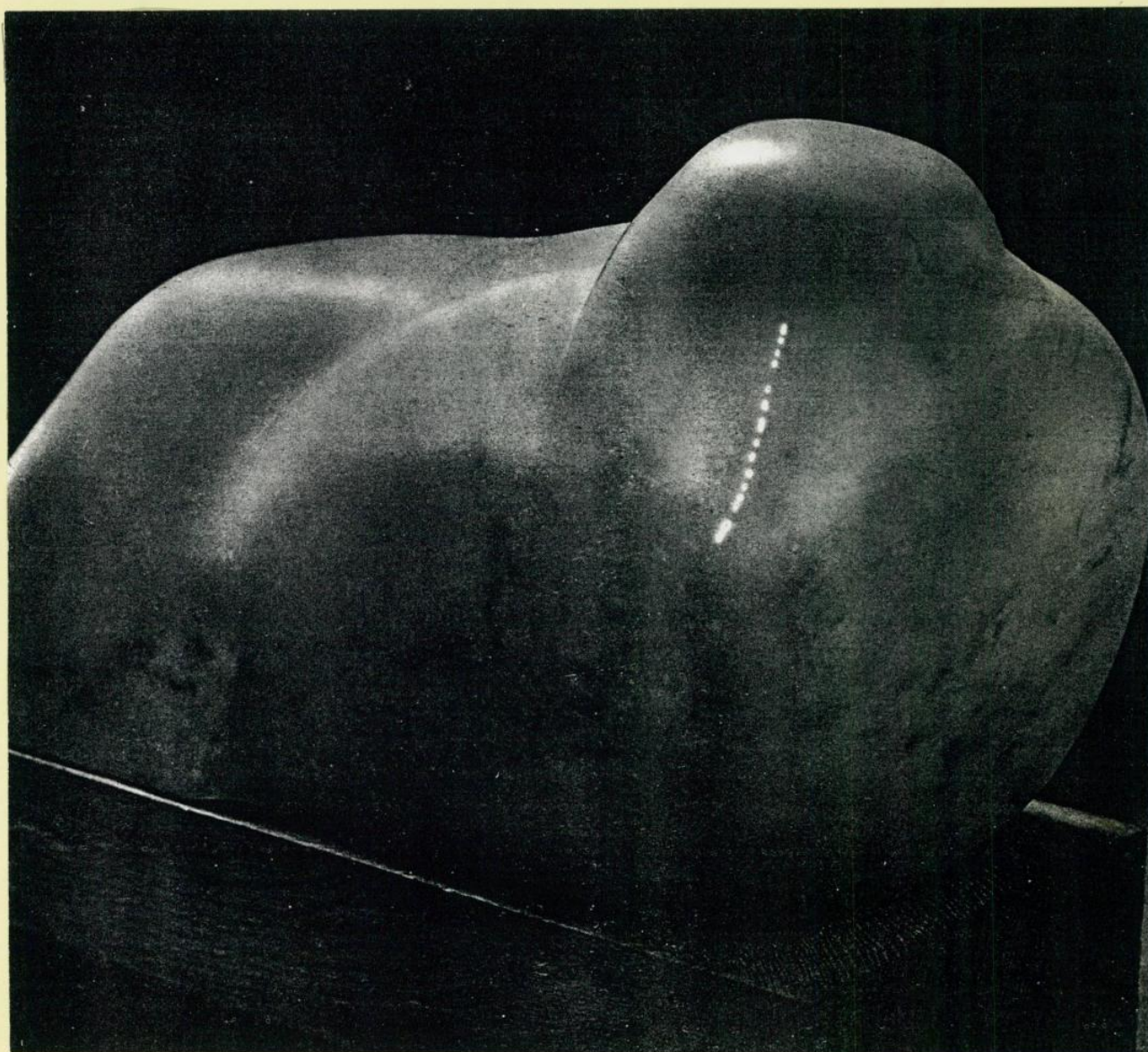
In 1929 Hepworth's first child Paul was born. With the arrival of her son we also see the child for the first time as a subject of her sculpture.[ ill 3 ] In 1930 Skeaping and Hepworth held an exhibition at Tooth's Gallery in London but after this exhibition the couple separated.

In the same year she saw Ben Nicholson's work for the first time and was very excited by it. The parallels between what Hepworth was trying to do in sculpture and Nicholson in painting drew her towards the man with whom she would spend the next twenty years of her life and have three children with. Looking at Ben Nicholson's work gave Hepworth a fresh angle on perspective and colour and she began a new road in her working life.

It is at this time, 1931 that Hepworth first pierced a hole through a piece [ ill 4 ]. She describes this process as such "I felt the most intense pleasure in piercing the stone in order to make an abstract form and

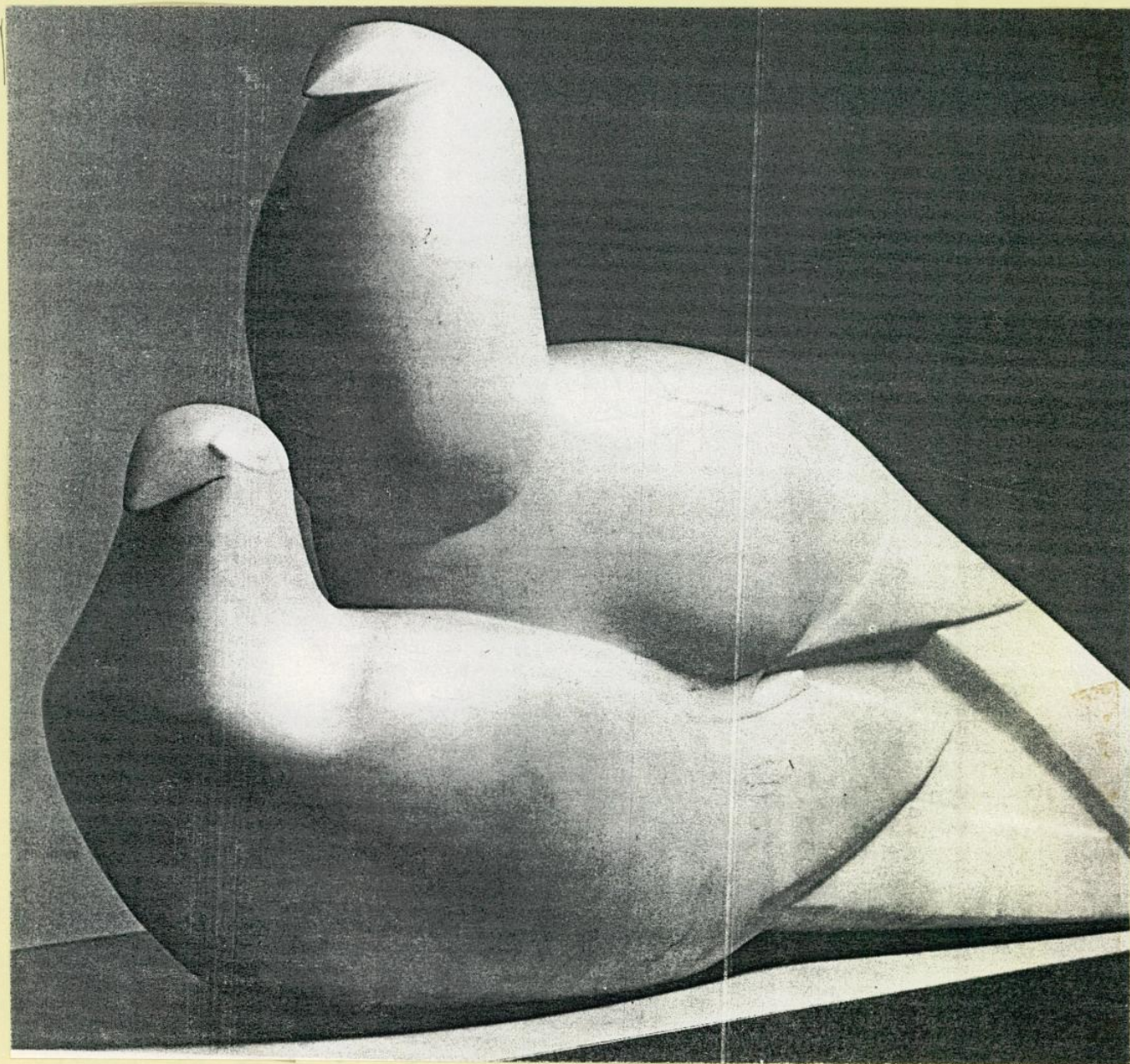


ILL 1,  
HEPWORTH, DOVE





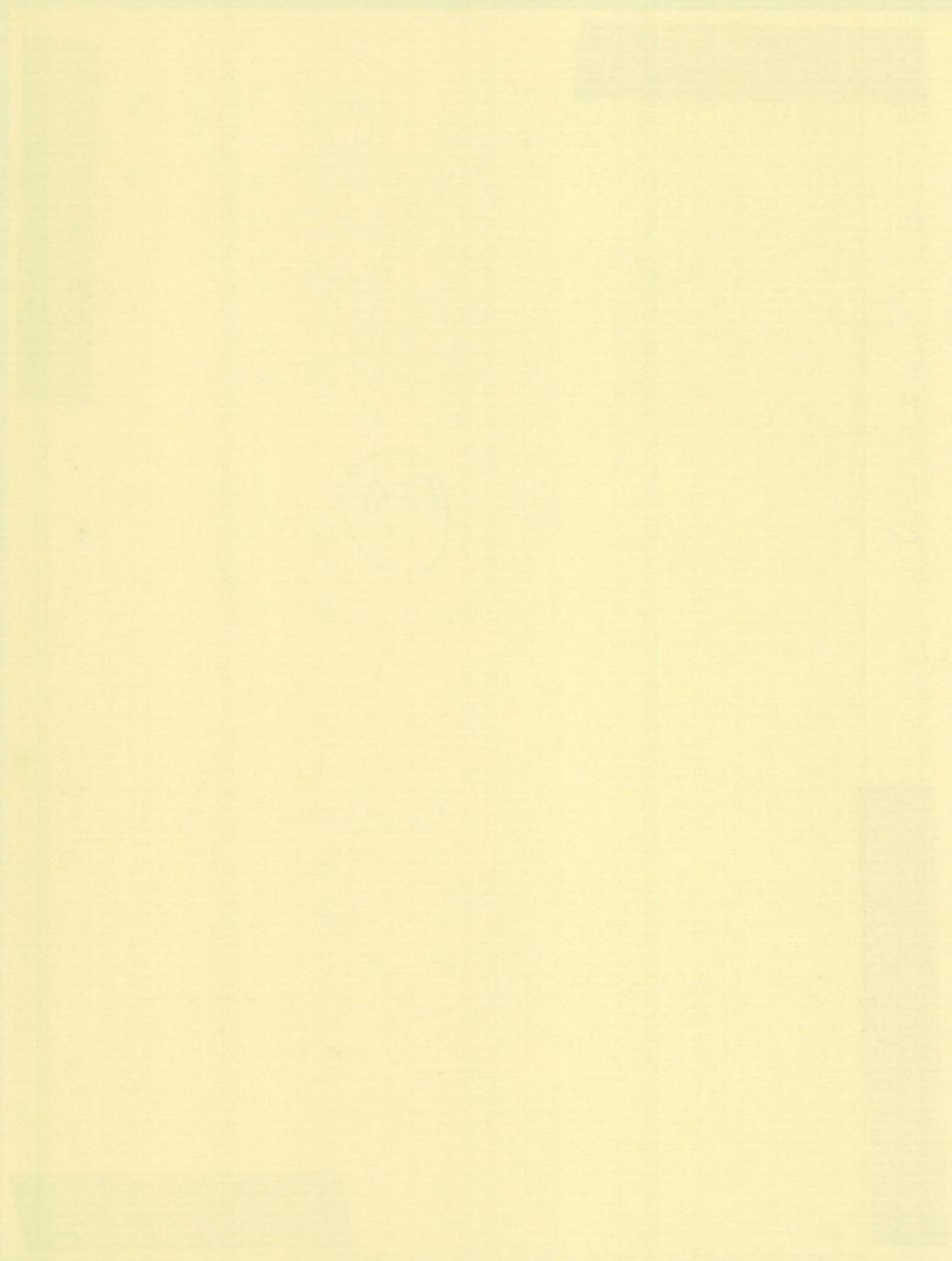
ILL 2  
EPSTEIN, DOVES



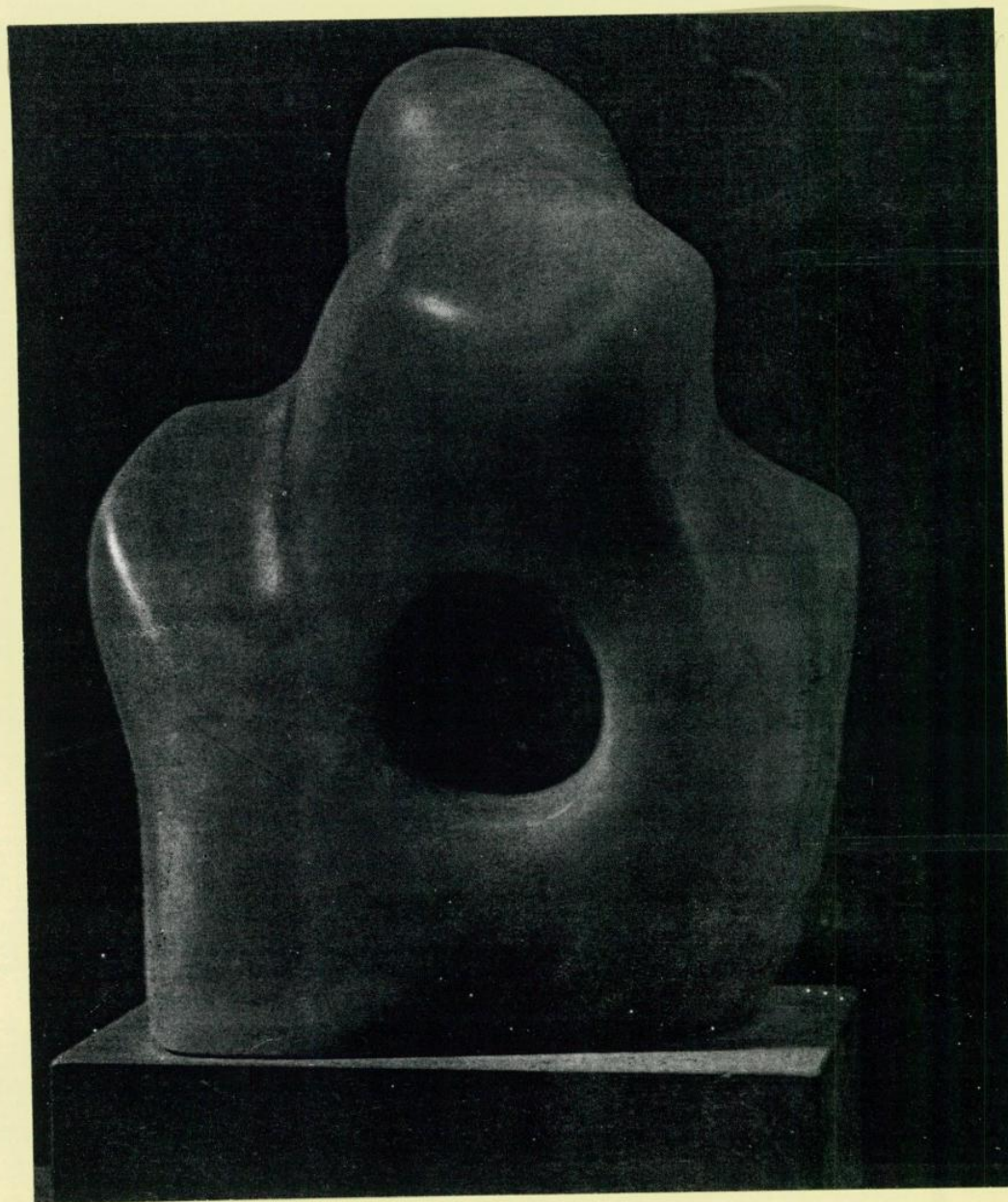


ILL 3  
HEPWORTH, INFANT





ILL 4  
HEPWORTH, PIERCED FORM





space; quite a different sensation from that of doing it for the purpose of realism."(7 ch. 3 )

In 1935 Hepworth joined the 7+5 society of which Nicholson was already a member. She exhibited with the group until 1936.

Hepworth visited Paris with Henry Moore, Raymond Coxon and his wife Edna Ginesi on more than one occasion. After these visits Hepworth kept in contact with Moore and the two spent the summer of 1931 with Nicholson, Moore's wife Irina and Ivon Hitchens in Happisburgh in Norfolk. It is here that they met Adrian Stokes and Herbert Read {who later wrote many introductions to books and exhibitions for Hepworth, Moore and Nicholson}.

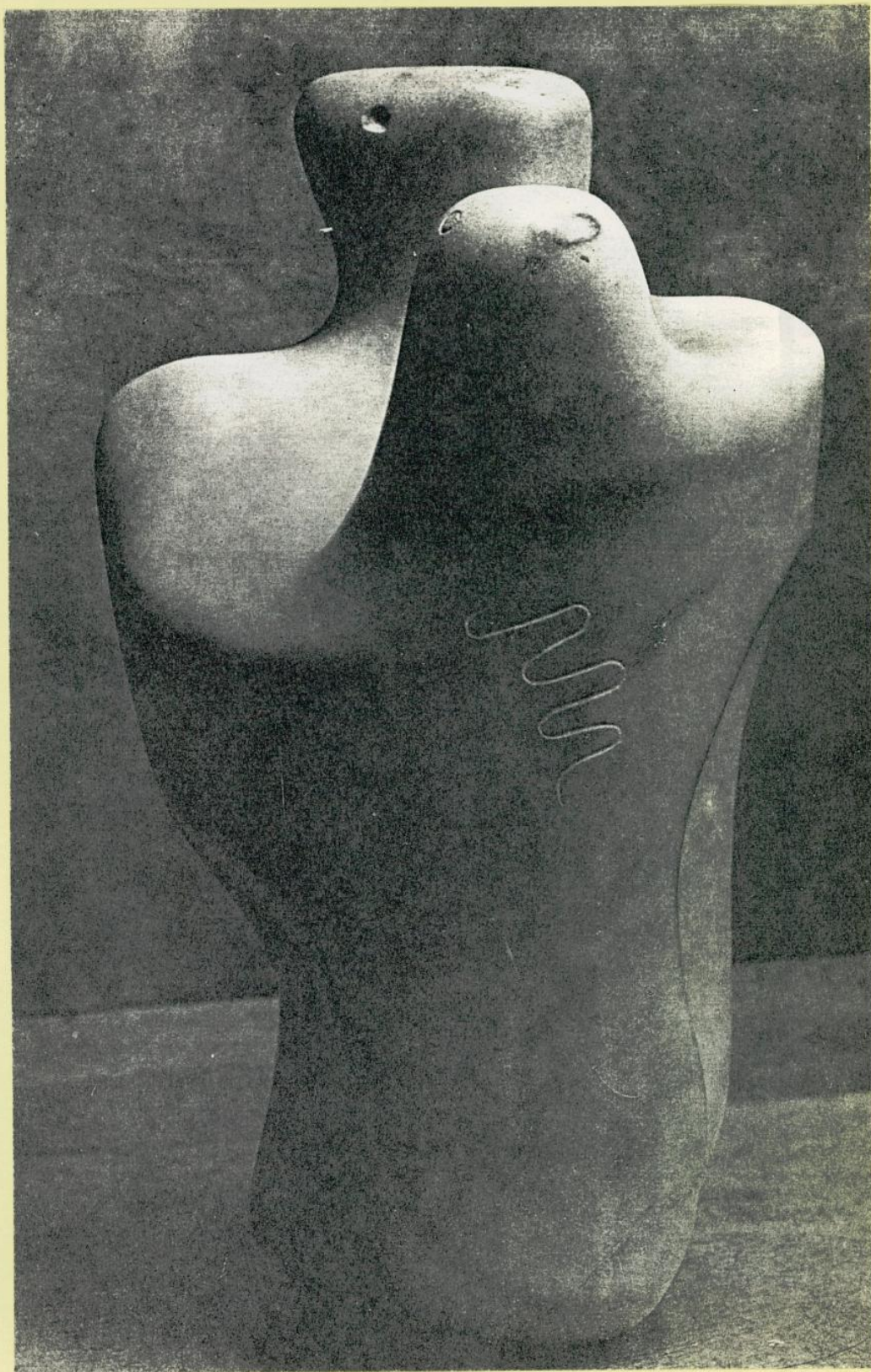
In 1932 Hepworth and Nicholson held a joint exhibition at Tooth's Gallery in London.(Herbert Read wrote the foreword). Later this year the couple travelled to Paris and Provence. They visited Brancusi, Arp and Picasso and met Braque at Dieppe. Brancusi and Arp gave Hepworth a new outlook on landscape and combining landscapes and people.

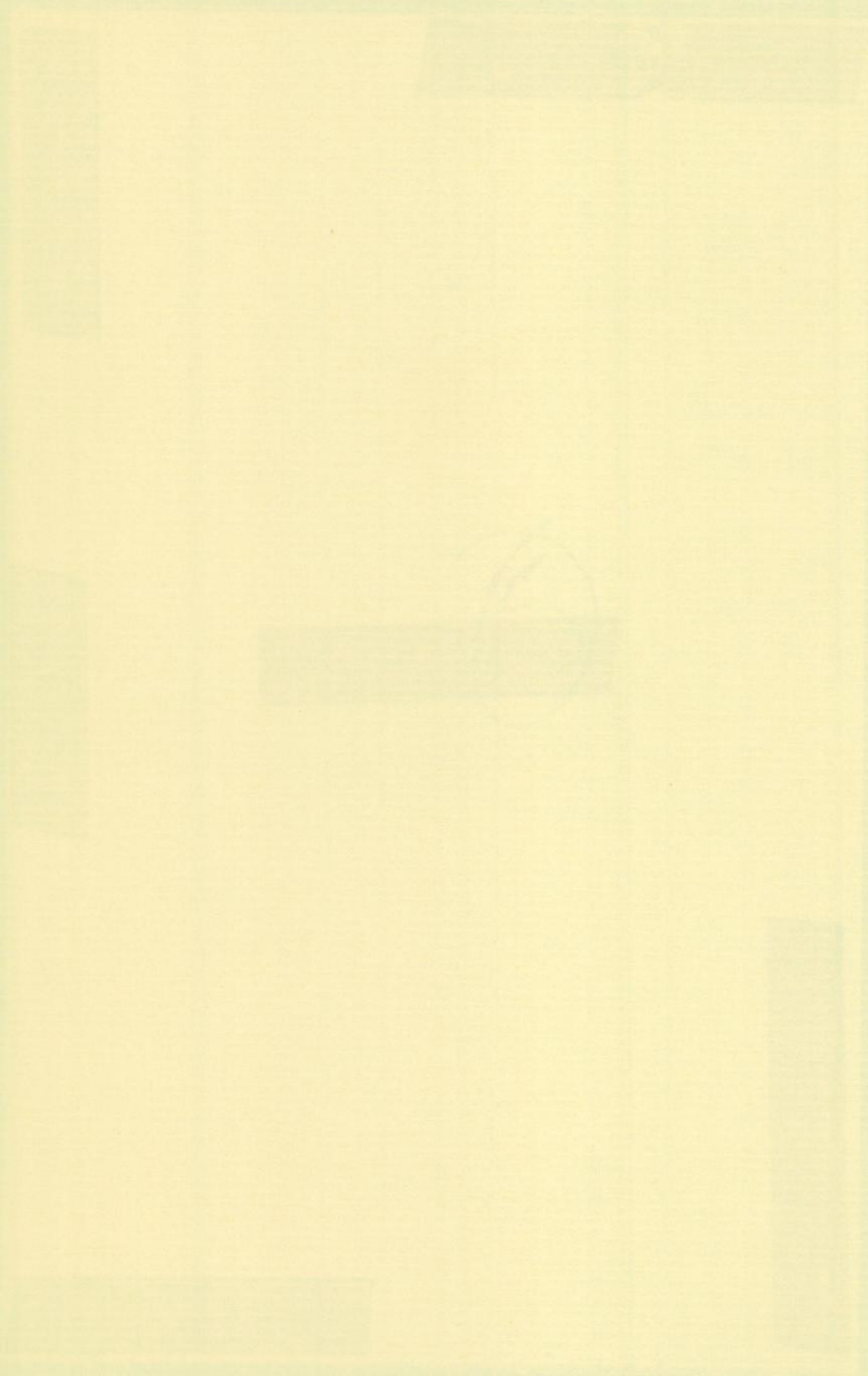
In the south of France, Hepworth made some of her last drawings of landscapes. From then on she drew sculpture directly suggested to her by the shapes and forms in the landscape, thus cutting out observational drawing and becoming more abstract.

In 1933 Hepworth became Pregnant it is now that we see a new interest in the theme of the mother and child [ill 5]. (I will deal with this in detail later on p.32).



ILL 5  
HEPWORTH, MOTHER AND CHILD





Hepworth wrote that the arrival of the triplets, apart from being a surprise , gave Nicholson and herself a greater purpose to life and work.(7 ch.2) After a brief spell, when she ceased working, Hepworth returned to her sculpture in November 1934. Her new work was different and she became much more involved in relationships in space, in the tension between two or more subjects when they are placed close together [ill 6]. She began using colour and string in her work at this time.

The theme of mother and child was preliminary but size weight and texture as well as tension became increasingly important. These objectives are what pre-occupied her for the rest of her life. Possibly the relationship between forms was to her the relationship in a family.[ill 7].

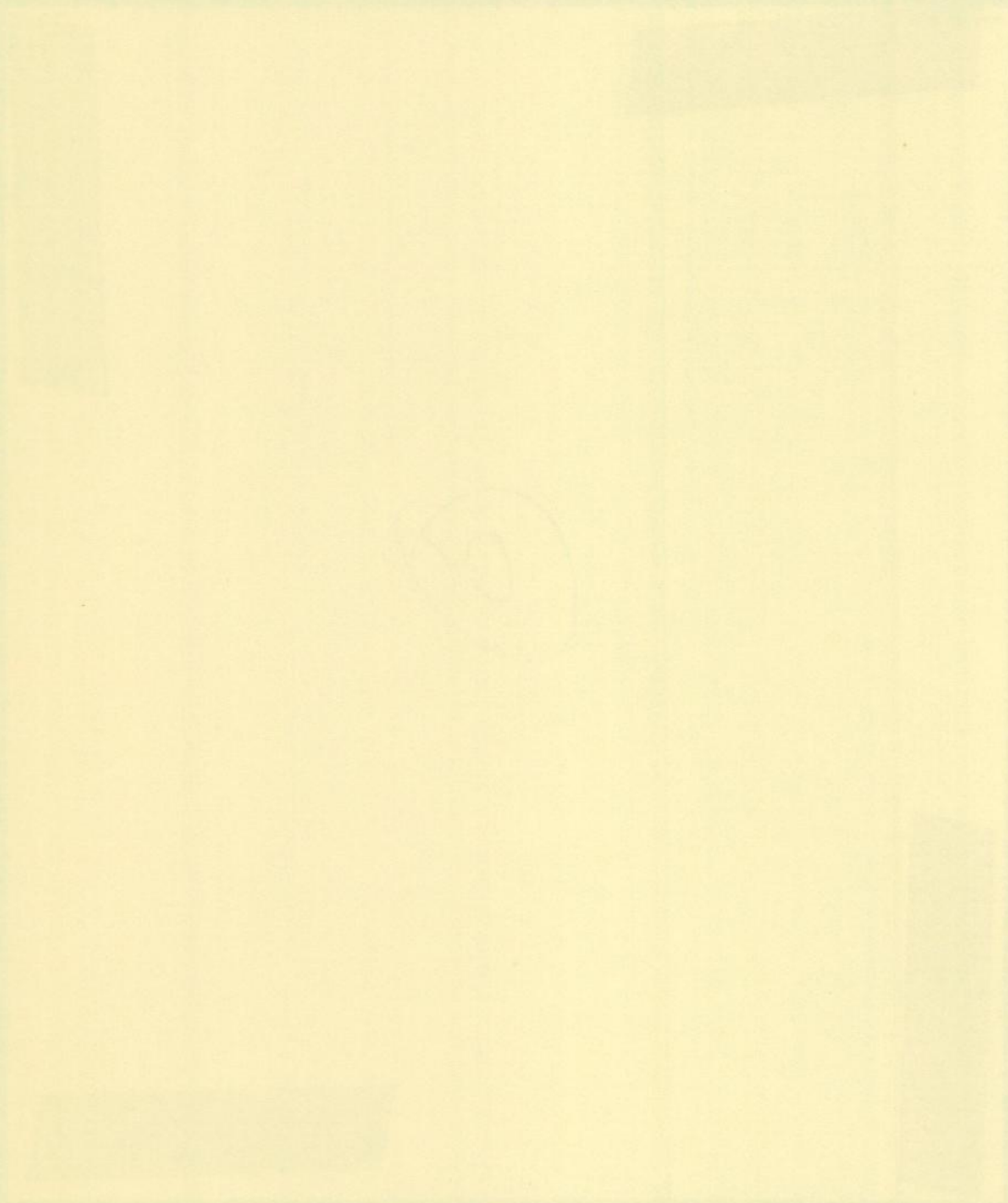
In 1934 Nicholson and Hepworth both joined the Abstraction-Creation and Unit One . The latter saw a brief alliance of the surrealist and abstract art tendencies in London. In 1934 the volume Unit One was published, edited by Herbert Read and included works by Hepworth, Moore and Nicholson among many other painters and architects. The Unit One group split up soon after this publication.

In 1935 Nicholson and Hepworth met Naum Gabo in Paris. The idea for publishing a book on constructive art began in a conversation between Hepworth, Nicholson, Gabo, J.L.Martin and his wife Sadie Speaight out of which the publication Circle (15) was devised. Gabo moved to London in 1935 and bought a house in Hampstead. At this time Gabo,



ILL 6  
HEPWORTH, TWO FORMS





Nicholson and Hepworth, and Moore were all living within close proximity to each other and had adjoining studios. It was a time which Hepworth describes as 'alive and rich' and she says 'we all seemed to be carried on the crest of this robust and inspiring wave of imaginative and creative energy' ( 7 ch 4 ). Mondrian, Gropius, Brueur, Mendelssohn and Moholy-Nagy had all come to live in London at this time and London certainly seemed like the centre of an international movement in architecture and art. The fear of impending war made all the artists work with added gusto and determination.

In 1937 Circle (15) was published, and by 1938 Mondrian and many others had left for America. London ceased to be such an exciting nucleus for art because of this but more so because of the inevitability of war. Hepworth, Nicholson and the children moved to Cornwall in 1939 for safety.

Because of the war, people's minds were drawn far away from art and it became very difficult for the family to survive. To combat the hardship Hepworth ran a nursery school and a small market garden.

For the first three years of the war Hepworth found no time at all to carve and managed only to do a few small maquettes in plaster. It was not until 1943 when the family moved to a bigger house that Hepworth could again resume her work. During the lapse of three Hepworth had read a lot and done many drawings she now began to become interested in the relationship between the artist and



society. Hepworth saw her and her husband's obsession to continue creating as "a completely logical way of expressing the intrinsic 'will to life' as opposed to the extrinsic disaster of the world war" ( 6 p. 27 )

At St. Ives Hepworth and Nicholson stayed in contact with many artists who either lived there or came to visit. Hepworth was inspired by her new landscape and she used colour and string with increased frequency in her new pieces.

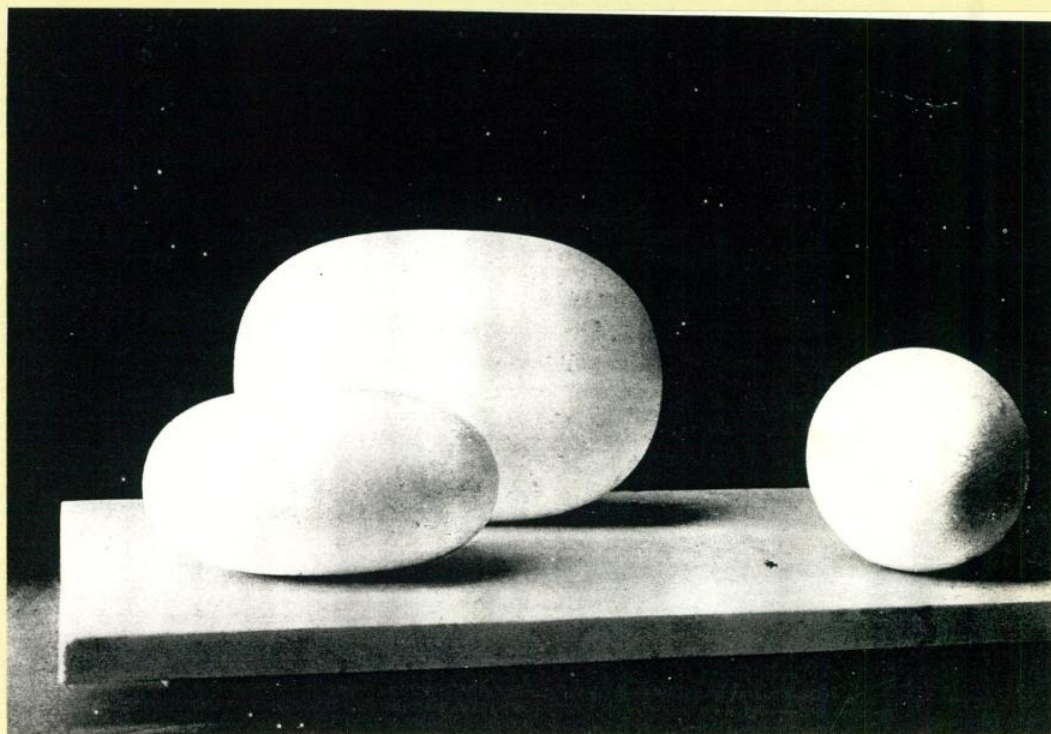
The colour in the concavities plunged me into the depth of water, waves or shadows deeper than the carved concavities themselves. The strings were the tension I felt between myself and the sea, the wind or the hills." ( 7 ch. 4 ), [ill 8]

In 1948 Hepworth was invited to do some drawing's in an operating theatre. [ill 9] This led to her renewed study of anatomy, looking closely at how groups of people worked together and related to each other and at the structure of integrated groups. [ill 10] She began to work with the idea of incorporating two figures as a unity. [ill 11] This renewed interest in anatomy led to a period when her work became quite narrative, as in ill 11. She worked through this and back to her more abstract pieces as in Dyad [ill 12] although one can still see the pull towards the narrative in the small carvings of profiles on this piece.

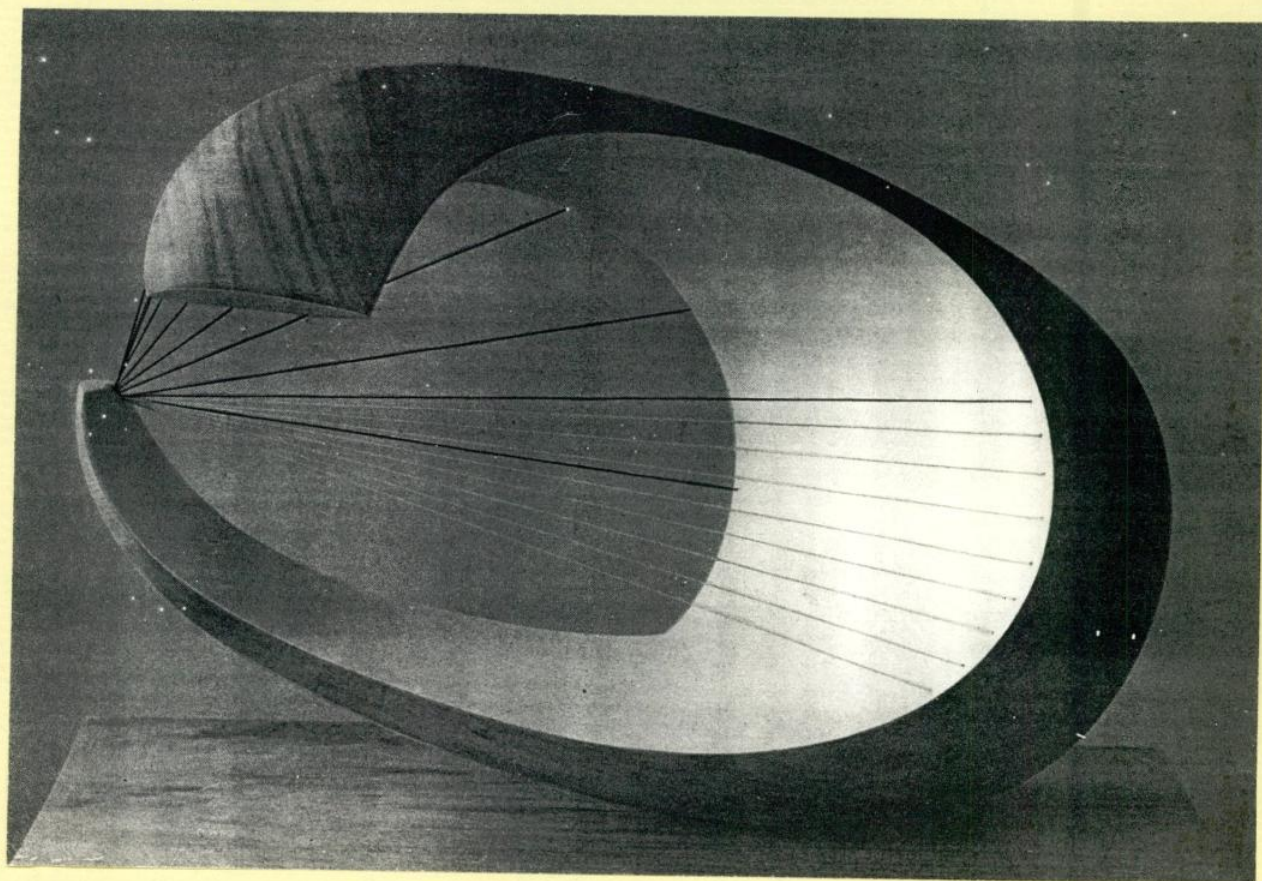
Shortly after the war Hepworth had made coloured drawings of groups of abstract figures, using severe angles to link the figures together. Two Figures (Heroes) is the largest of these and it came about because of the



ILL 7  
HEPWORTH, THREE FORMS



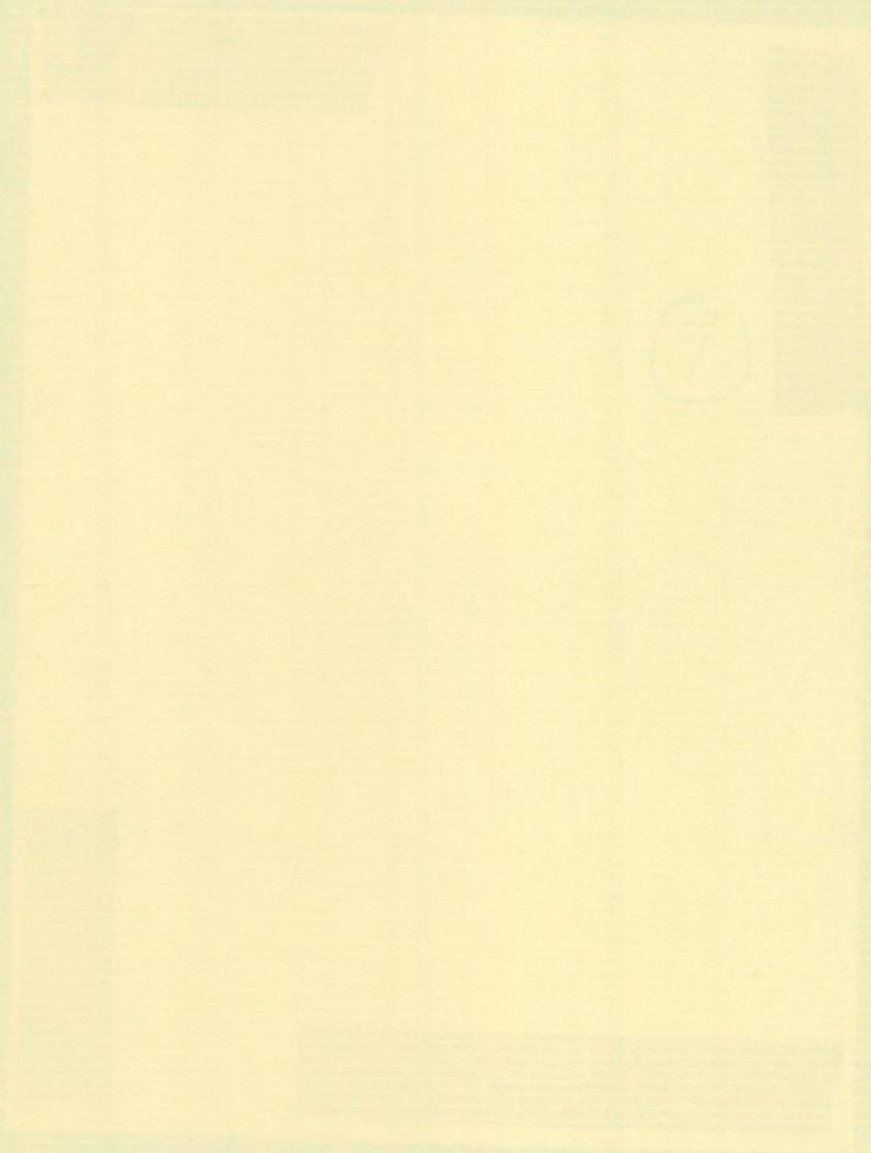
ILL 8  
HEPWORTH, WAVE





ILL 9  
HEPWORTH, PREVISION



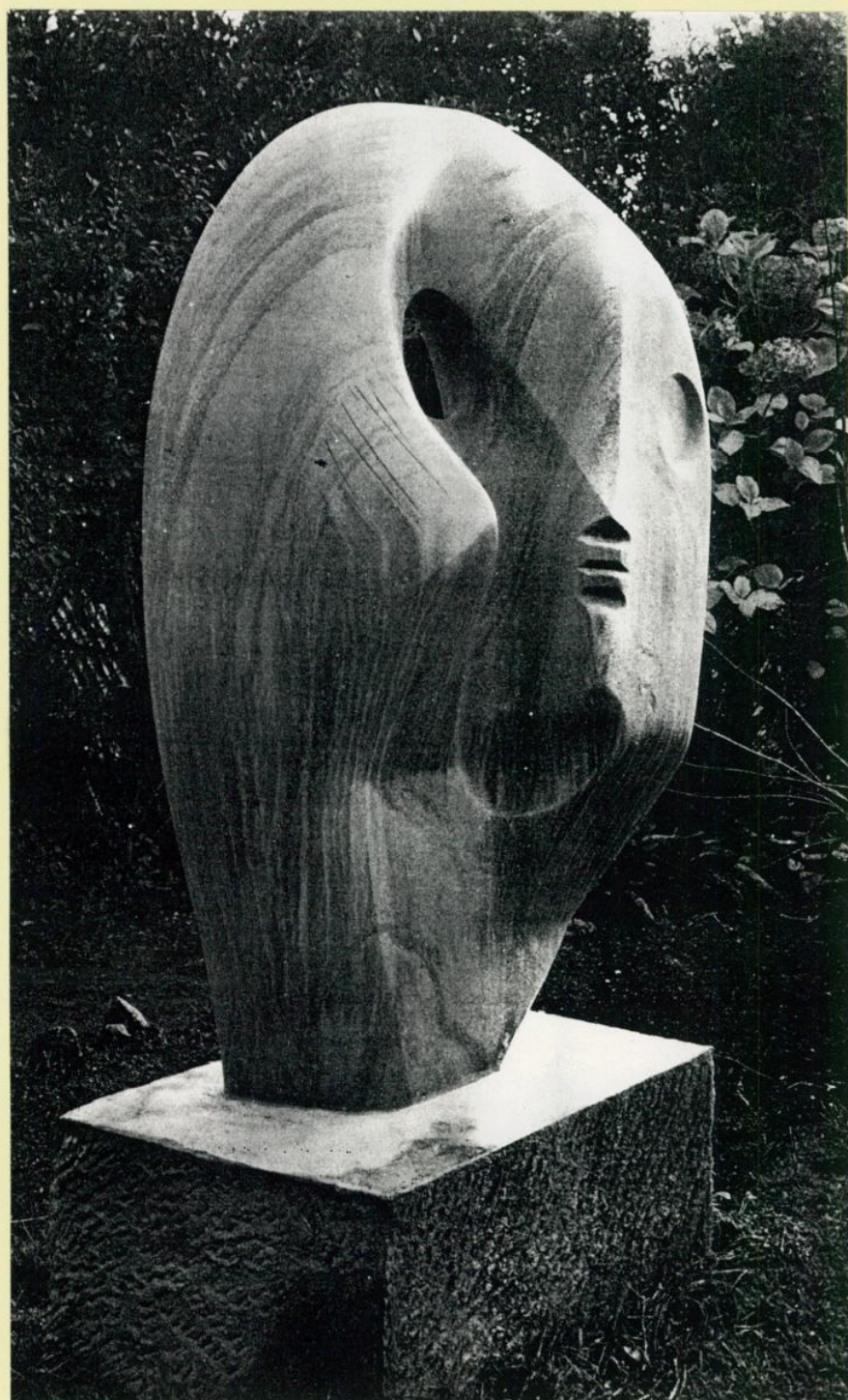


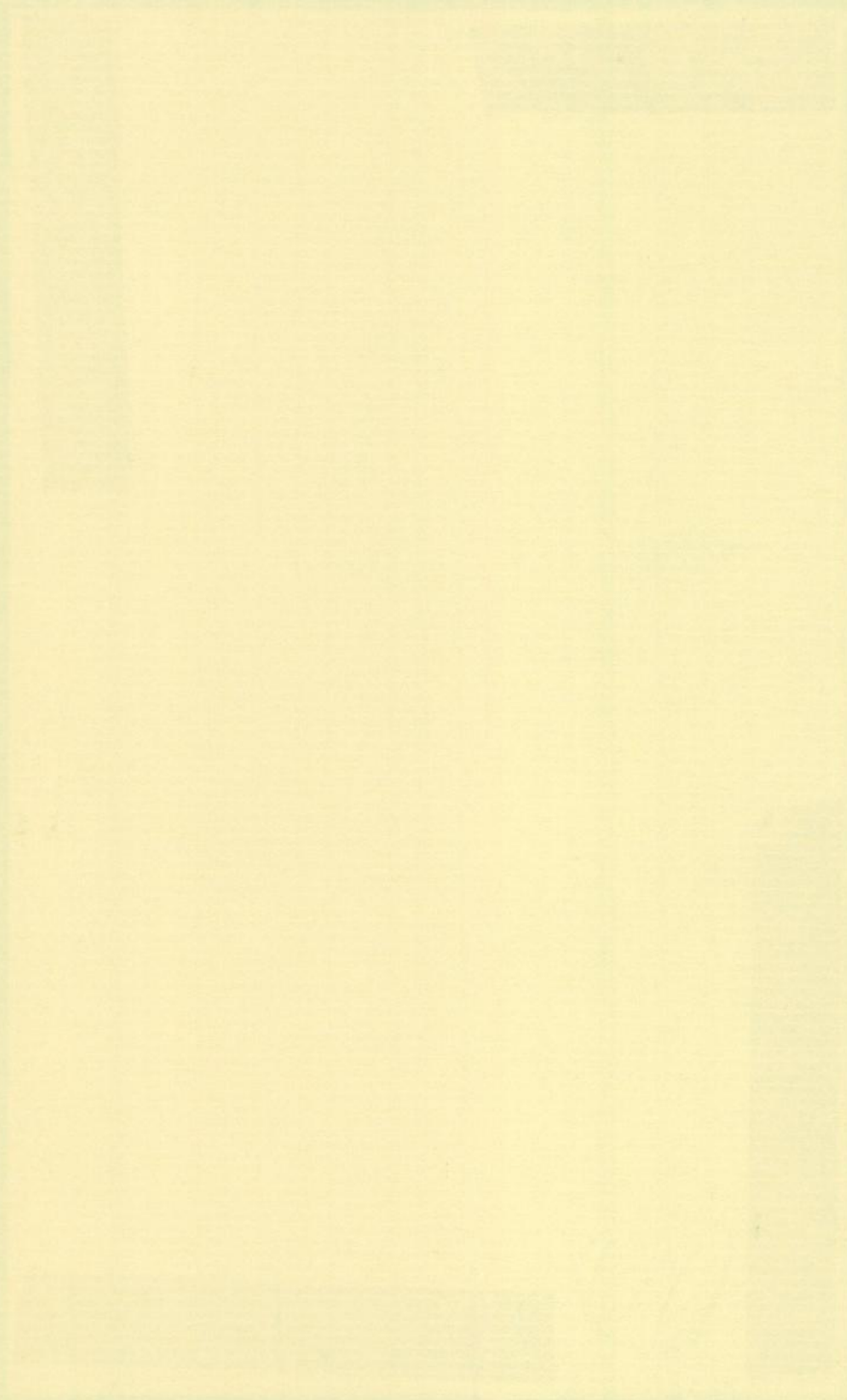
ILL 10  
HEPWORTH, THE CHILD'S HANDS



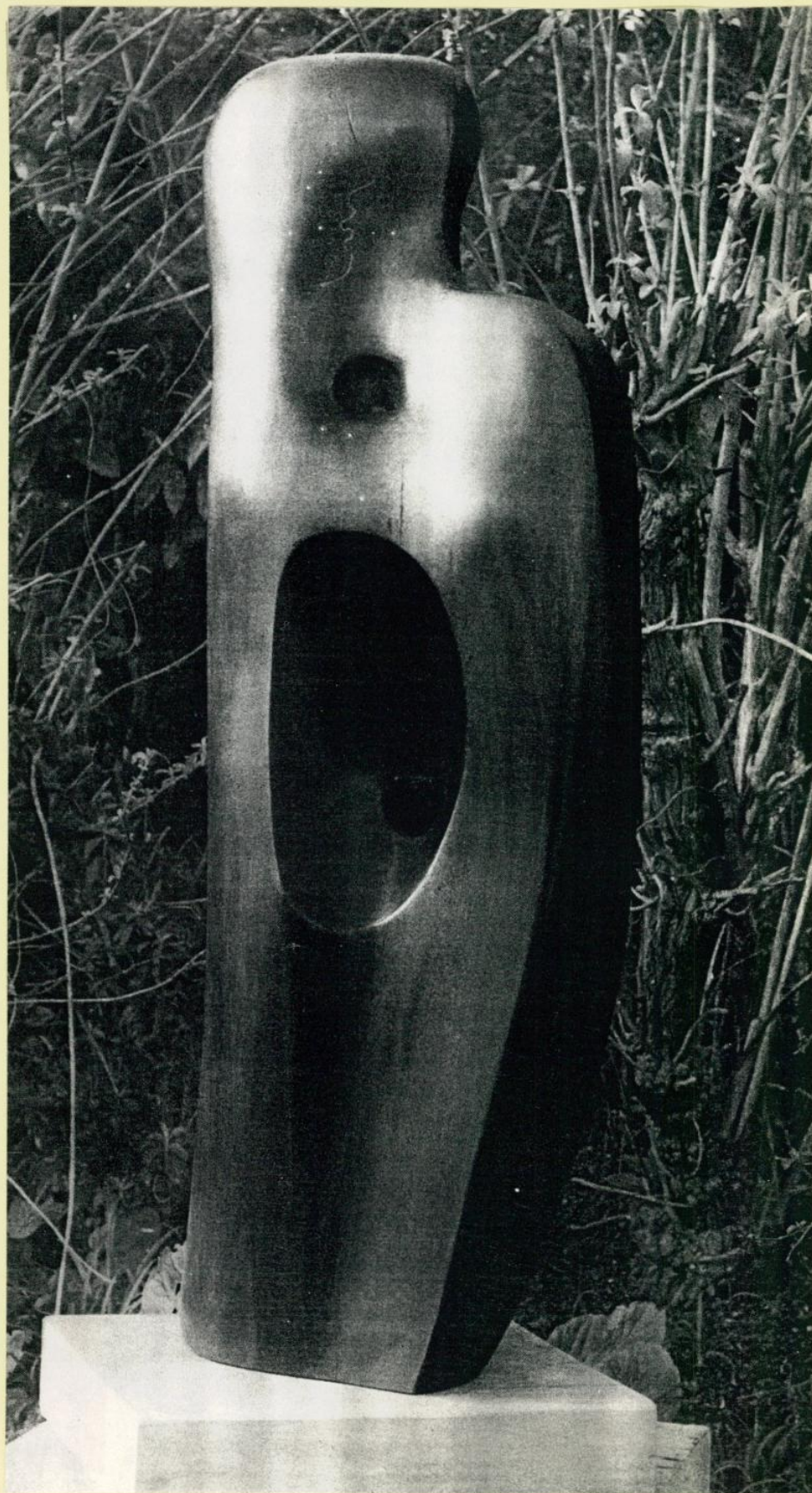


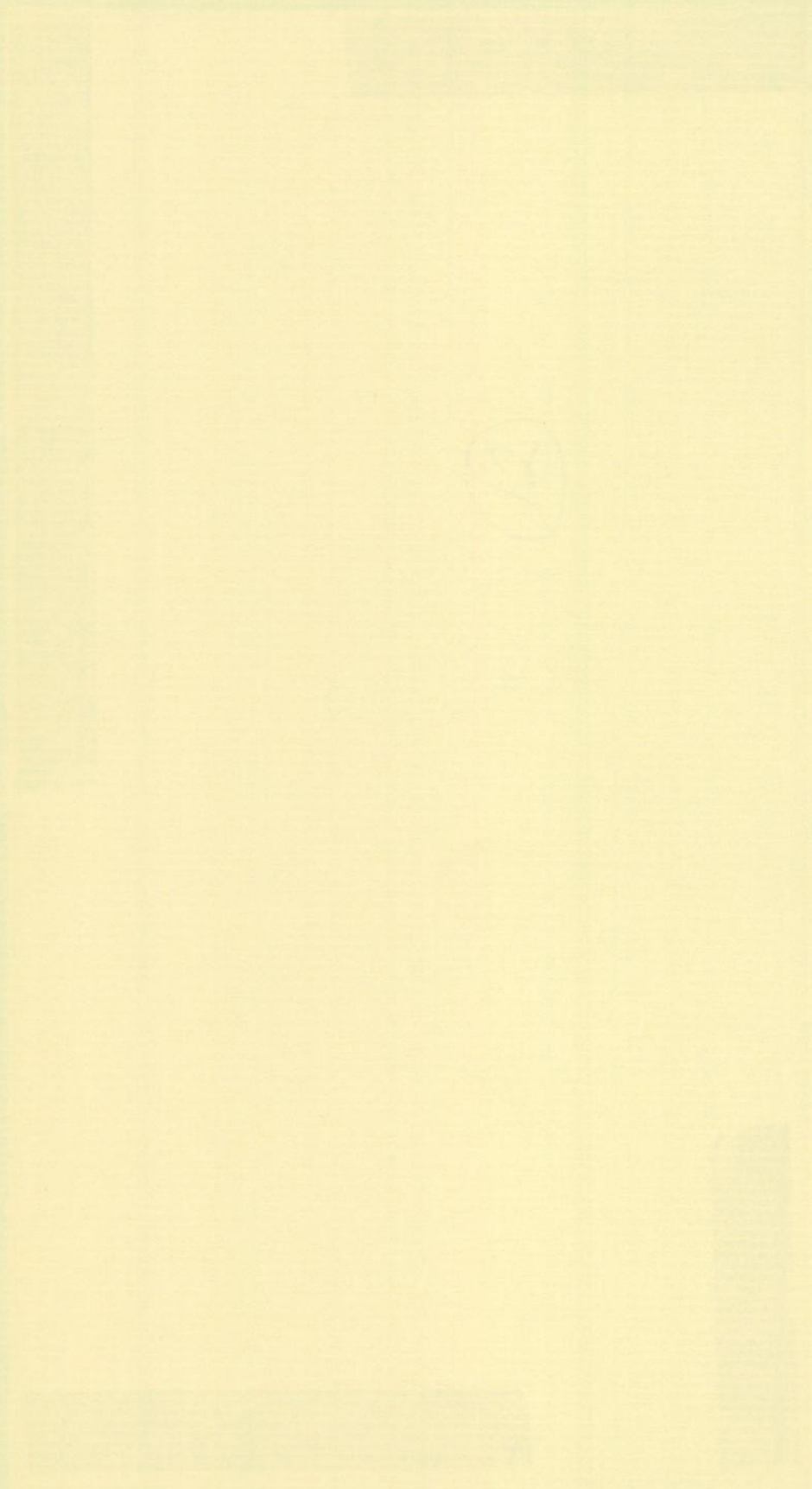
ILL 11  
HEPWORTH, BIOLITH





ILL 12  
HEPWORTH, DYAD





death of her son, Paul Skeaping who was killed during service with the R.A.F. in Thailand; the two figures relate to him and his co-pilot. Hepworth also carved a Madonna and Child [ill 13] which she donated to the Lady Chapel at St.Ives in memory of her son.

In 1950 Hepworth visited Venice on the occasion of her work being exhibited at the twenty fifth Biennale. Here she noticed how people changed when they entered the Piazza San Marco they moved with a dignity in it, the same thing had occurred in the Festival Hall in London. Hepworth became interested in "the significance of human action, gesture and movement.....and the relation of these human actions to forms which are eternal in their significance" ( 6 p. 57 ) [see ill 14]

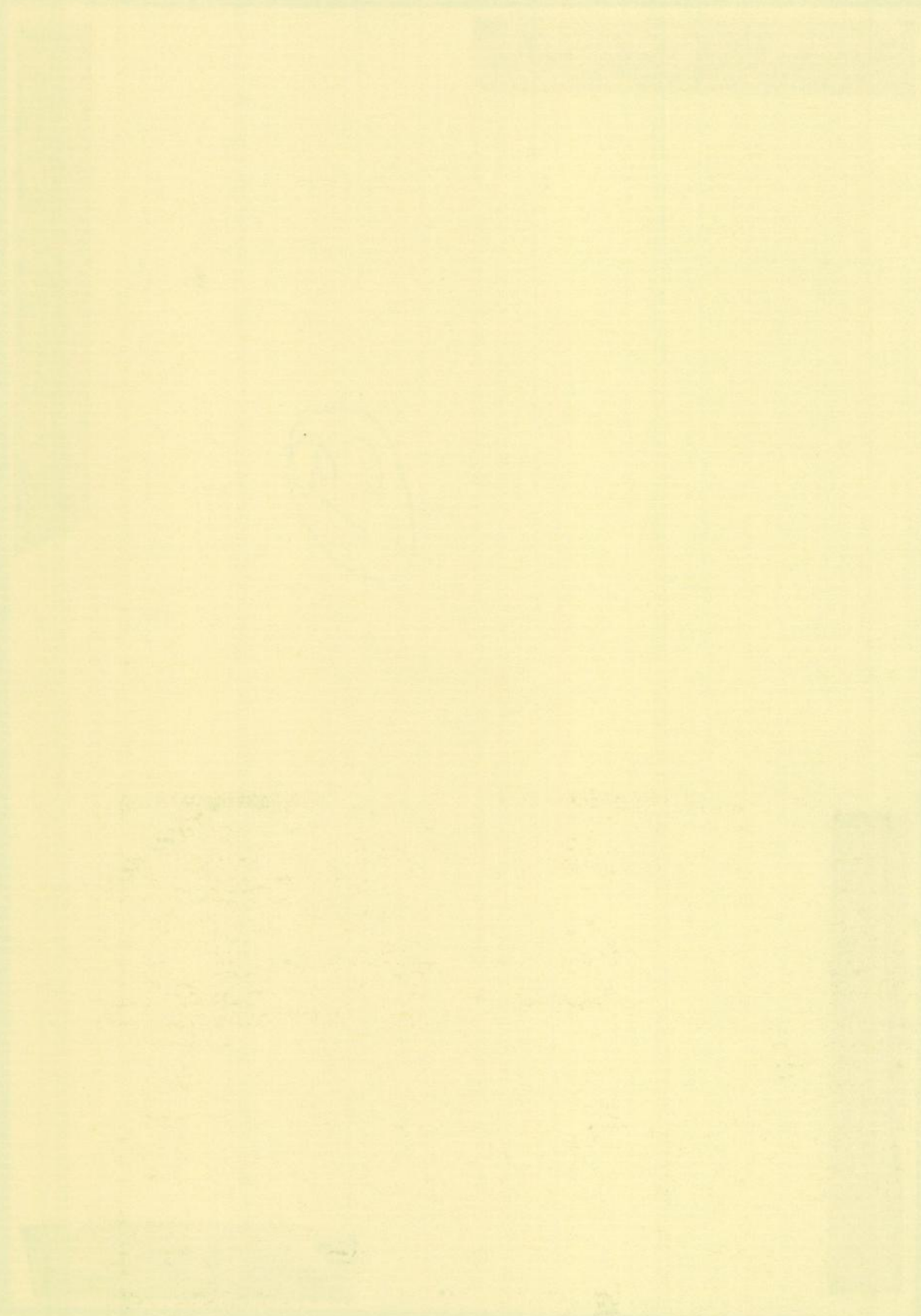
Hepworth had always been interested in working on a large scale and with her new studio and her increasing reputation, especially after her exhibition in Venice, this now became possible both in a practical and an economical way. Working on a larger scale and therefore also with the idea that more pieces would be exhibited outside Hepworth could tackle with more depth the interaction of people with her pieces.

In the following decade Hepworth completed some of what is considered to be her most outstanding works. She acquired, a consignment of large pieces of African wood as a gift. Because of the large size of the pieces of wood, she had complete freedom to combine the figure and

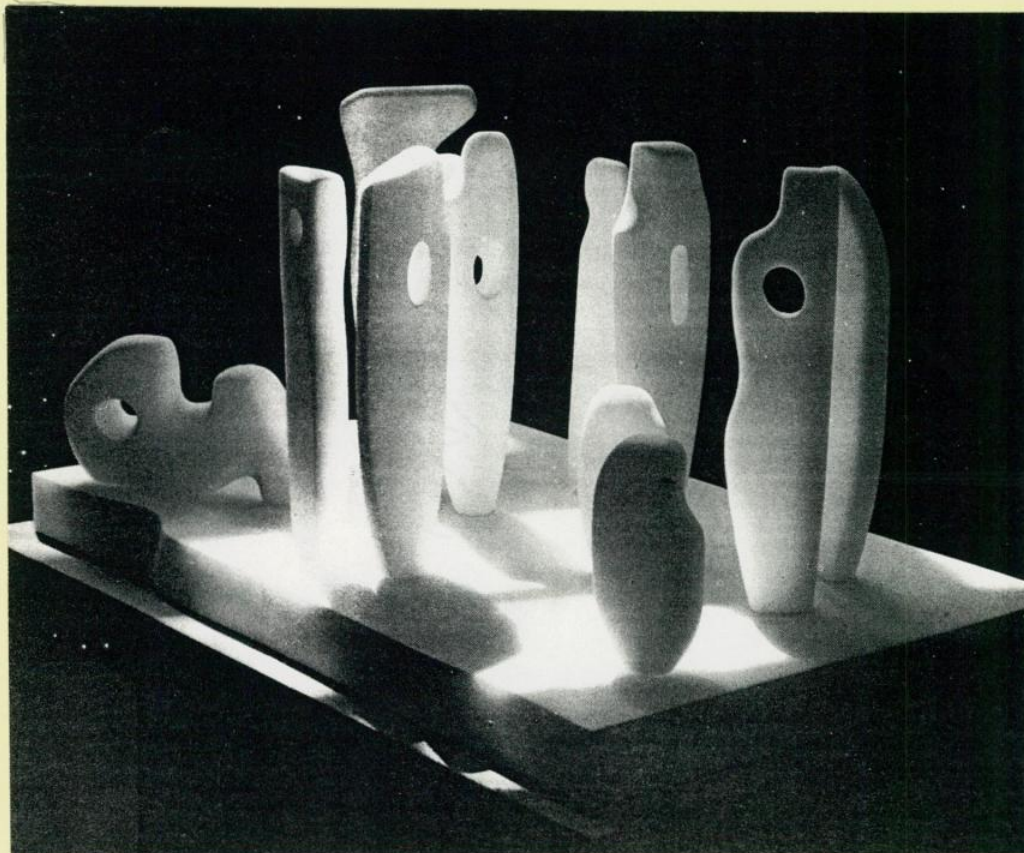


ILL 13  
HEPWORTH, MADONNA AND CHILD

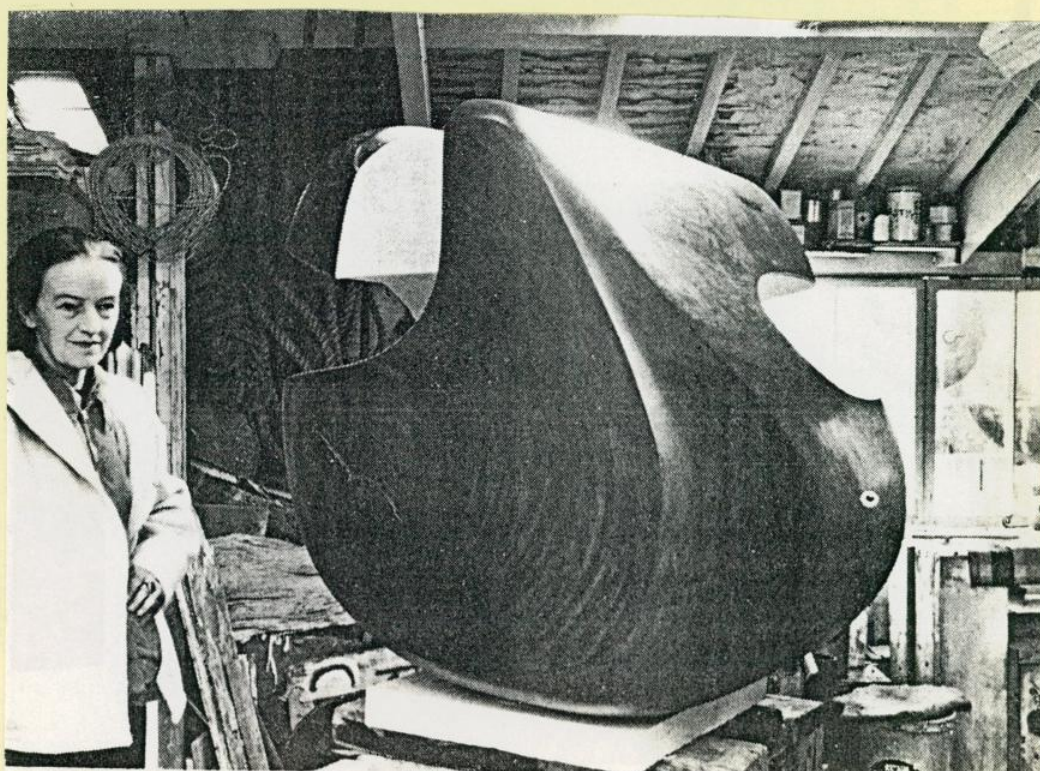


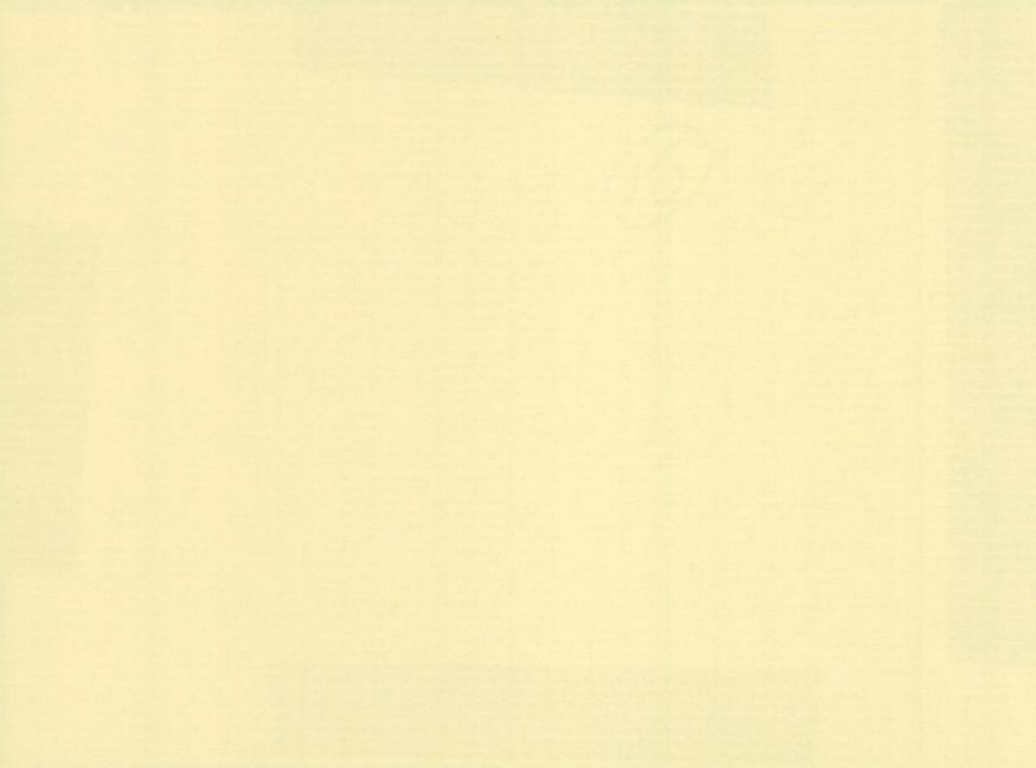
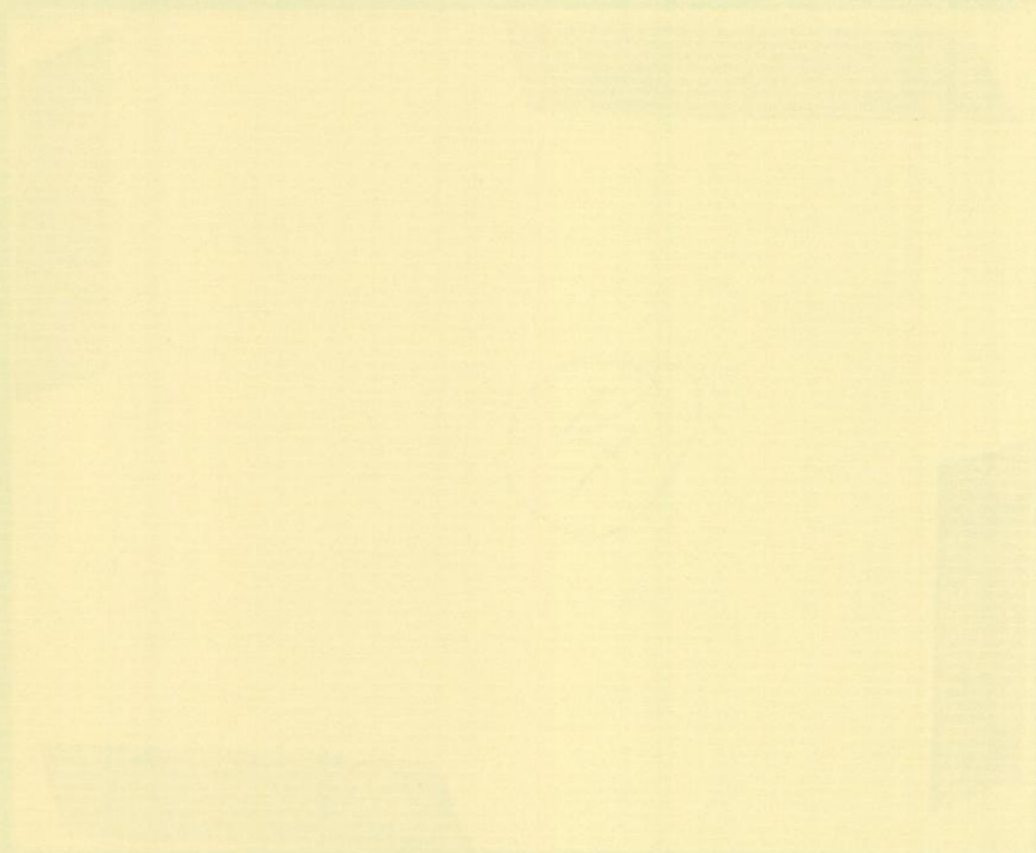


ILL 14  
HEPWORTH, GROUP



ILL 15  
HEPWORTH, CORINTHOS





landscape in one piece. Corinthos [ill 15] is a piece in which she used this African wood.

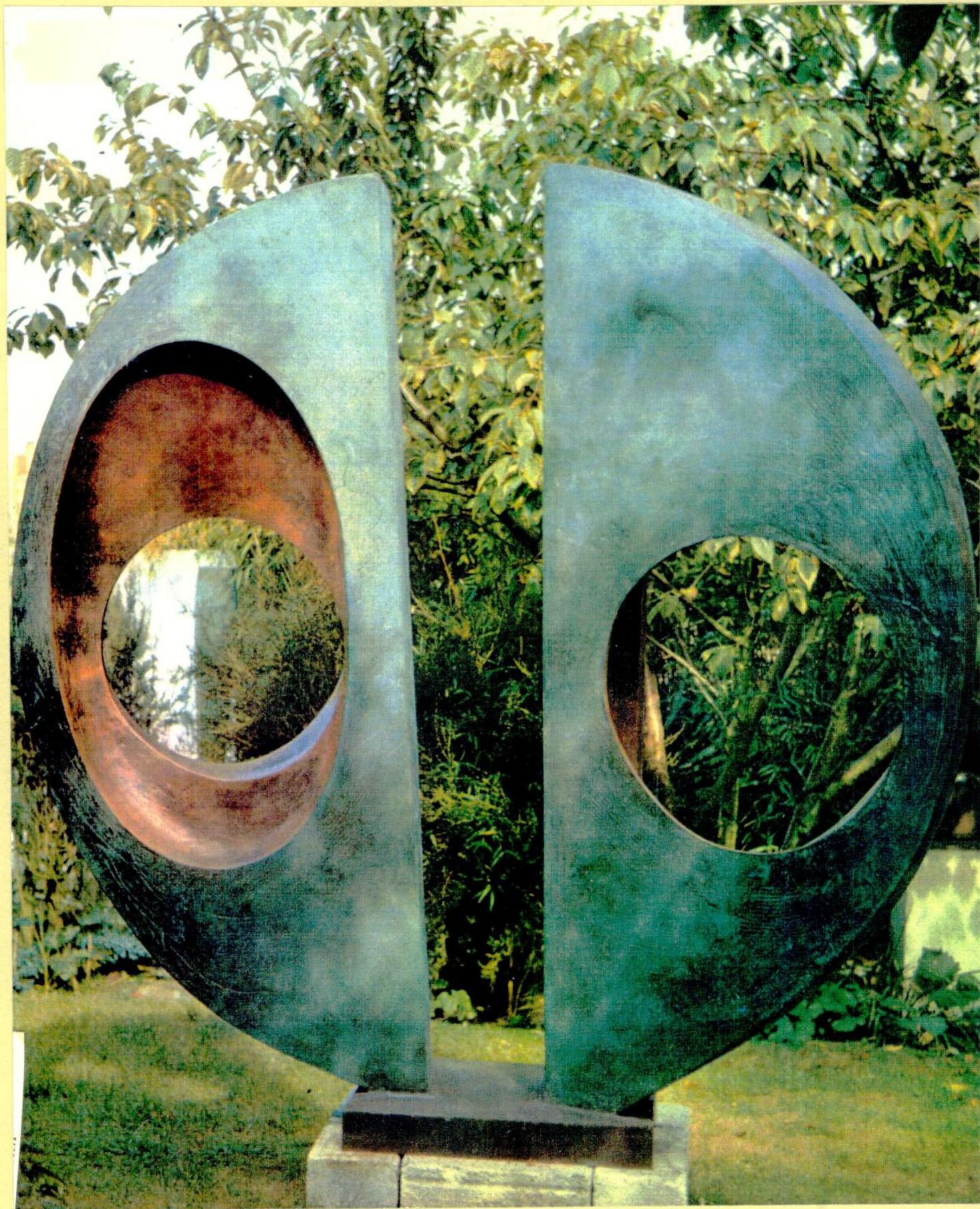
In the middle of the fifties Hepworth moved away from the exclusivity of carving and began, as Moore had done a decade earlier, doing bronze casts of her work. This method of working made it possible to increase the quantity of sculptures but also affected her pieces which now moved away from the "trunk-like" and "stone-like" shapes. Bronze could be used in a much thinner form without risking breakage. She made many casts of earlier pieces, especially wooden ones which had begun to crack. The priorities of her sculpture began to change. Whereas before one of the most important aspects had been the surface, now it became the setting in a public place, and the view that it would be seen at from a persons distant gaze.

From 1965 to 1967 Hepworth was very ill and therefore there was a lapse in her work, but after her recovery she returned to work and this last decade in her life constitutes the final phase in her career. These later sculptures are characteristically much freer and less abstract than her earlier pieces.

Her piece Two Forms [ill 16] has an extraordinary play of balance, it looks as though it is about to topple over, thus creating immense tension. It is also significant that the space in between the two halves is large enough for someone to stand in it and it seems to almost be inviting one to do so. It in some way reverses the roles of



ILL 16  
HEPWORTH, TWO FORMS





the sculptour and the observer and explores the interaction  
of people and sculpture in a very direct way.



## HENRY MOORE, HIS LIFE AND WORKS

Henry Moore was born in Castleford in the West Riding of Yorkshire on 30 July 1898. He was the second youngest in a family of eight children. Castleford is a small industrial town and Moore went to the local Grammar school where an enthusiastic art teacher persuaded him to try for an art scholarship first of all to the regional art colleges and then the Royal College of Art in London. His parents protested against this and wanted him to become a teacher like his older brothers and sisters. Henry went to a teacher training course and became a teacher for a short time. When he was old enough he joined the army and travelled to France with the Civil Service Rifles. In France he was part of a battalion which was gassed by Germans. He was returned to England a stretcher case. He never returned to fight. In 1919 he left the army and immediately applied for an army grant. He resumed a little teaching but in September of the same year he started at the Leeds College of Art. While at Leeds Moore visited the vice-chancellor Sir Michael Sadler's house many times. Sadler had a large Art collection including works by Turner, Constable, Gauguin, Cezanne, Rouault, Matisse, de Chirico and Kandinsky as well as some African pieces. This was Moore's first real confrontation with Modern Art and it encouraged his interest in Primitive sculpture.

After two years at Leeds Moore won a scholarship to the Royal College of Art in London. He was accompanied



there by fellow student Barbara Hepworth. There the two artists began carving even though it was not part of the curriculum, and therefore not encouraged. They looked to Epstein's and Brancusi's work for inspiration and encouragement. In 1921 Moore met Epstein and the two artists became good friends.

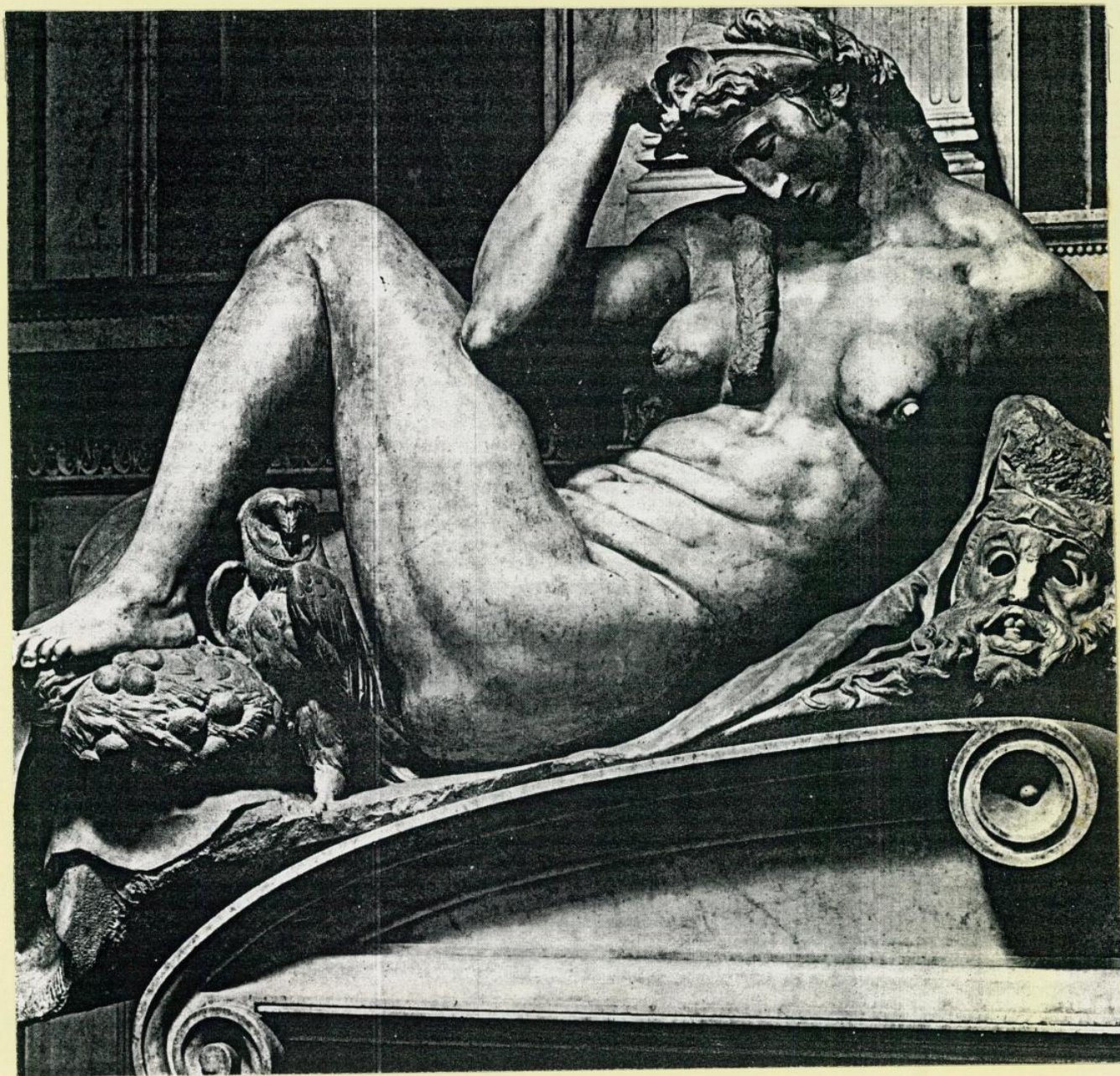
Epstein was an eager and passionate collector. It was an incomparably rich collection, containing some of the greatest, most famous and widely illustrated works of African and Pacific sculpture ever to reach Europe ( 13 p. 12 )

This collection and Epstein's interest in Primitive Art gave Moore even greater access to Primitive works and added encouragement.

In 1924 the Professor of Sculpture resigned and the then director of the college Sir William Rothenstein asked Moore if he would take temporary charge. Moore accepted until Rothenstein found a person to take the permanent position. Ernest Cole was the choice and after his appointment Moore used his travel scholarship and went to Italy for several months. It was here that Moore saw the work of Massacio and Giotto 'Giotto's paintings are the finest sculpture I have met in Italy' ( 19 p. 57 ). He also saw the works of Donatello and Michelangelo. His greatest admiration was for Michelangelo 'In all his work- early, middle, late- theres no sculptor of more ability. He could do anything he wanted' ( 19 p. 186 ) If one looks at Michelangelo's piece Night [ill 17] one can see similarities in this reclining pose to some of Moore's reclining figures.



ILL 17  
MICHELANGELO, NIGHT





On his return Rothenstein asked Moore if he would take up a position in the sculpture department, he accepted. Cole and Moore did not work well together and eventually Cole resigned. He was replaced by a succession of men, none of whom saw eye to eye with Moore but Rothenstein refused to dismiss him. During this period Moore had been working and had gathered enough material to hold his first one man show at the Warren Gallery in Maddox Street in London in 1928, it created quite a stir. His next exhibition in 1931 in the Leicester Galleries created an even bigger sensation and it received some adverse criticism. Richard Gregg the art critic of The Morning Post (20, p. 36) called his work immoral and suggested that such a man should not be teaching at the Royal College. Moore was asked to leave his post so he finished the year and left. Immediately after he left, the Principal of the Chelsea School of Art approached him and asked him if he would take up the position of head of his new sculpture department. He accepted and remained in this post until the beginning of the First World War. When the war began the Chelsea School of Art was moved to Northampton; it was because of this move that Moore received the commission for his first Madonna and child of 1943 [ill 28]

Moore's period of teaching lasted approximately 15 years but during this time he was never exclusively a teacher and only ever spent 2 days a week teaching and the rest of his time and his holidays he worked in his studio. He often travelled abroad, sometimes with Hepworth



among other friends, to Paris mostly but also to Spain.

On July 27 1929 Moore married a painting student from the R.C.A., Irina Radetzky. In 1934 they bought a cottage in Barfreton, a small village in Kent, it was attached to a large field and at last Moore could fulfil his dream of working outdoors on a much bigger scale.

One piece of work which had a tremendous influence on Moore was the reclining figure Chac Mool the Mexican rain god 11th - 12th century A.D (ill 18 ). Moore first saw this piece in a German publication "its curious reclining posture attracted me - not lying on its side, but on its back with its head twisted around" ( 19 p. 42 ) This pose is one which Moore used extensively throughout his career.

Moore was first introduced to primitive sculpture in a book called Vision and Design by Roger Fry, which he read during his last years at Leeds School of Art.

I came on Vision and design by chance while looking for another book in the Leeds reference library. Fry in his essay on Negro sculpture stressed the "three dimensional realization" that characterised African Art and its "truth to material". more, Fry opened the way to other books and to realization of the British Museum.

( 19 p. 49 )

The influence of Primitive work on Moore can be seen in pieces like Mother and child [ill 47] and Maternity [ill 48]. The compactness of these pieces and their solidity can be attributed to Moore's fascination with Primitive art.

In Moore's article on primitive art in The Listener in 1941 he says



ILL 18  
MAYAN RAIN GOD, Chac Mool,





Mexican sculpture, as soon as I found it, seemed to me true and right,.....Its "stoniness", by which I mean it's truth to material, its tremendous power without loss of sensitiveness, its astonishing variety and fertility of form and invention and its approach to a full 3.D. conception of form make it unsurpassed in my opinion by another period of stone sculpture ( 20, p. 65 ).

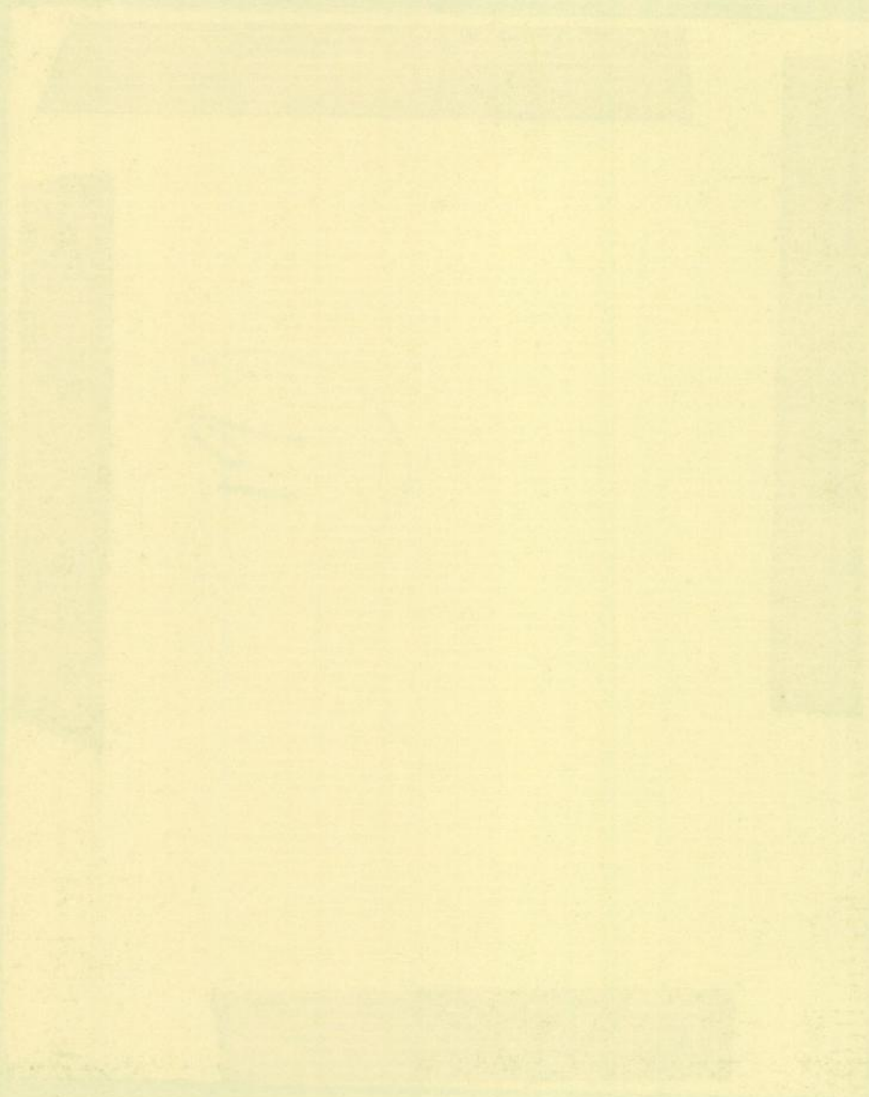
In this piece of writing we can read Moore's "rules" of sculpture: truth to material, power without loss of sensitivity, variety and fertility of form-invention, full three dimensional conception of form. These are what Moore strove for not only in his stone work but in all his work. In Head and shoulders [ill 19] the influence of Modigliani and Picasso are both apparent. Moore had visited Picasso's studio while in Paris and a Modigliani head was presented to the Victoria and Albert Museum in 1922. This piece [ill 19] has the symmetry of Modigliani [ill20] around the nose and the asymmetry of Picasso [ill21] in the eyes. The artist Alexander Archipenko introduced the pierced hole to Moore ( 20, p. 65 ). This device was used by Archipenko in 1920 to solve the problem of a solid mass in the torso. This mass creates a block between the front and back plane of a sculpture. In [ill 22] we can see how Archipenko used a hole to represent the breast, thus attempting to make the piece gain a more three dimensional quality by breaking through to the other side of the figure. In the book Henry Moore Sculpture Great Britain 1981 Moore says ,

The liking for holes came about from wanting to make space and 3.d form. For me the hole is not just a round hole. It is the penetration through the front to the back. ( 16 p. 65 )



ILL 19  
MOORE, HEAD AND SHOULDERS





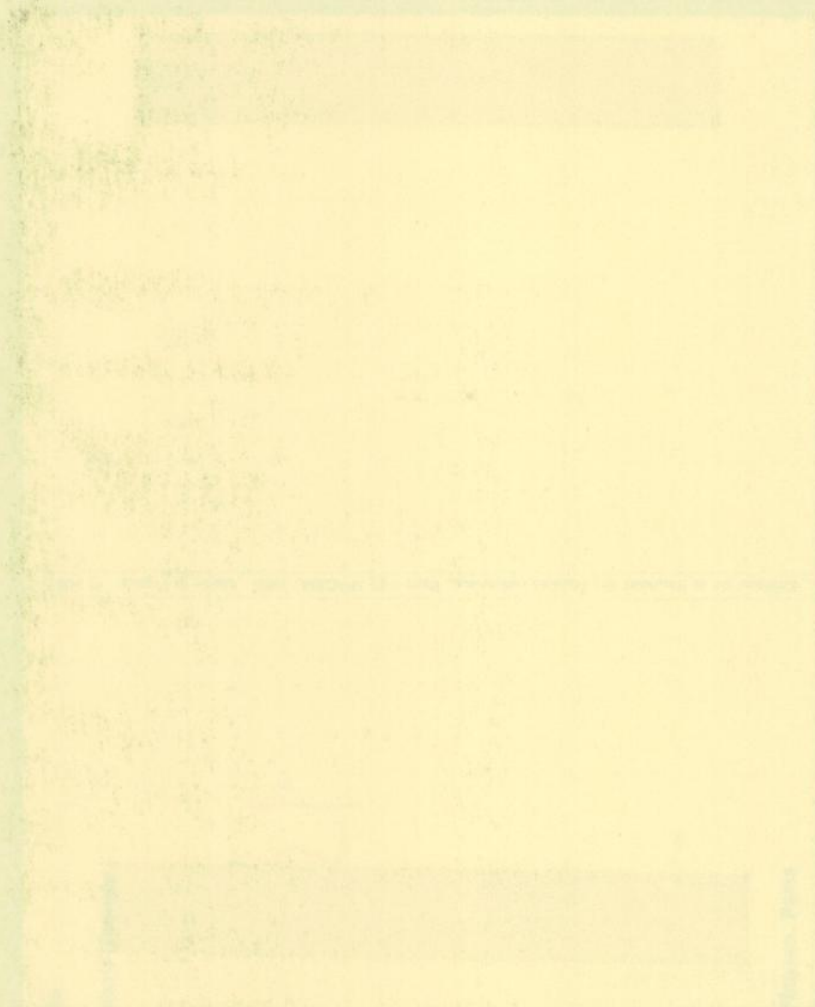
ILL 20  
MODIGLIANI, HEAD

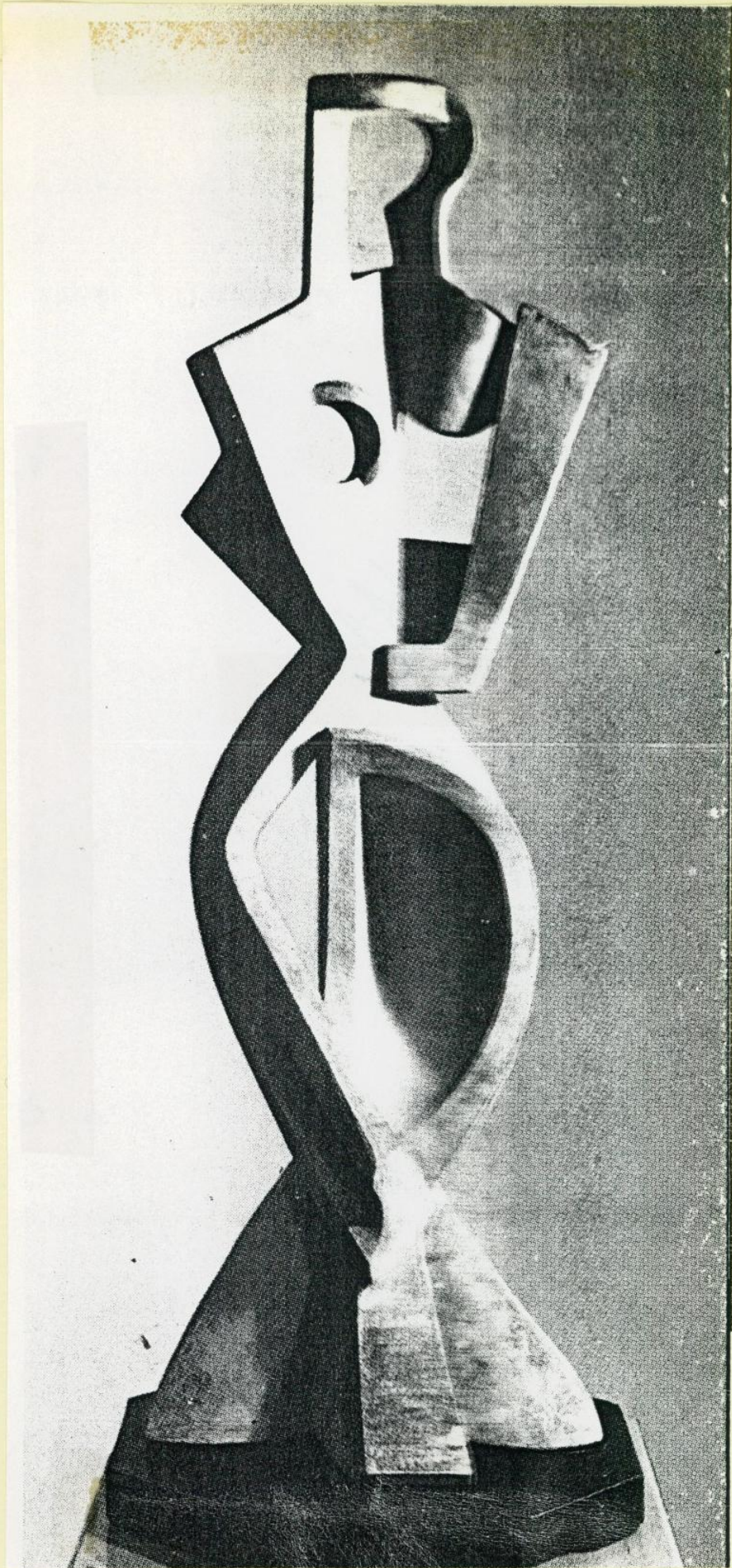




ILL 21  
PICASSO, PORTRAIT OF MARIE THERESE







ILL 22  
ALEXANDER ARCHIPENKO, STANDING FIGURE



Moore did not use the hole to its full extent until much later on.

In 1931 we can see a change in Moore's style. He became much more abstract. This could be due to the fact that he was sharing studios with Barbara Hepworth, Ben Nicholson and Paul Nash. His subject remained the same but the work was of a completely different nature.[ill 23]. Although influenced by the Surrealists and sometimes included in books or exhibitions of them, such as Surrealism ( 21 p. 78 ), Moore was not a Surrealist. Andre Breton defined Surrealism as

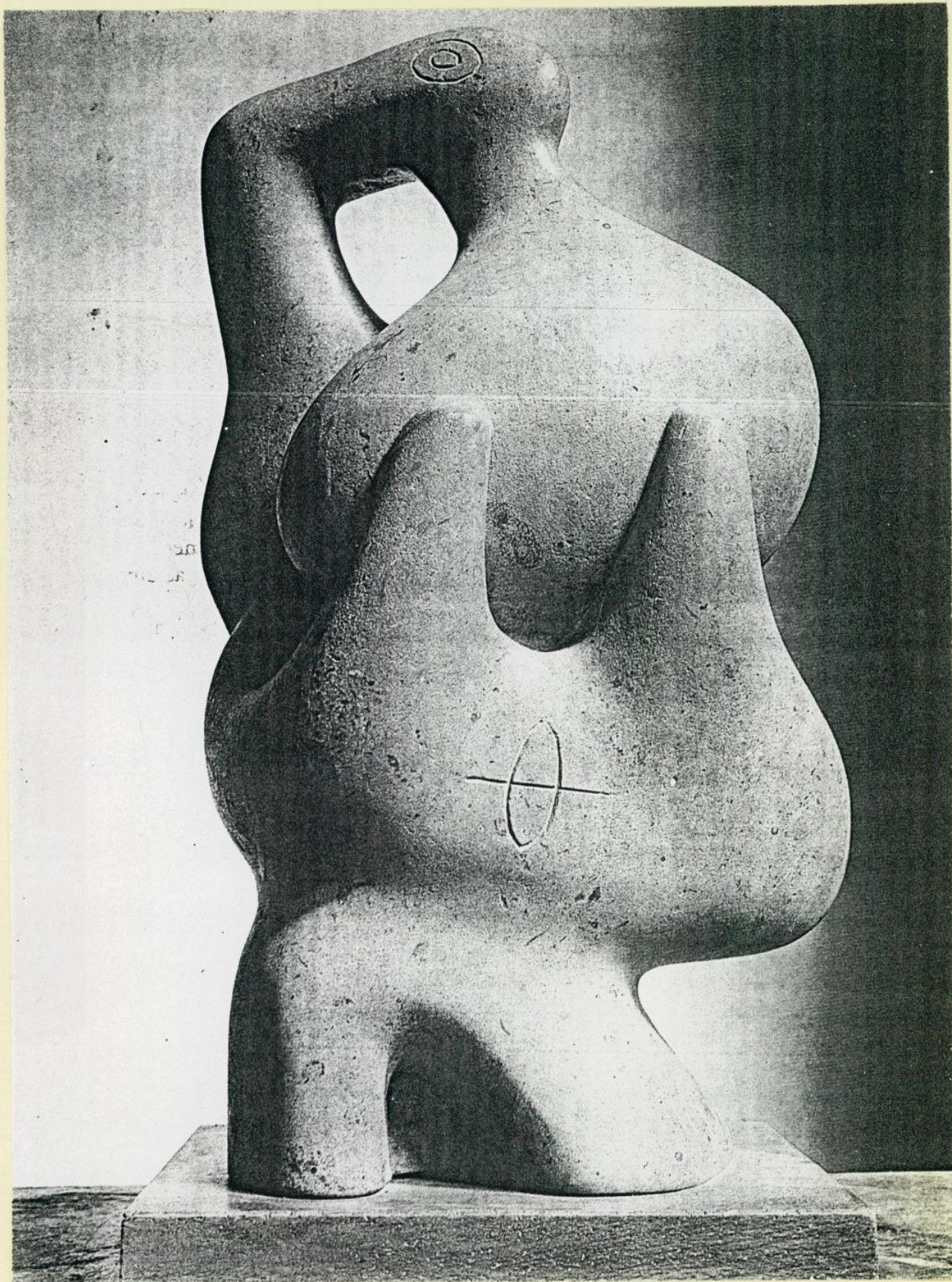
pure psychic automatism, by which it is intended to express verbally, in writing or by other means, the real process of thought. It is thought's dictation, all exercise of reason and every aesthetic or moral preoccupation being absent  
( 20 p. 90 )

Surrealists such as Salvador Dali and Max Ernst strove to shock by grouping together images which seemed uncomfortable side by side. Moore did not work in this way and we can see that even in his most distorted works there is still a strong organic reference. One of the ways in which Moore can be linked to the surrealists is the way in which he brought emotions to the forefront of a piece and made that the focal point, this can be seen very strongly in his mother and child pieces. 'Surrealism was a movement which encouraged artists to reach and bring to the surface, material from the unconscious' ( 3, p. 185 )

On first looking at Four piece composition [ill 24] it may not be possible to see a figure but if you look again it is possible to interpret it as the largest sphere

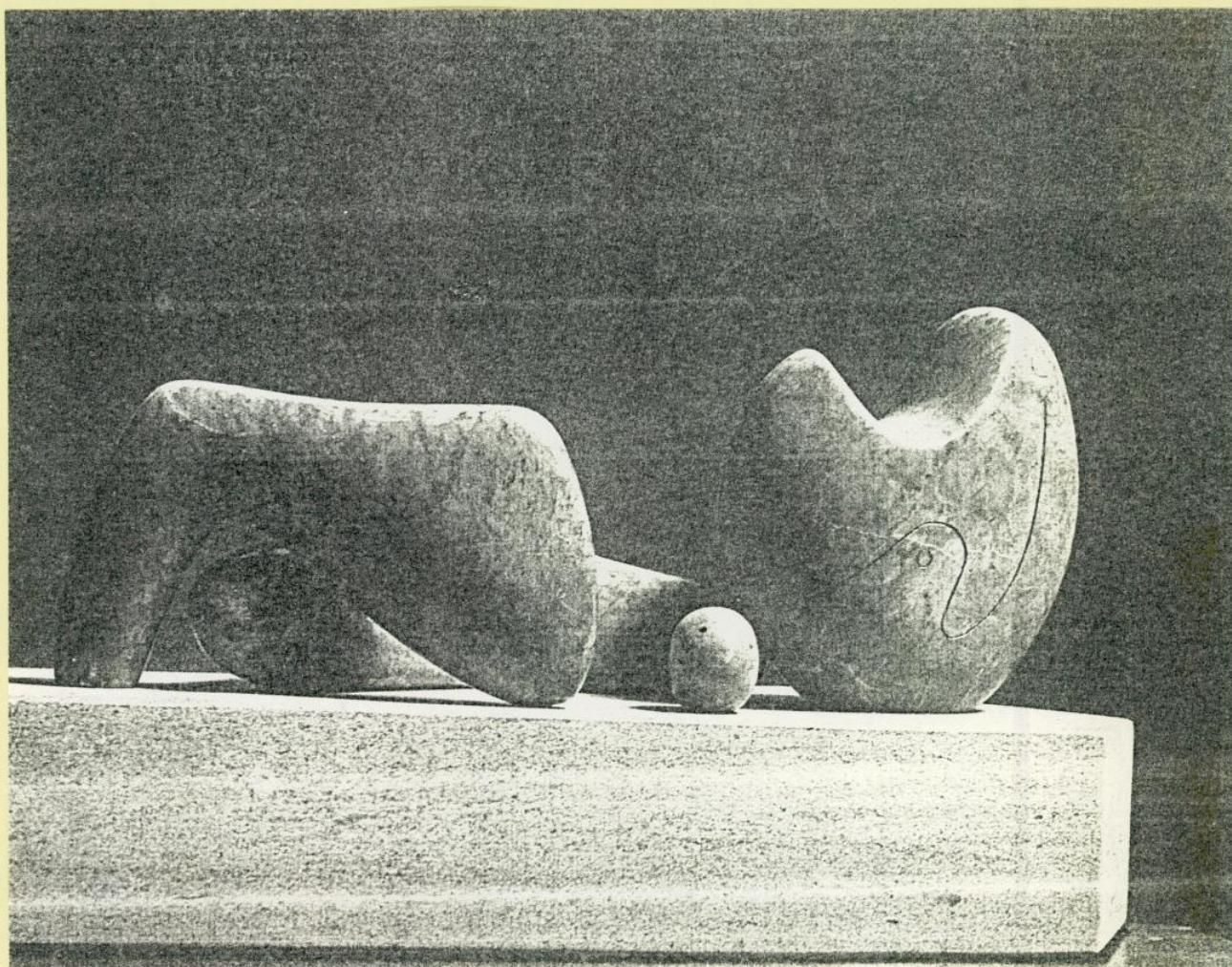


ILL 23  
MOORE, COMPOSITION





ILL 24  
MOORE, 4 PIECE COMPOSITION





being the head, possibly with an open mouth although it is more likely a progression from the hole between the arm and the shoulder, the smaller sphere, the breast and the other pieces the torso and the limbs. The piece also holds very strongly the overall outline of the more "realistic" executions of the same subject. In Reclining figure and ideas for sculpture [ill 25] we can see a large drawing surrounded by many ideas. These ideas are sometimes completely alien to our conception of the shape of the human form and would be hard to relate to the human figure unless seen in this way although all of them still hold a strong organic feel. In the following years Moore's work displayed strong influences from the art movements in Europe, particularly Cubism [ill 26] ( 20 p.95 ).

It is at this time that we see the subject of the two forms develop into the womb-like internal-external forms. Moore says the idea for these internal-external pieces came from New Ireland sculpture [ill 27]

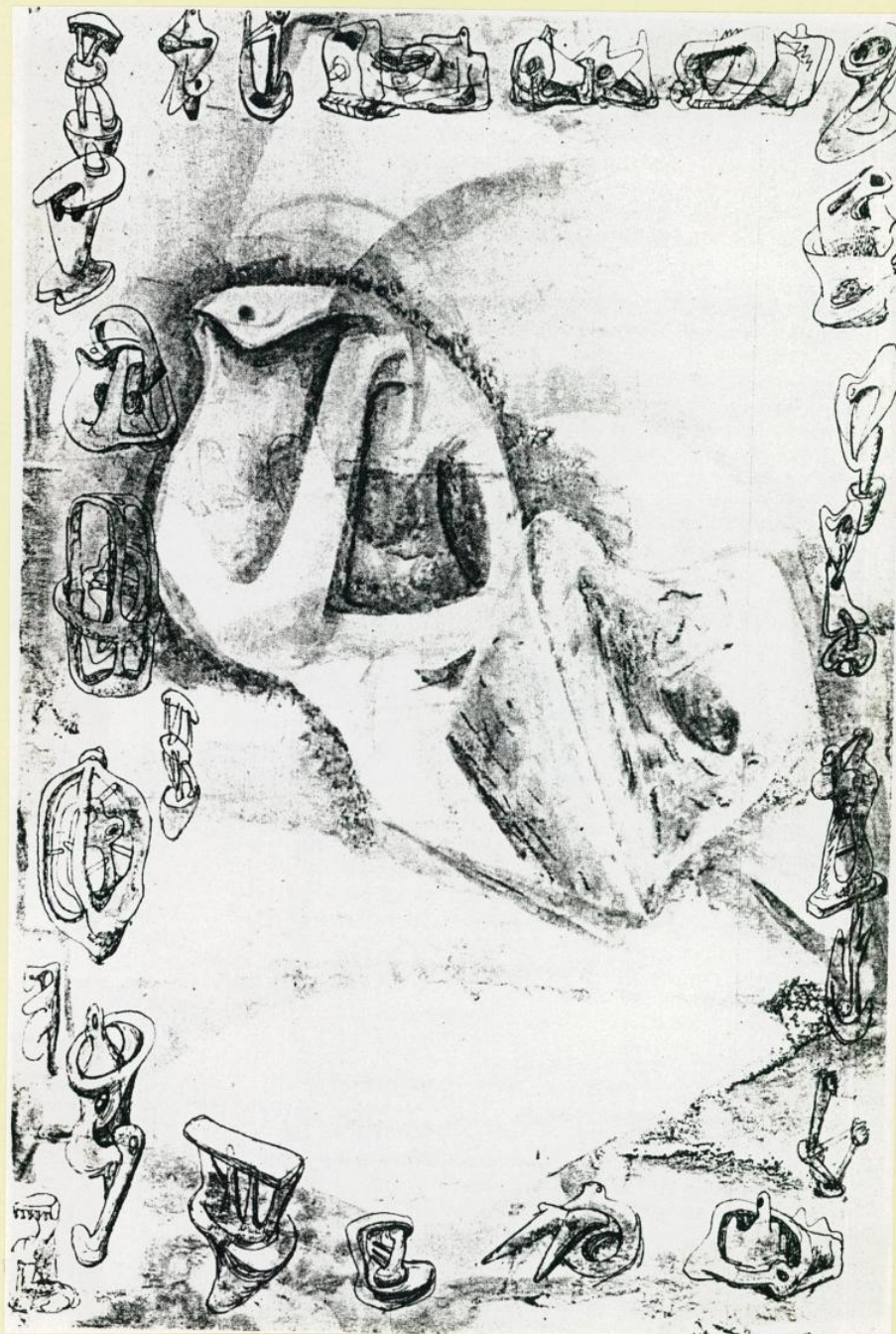
New Ireland carvings like this made a tremendous impression on me through their use of forms within a form. I realised what a sense of mystery could be achieved by having the inside partly hidden so that you have to move round the sculpture to understand it ( 22 p. 605 )

The next phase of Moore's work can be linked with a definite event, his move to the cottage near Canterbury. This had a large field attached to it which enabled Moore to fulfil his dream of working on a much larger scale. Moore worked on this scale for the following 2 years almost exclusively. After this he began working on



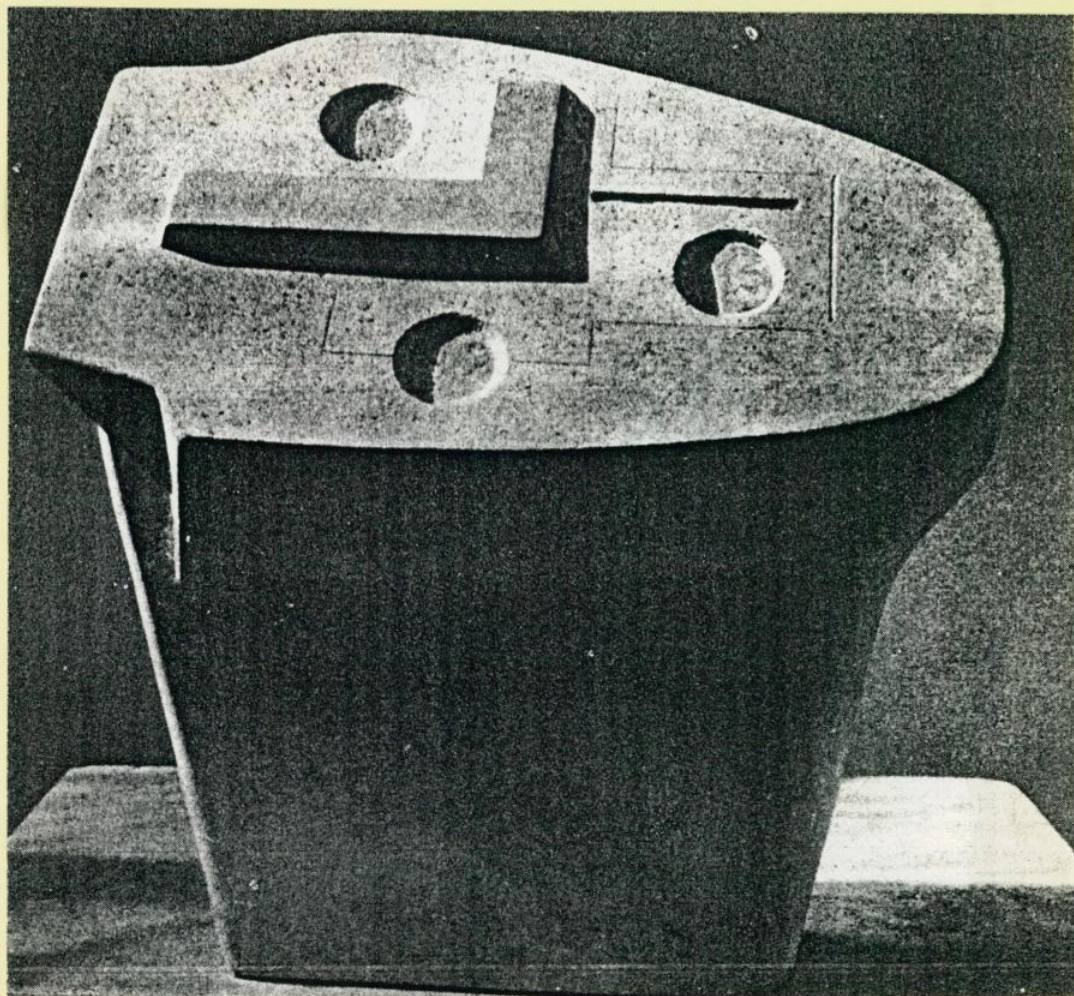
ILL 25

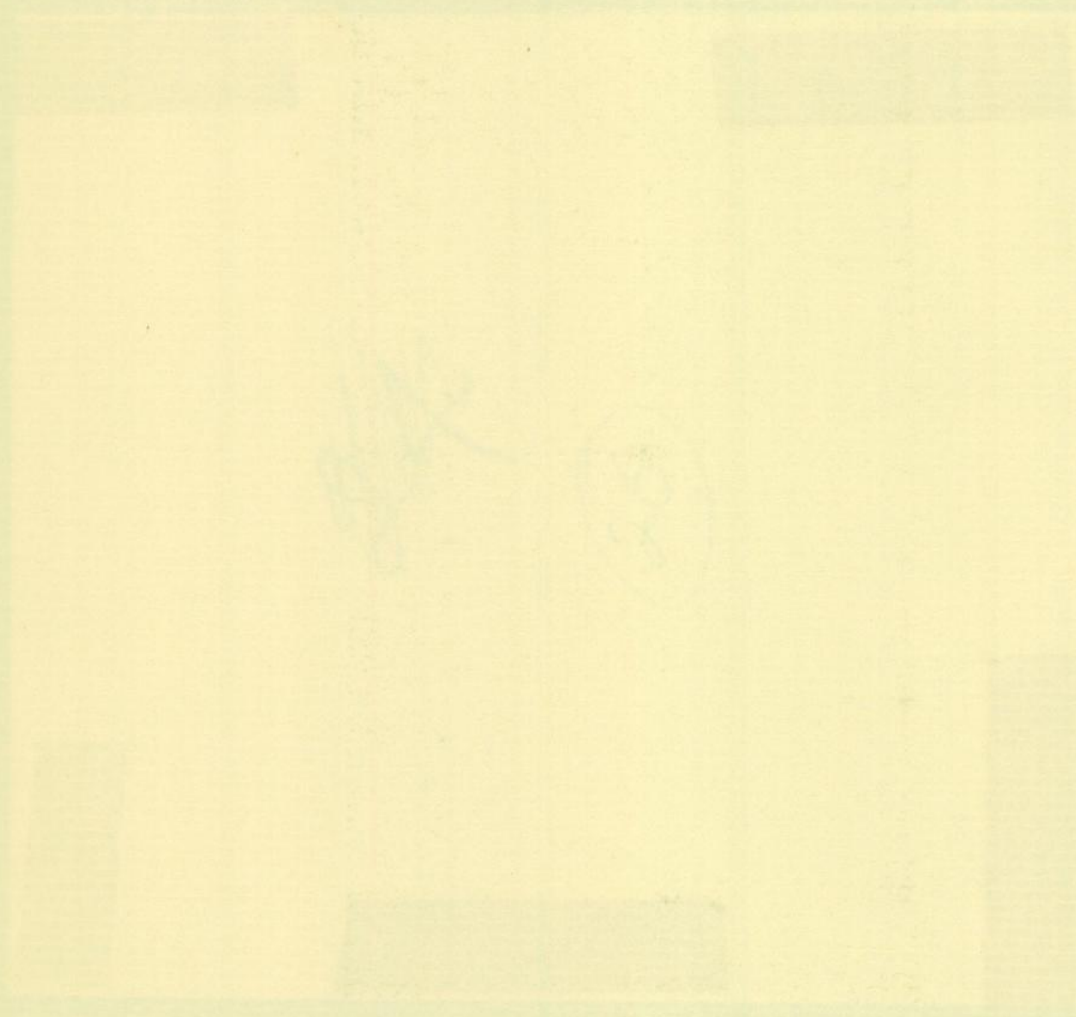
MOORE, RECLINING FIGURE AND IDEAS FOR SCULPTURE





ILL 26  
MOORE, CARVING





ILL 27  
NEW IRELAND, HEAD





his stringed pieces [ill 28]. In the catalogue to Moore's exhibition in the Tate in 1951 David Sylvester suggested that Moore's use of string is such;

The function of the string or wire is three-fold. It contrasts, in its tautness with the curvilinear contours of the mass. it establishes a barrier between the space enclosed by the sculptures mass and the space which surrounds the sculpture-only, a barrier which, being a cage and not a wall, can contain the space on its open side while allowing it to remain visible. Above all the string provokes movement of the spectators eye along its length and thereby increases his awareness of the space within the sculpture, especially when as in the bride one set of strings can be seen through another, so creating a counter point of movement which brings to life the space around and within which the strings operate.'

( 28 p. 105 )

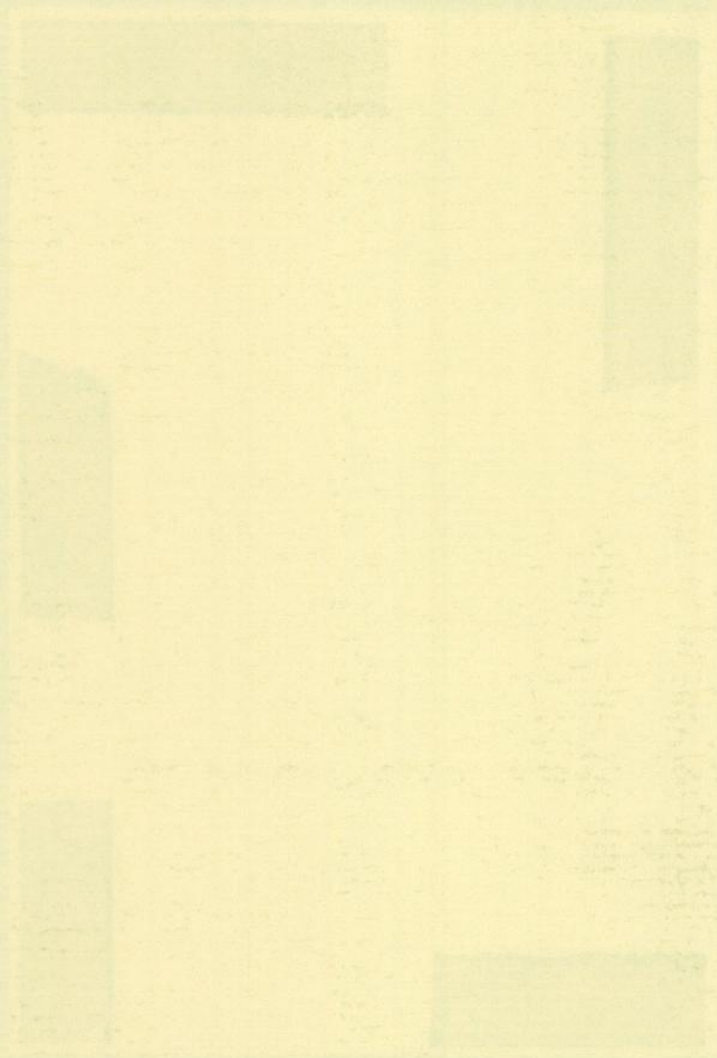
Then came the interruption of the second world war. There was a space of 5 years before he could complete his next major work. This next piece was The Madonna and Child [1943-44] [ill 29] in Northampton, a piece which will be discussed in more detail later. During the war Moore did many drawings as he could not sculpt due to lack of materials. After the war was over and he had completed The Madonna and Child [ill 29] he began a series of family groups. These expanded on the mother and child theme and incorporated the father and a second child. This new composition posed new problems Moore worked on many maquettes such as [ill 30, 31] which culminated in his large scale piece [ill 32].

Between 1943 and 1947 many casts were made of previous maquettes by Moore, these were sent to museums all over the world. This time marks a very significant change in Moore's method of working; he now became fascinated with

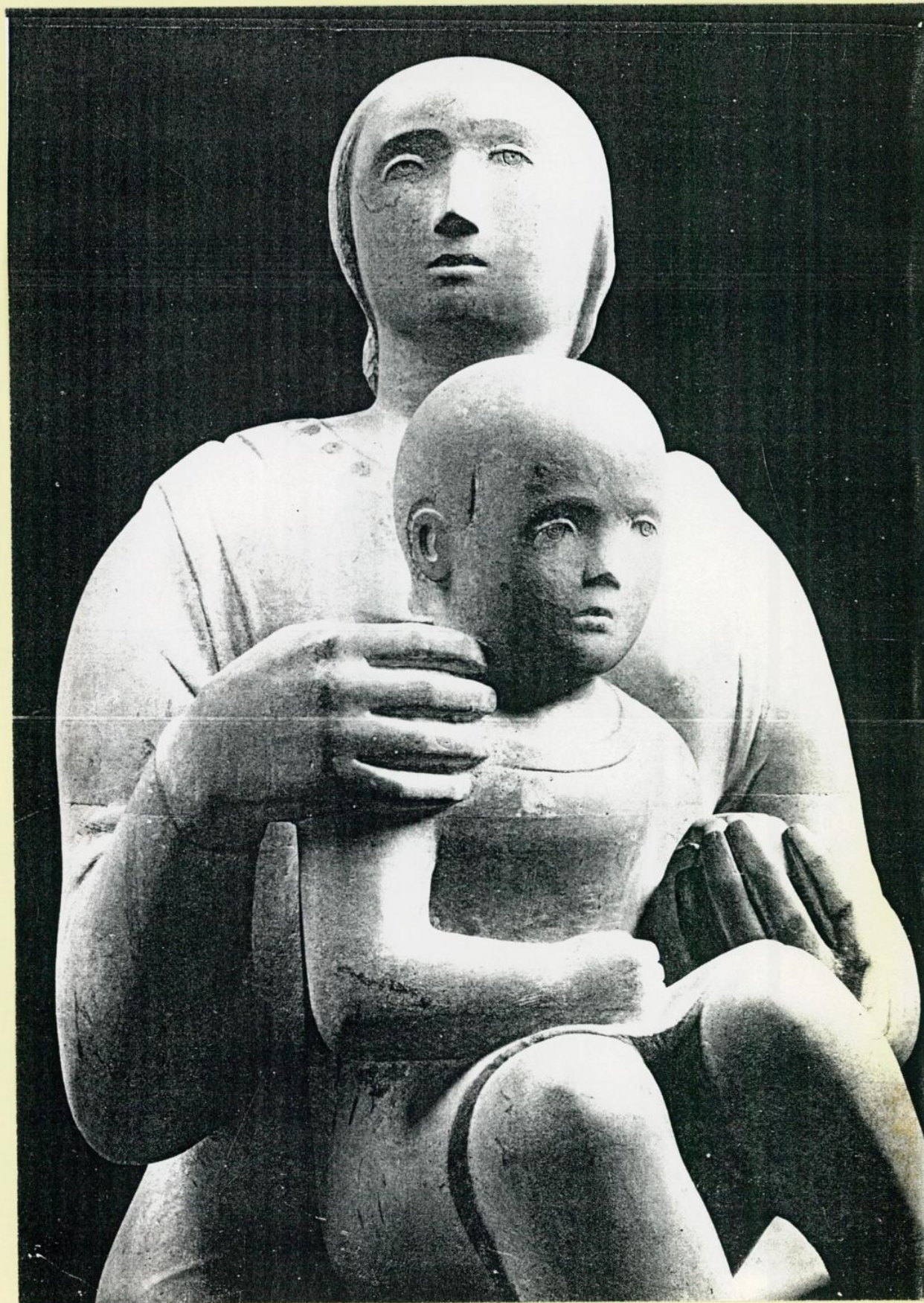


ILL 28  
MOORE, BRIDE





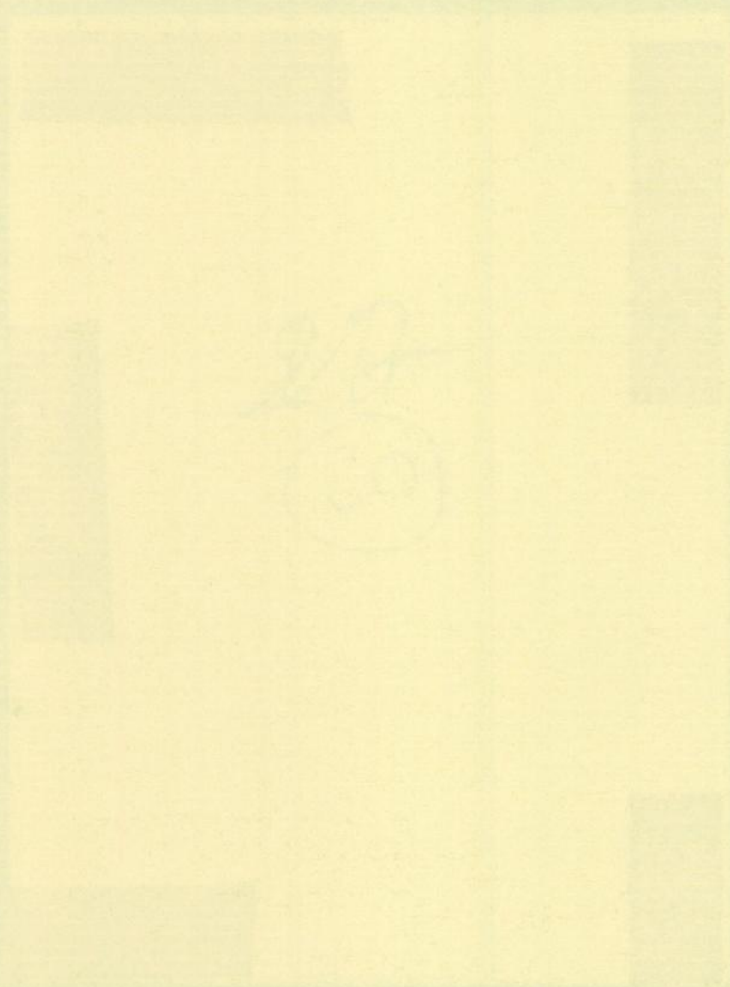
ILL 29  
MOORE, MADONNA AND CHILD





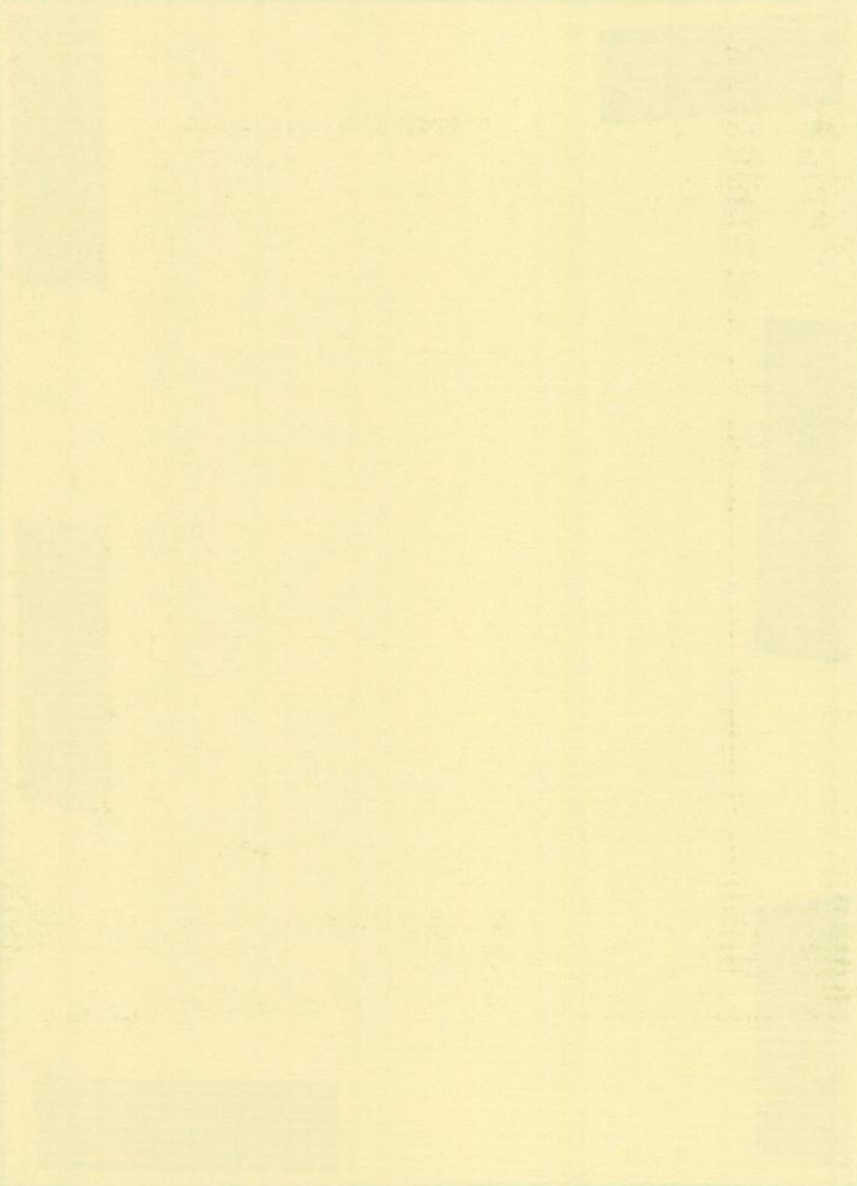
ILL 30  
MOORE, FAMILY GROUP





ILL 31  
MOORE, FAMILY GROUP





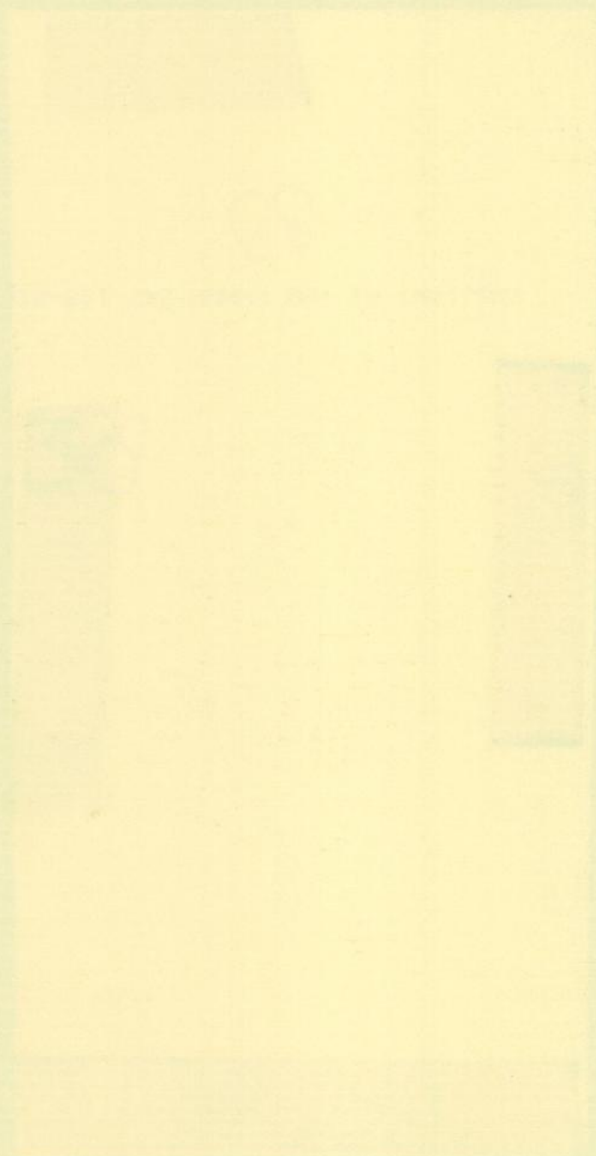
casting, especially in bronze. This break in the war years had given Moore time to reassess his way of working. The new way, casting, gave more freedom and less compromise to material. Moore's style changed greatly with his change of material. If one looks at the pieces created from before 1950 and then his bronze work in 1950 and after the difference is apparent. Moore continued his work in bronze, not forgetting carving altogether though, and in 1953 he completed Upright Internal and External forms [ill 33] in elm wood. It is interesting to note that the two working maquettes for this piece were bronze casts. For the bronze work Moore made the original pieces in plaster, he waited until it had hardened and then filed, chopped and carved it until he reached his desired shape. He then scored the plaster, creating a texture on the surface instead of leaving it smooth. This added a new quality to the material and echoed the surface quality of stone.

In 1952 Moore was commissioned to do the Time Life screen [ill 34] and after this another wall relief commissioned by the Bouwcentrum in Rotterdam [ill 35]. This piece of work is completely executed in brick. Over the next 2 years Moore created many small and relatively unimportant pieces of seated and reclining figures. It was not until his commission in 1956 for the large UNESCO [ill 36] piece that he created another major work. This piece was to be one of the artist's greatest achievements. The piece was originally supposed to be in bronze, but because the UNESCO building is made mostly of glass, which looks

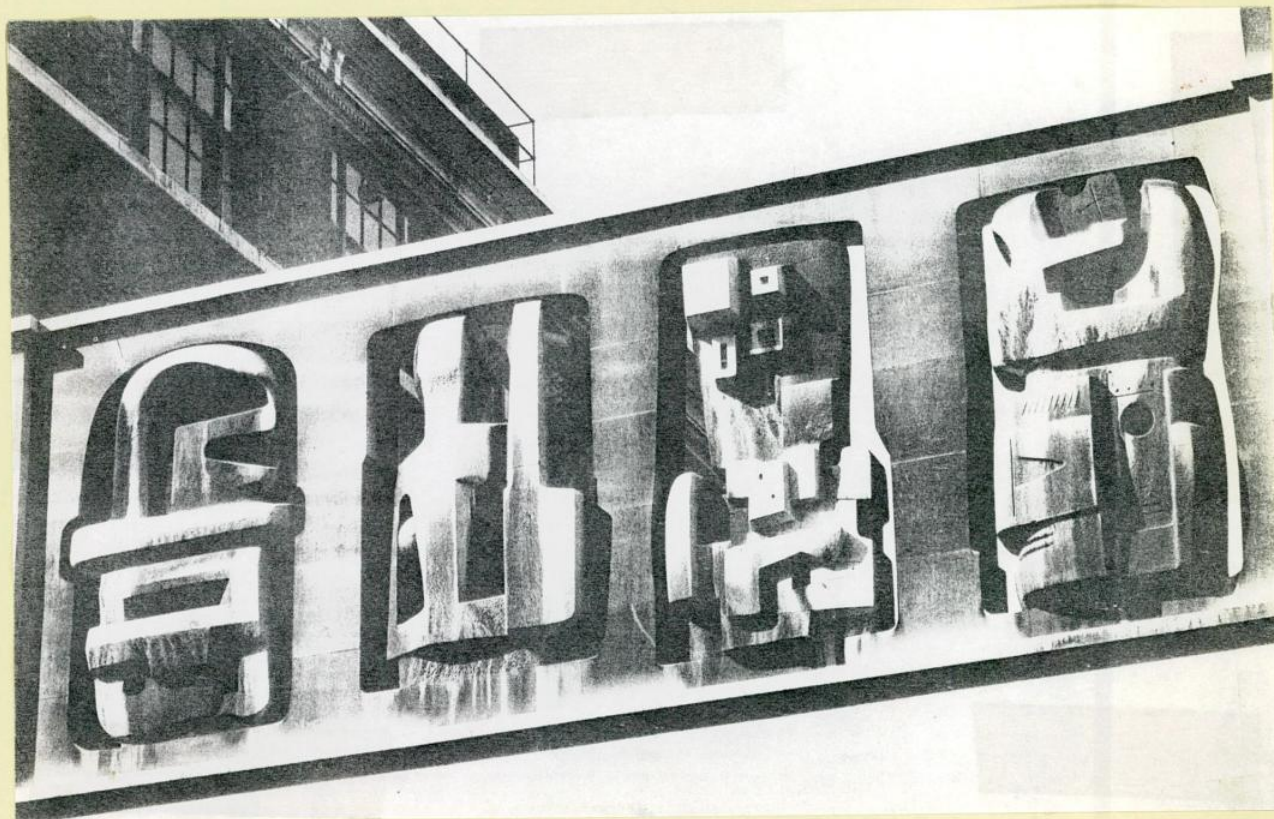


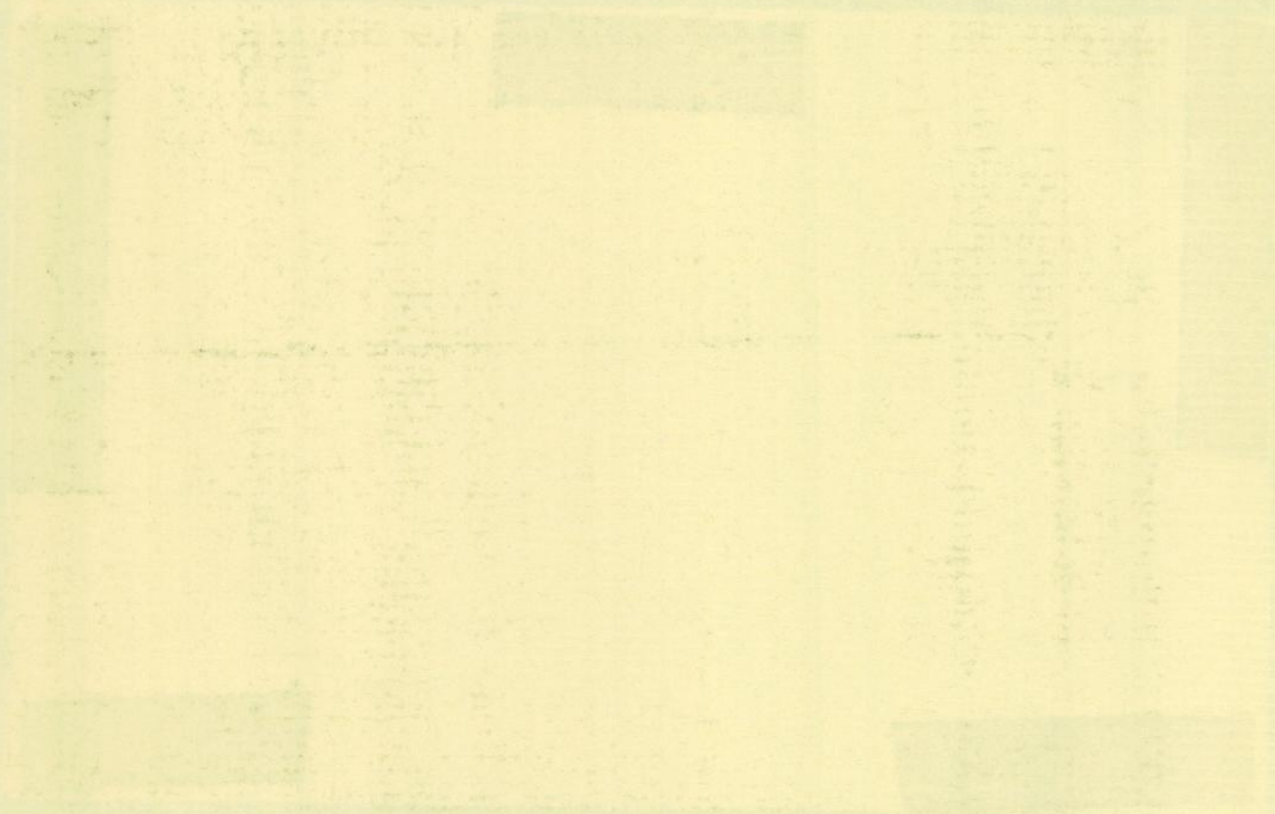
ILL 33  
MOORE, UPRIGHT INTERNAL EXTERNAL FORM





ILL 34  
MOORE, TIME LIFE SCREEN





ILL 35  
MOORE, BOUWCENTRUM WALL RELIEF





ILL 36  
MOORE, UNESCO, RECLINING FIGURE





black and bronze darkens when outdoors Moore decided to use marble instead. The outline of this piece was carved at a quarry in Rome. Then the marble weighing several tons was transported to Paris where Moore finished carving in situ

In 1959 Moore began a series of enormous two piece reclining figures. The first of which is [ill 37] Two piece reclining figure no.1 It is in these works that Moore finally completed some major pieces working with the two piece idea, which originated in 1934 in his piece Two Forms [ill 49]. In Henry Moore Sculpture Moore talks about this idea of separating a figure into two pieces

I realised what an advantage a separated 2 piece composition could have in relating figures to landscape. Knees and breasts become separated you don't expect it to be a naturalistic ;therefore you can make it like a landscape or a rock.....in 2 or more pieces ,there's a bigger surprise,you have more unexpected views....  
( 16 p. 156 )

All these reclining figures are textured bronze casts. Two piece reclining figure no.2 [ill 38] carries the idea of the figure as landscape even further than the first. Moore describes these pieces as

a mixture of rock form and mountains combined with the human figure.I didn't reason it out like this, but I think that this is the explanation. Breaking it in half made it a less obvious, less realistic figure ( 16 p. 153 )

They are a joining together of figure and landscape and take on the form of a rugged rock formation. In them one can see great similarities to a rock formation [ill 39] which is situated near Moore's childhood home in Yorkshire.

In Yorkshire in Adel Woods just outside Leeds there was a big rock amongst many that I've called the Adel Rock. That influenced me for quite a bit.( 18 p. 35 )



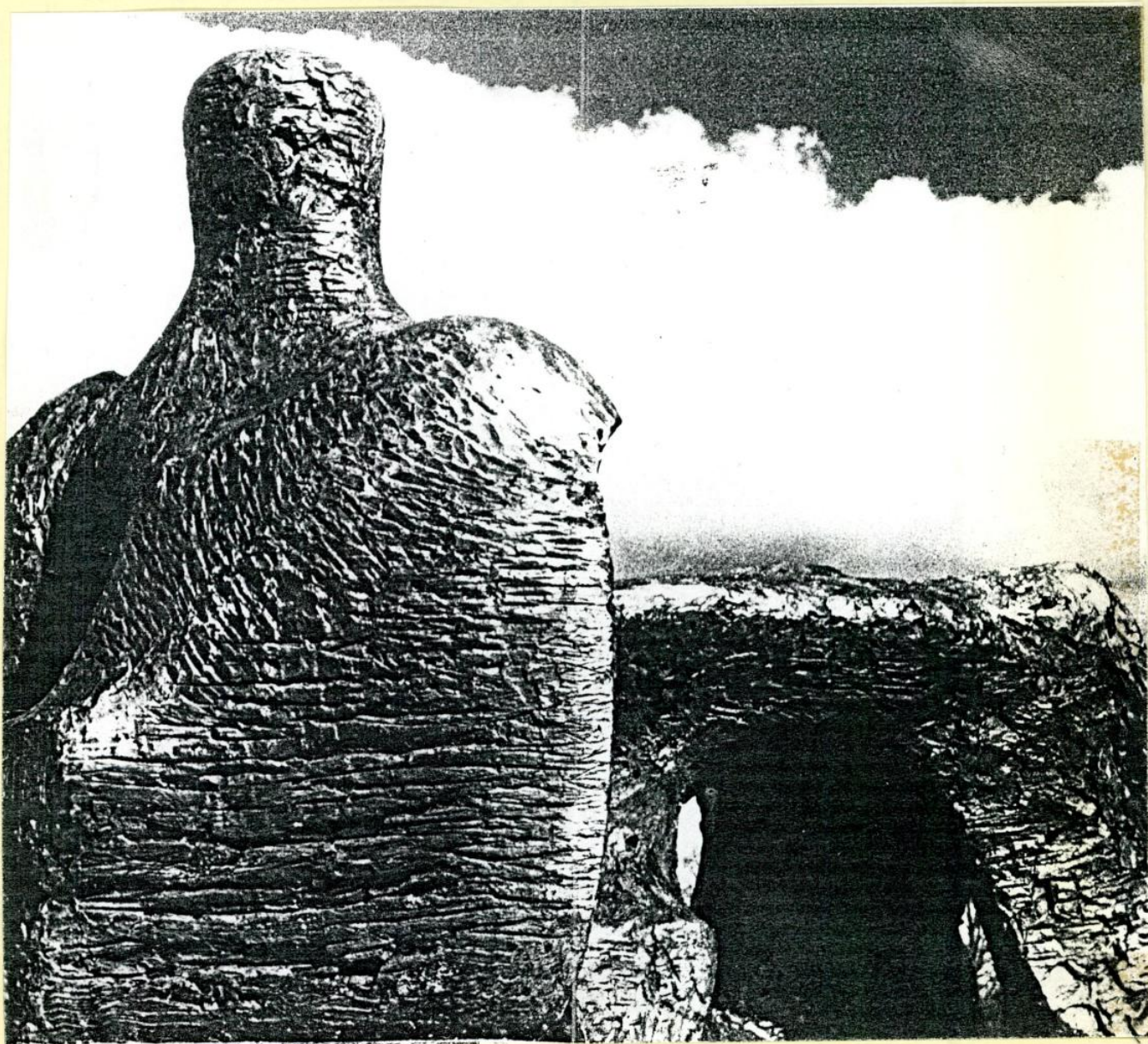
ILL 37

MOORE, TWO PIECE RECLINING FIGURE NO 1





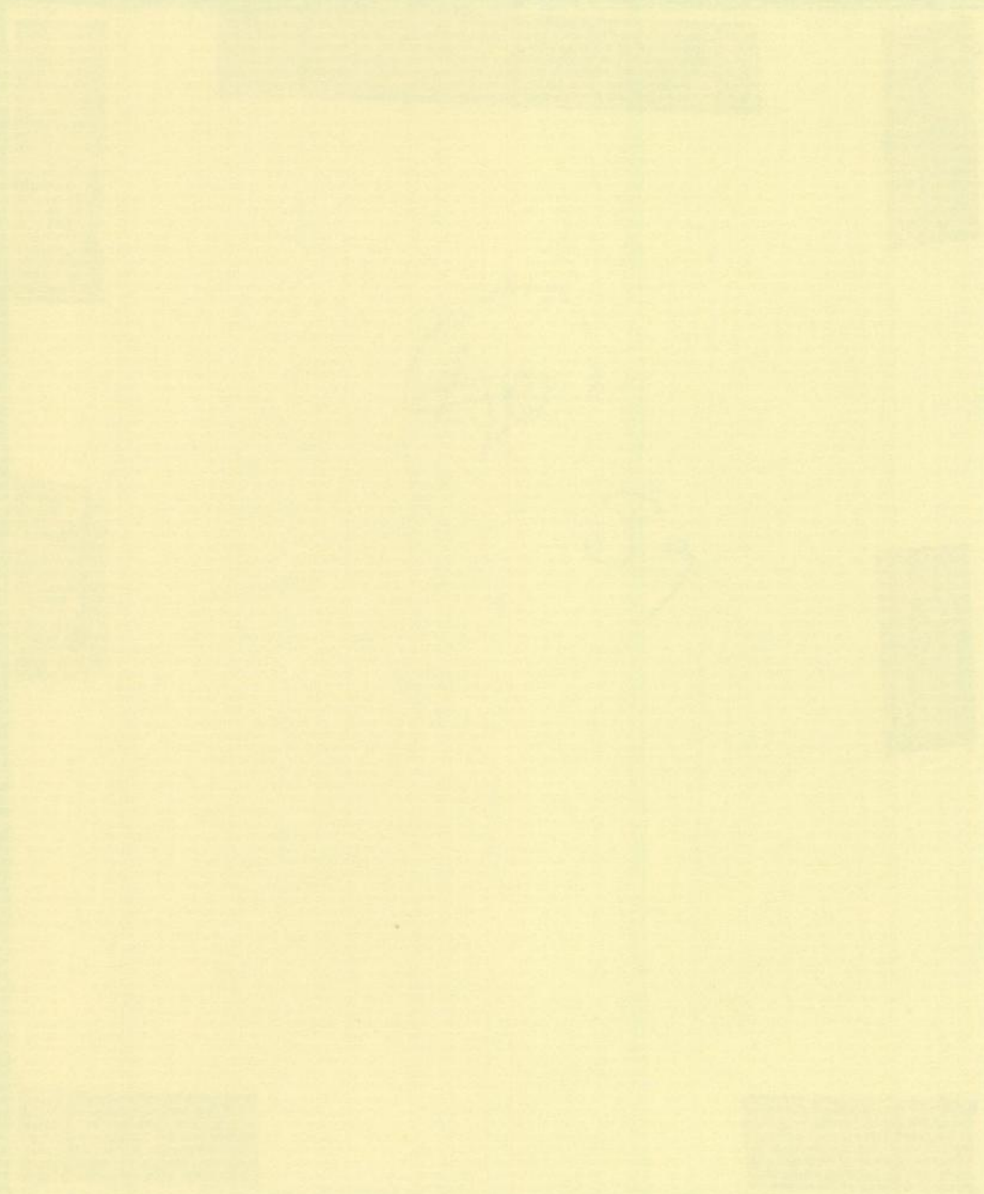
ILL 38  
MOORE, TWO PIECE RECLINING FIGURE NO 2





ILL 39  
ADEL ROCK,





After this series comes what feel to be the most grotesque of all Reclining Mother and Child 1960-61 [ill 40], but I shall talk of this in more detail in the following chapter.

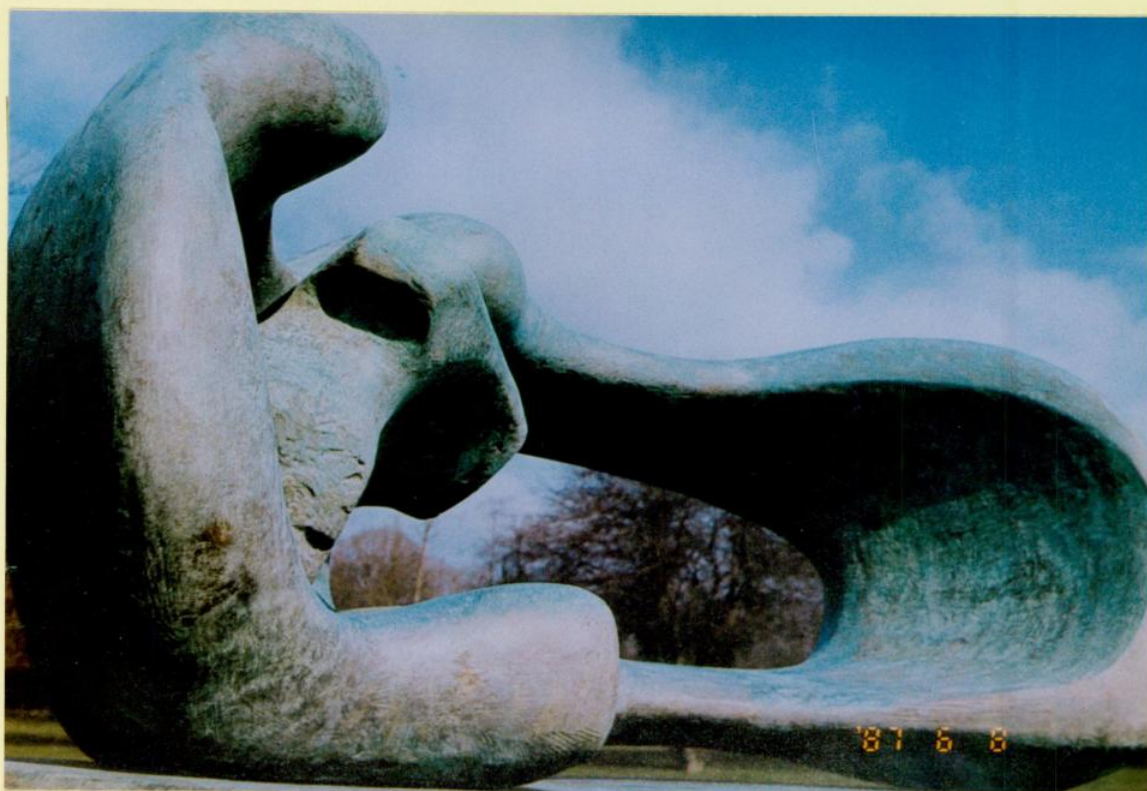
In 1964 Moore was commissioned to do the Atom piece [ill 41]. Moore explains in Henry Moore, Sculpture that when he was approached and told that Fermi, the Italian nuclear physicist, had begun the first successfully controlled nuclear fission, and asked could he produce a sculpture to mark the event '...the story reminded me of a sculpture I'd already done about 6 inches high which was just a maquette for an idea...' ( 16 p. 178) he showed them the maquette and it was used.

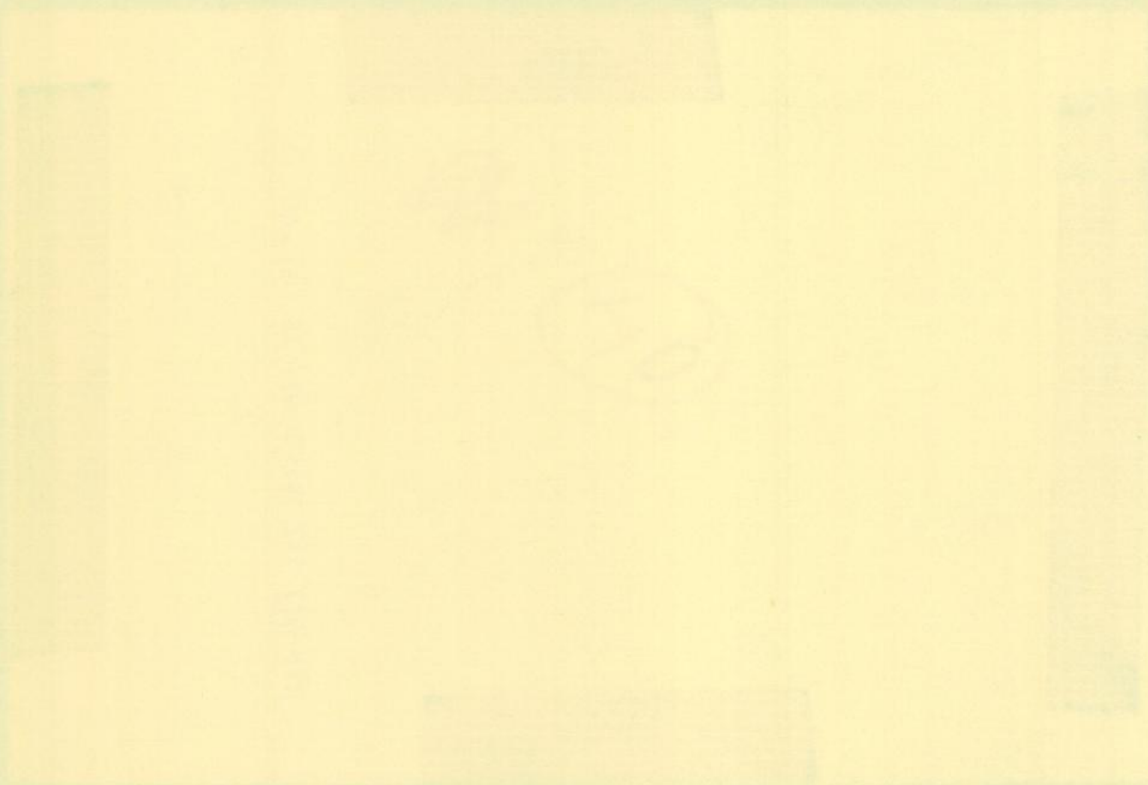
Moore now stopped using drawing directly for his sculpture but instead worked using only maquettes. He did a series of works of connecting interlocking forms. These took their inspiration from bones and were also a continuation of the two and three piece figures. [ill 42, 43] Moore continued to work using and re-using his themes of the reclining figure and the mother and child abstracting them in new ways and re-creating old ideas in new materials. He took on more commissions including a large piece outside the National Gallery in Washington [ill 44] in 1977 and Three forms 1978 in Dallas city centre.



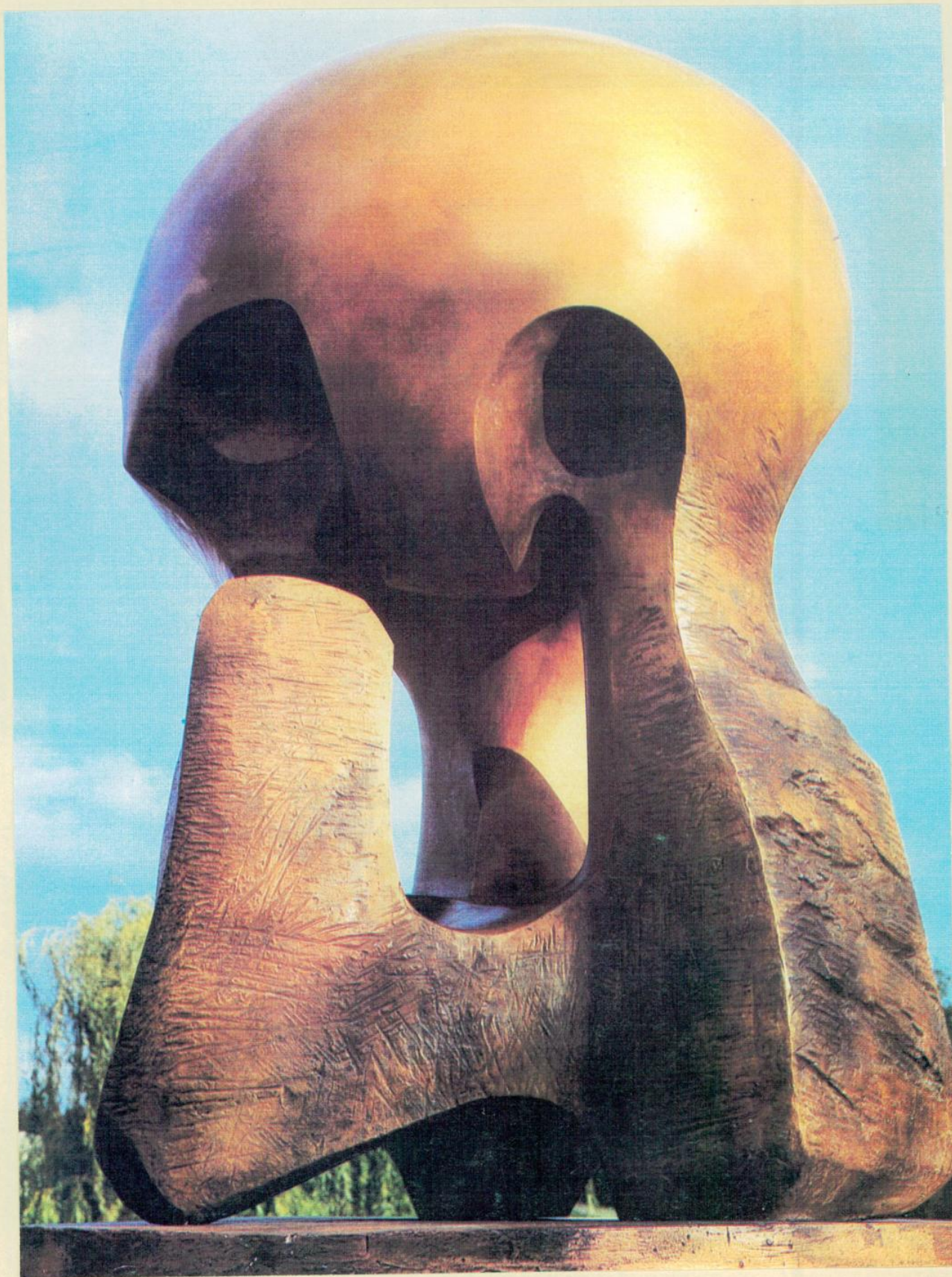
ILL 40

MOORE, RECLINING MOTHER AND CHILD BRONZE



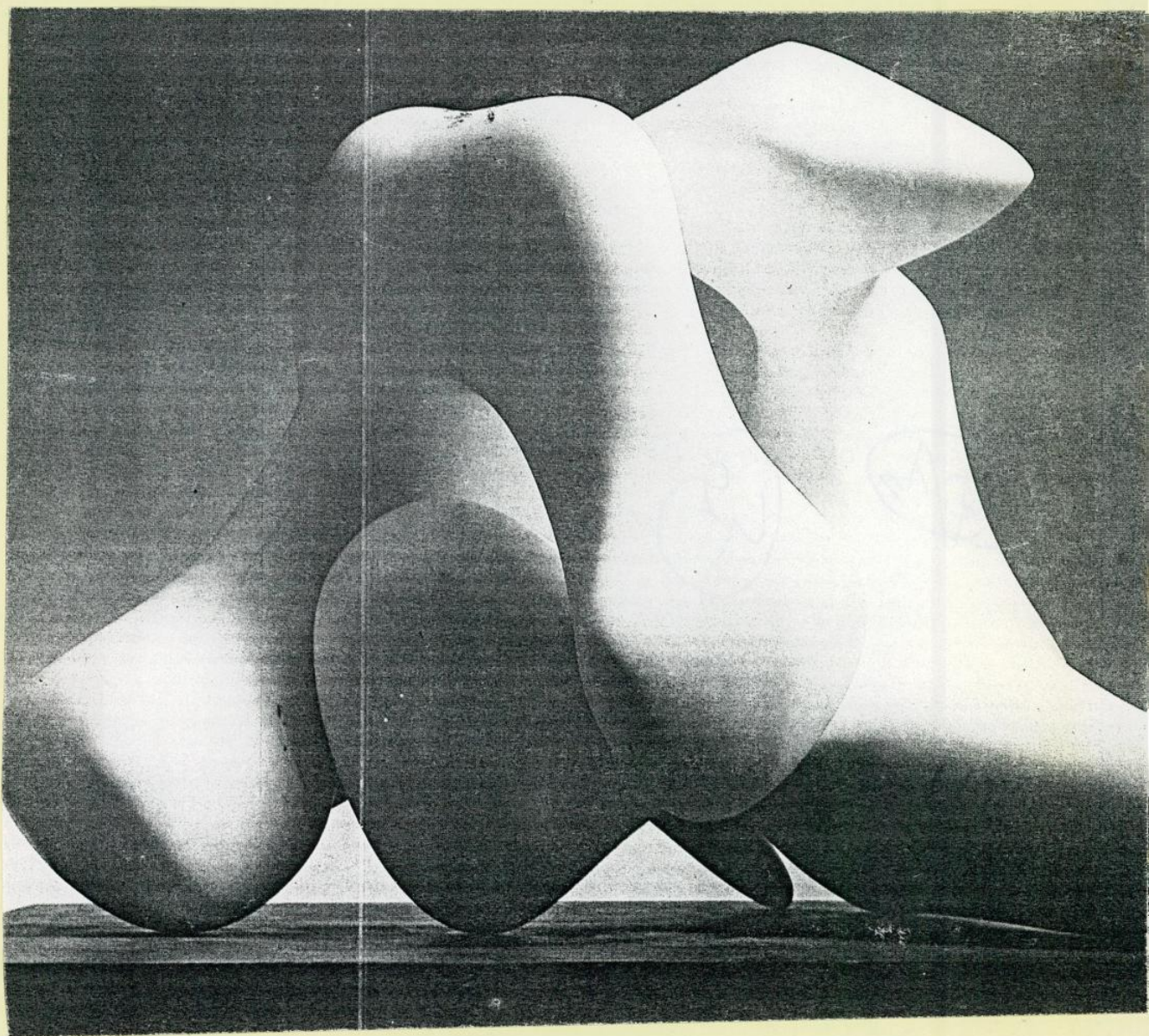


ILL 41  
MOORE, ATOM PIECE



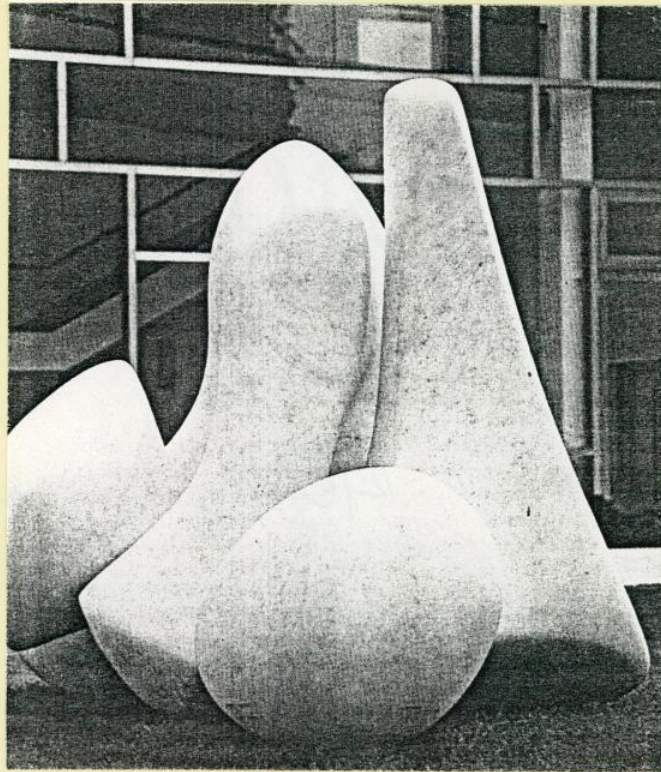


ILL 42  
MOORE, TWO PIECE CARVING, INTERLOCKING





ILL 43  
MOORE, INTERLOCKING TWO PIECE SCULPTURE





ILL 44

MOORE, THREE PIECE SCULPTURE, VERTEBRAE





## MOTHER AND CHILD

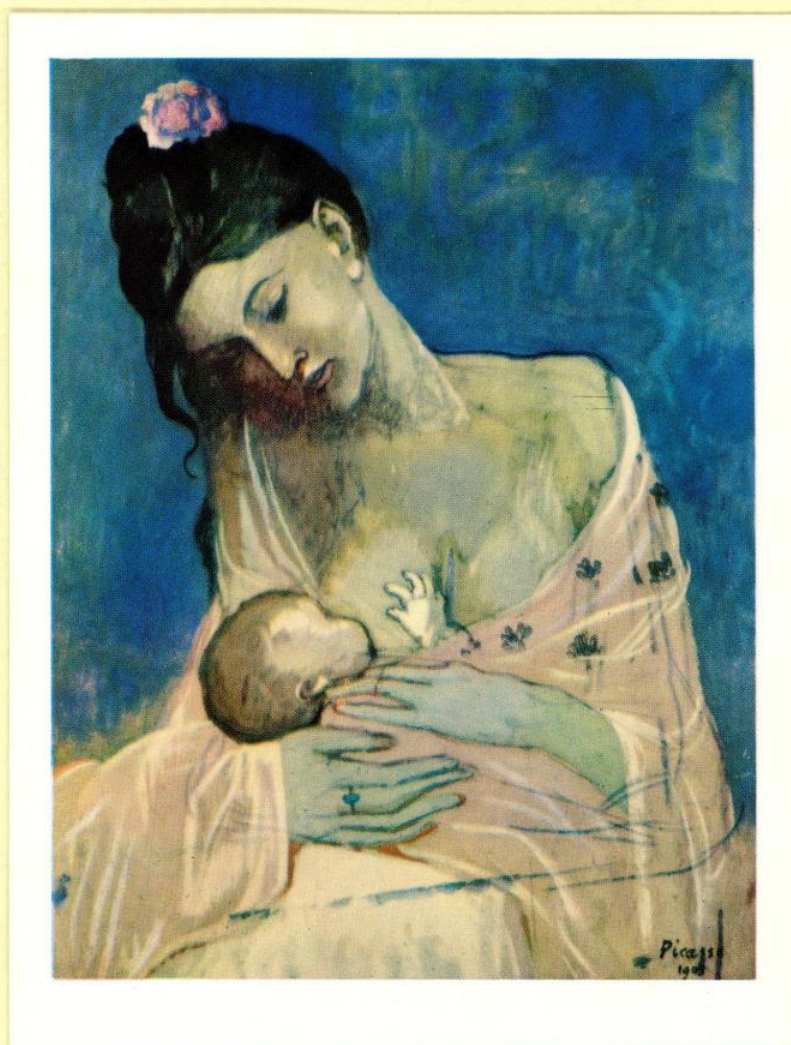
The Mother and child has been a favourite subject for artists for many centuries, the most famous being the Madonna and Child. But there is also an interest in the secular Mother and child. Picasso, [ill 45] Brancusi, Epstein [ill 46] and an infinite number of other artists have done pieces on this theme. Henry Moore and Barbara Hepworth also explored this subject extensively. Their works on the Mother and Child are very different. Hepworth's are tender and gentle and portray a strong feeling of the emotions normally associated with maternity. Moore's pieces however, while some of his early pieces on the subject are quite tender, his later works contain feelings of disgust, fear and anger.

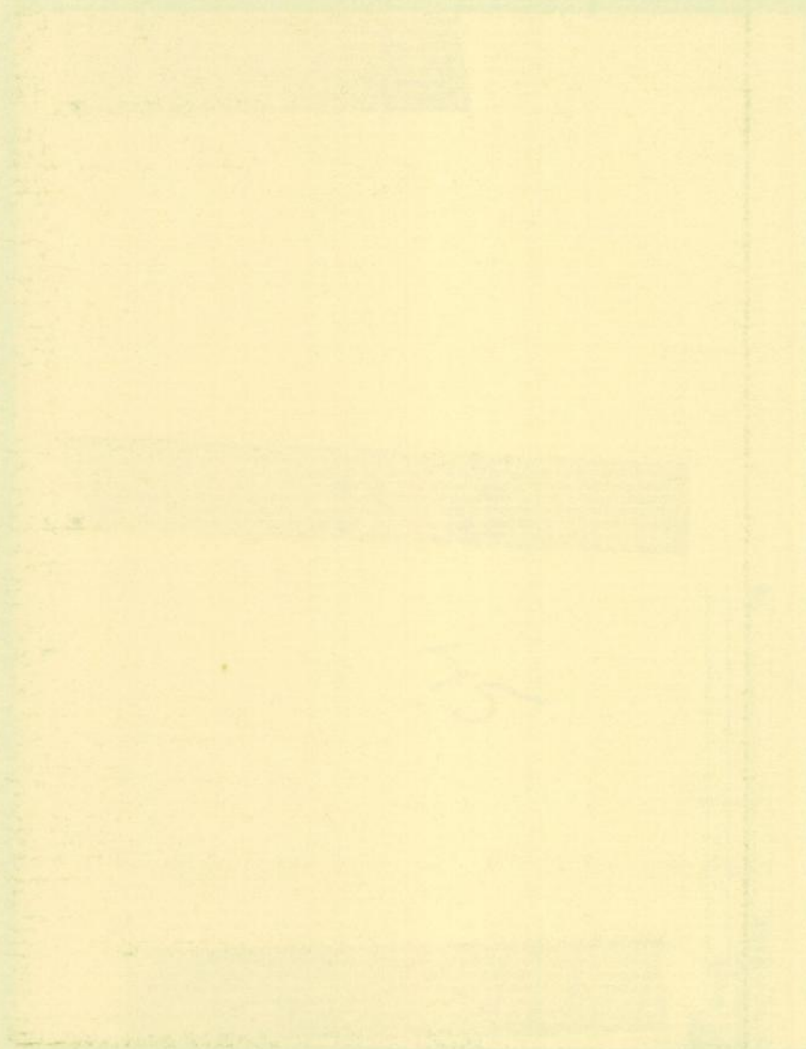
It seems that Hepworth being a mother looked at her relationship with her own children and related this straight to her sculpture. Moore takes a much more objective view and explores different emotions than those of love and protection. He exaggerates certain aspects of the relationship between the mother and child and magnifies them until they become something unnatural and grotesque.

The first mother and child by Henry Moore which I will discuss is Mother and Child [ill 47]. This piece has a pyramidal shape and in it one can see the great influence that primitive art had on Moore. This is an early piece and it contains a tenderness that I feel is lost in the more abstract pieces such as Reclining Mother

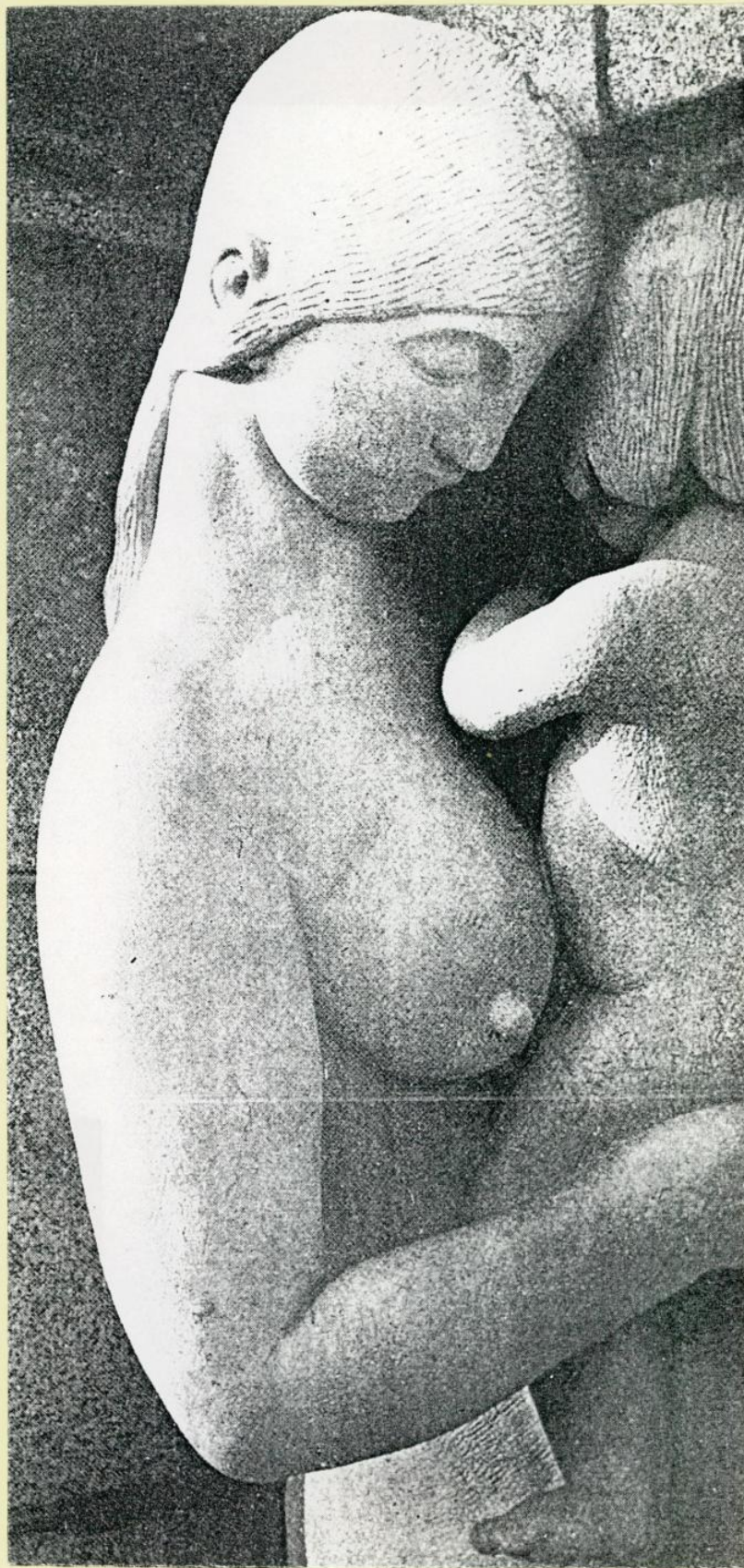


ILL 45  
PICASSO, MATERNITY



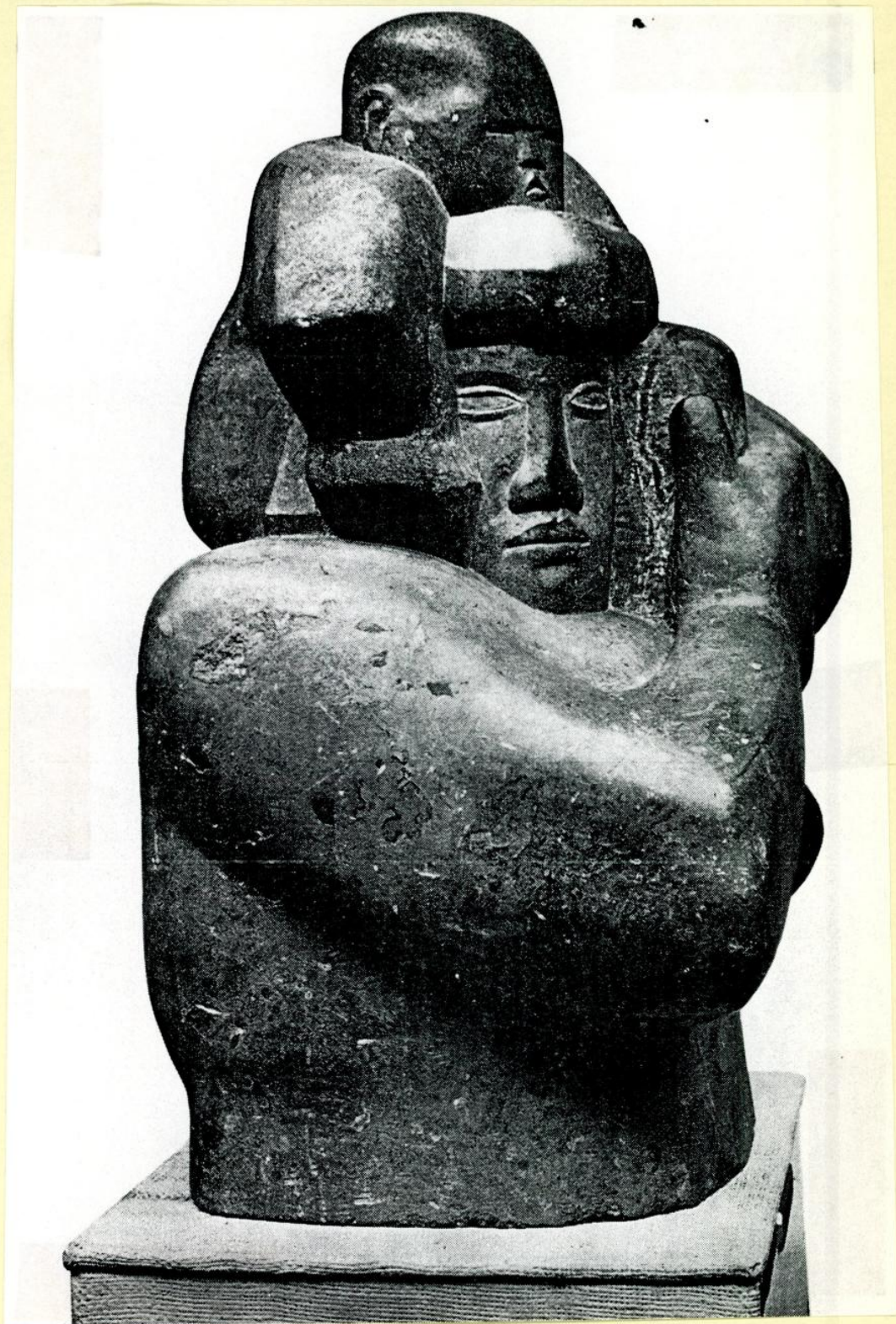


ILL 46  
EPSTEIN, MATERNITY





ILL 47  
MOORE, MOTHER AND CHILD





and Child 1960 [ill 53]. In Maternity [ill 48] we also see this tenderness. The Mother is clutching on to her child as it suckles her breast later, the breast and mouth become abstracted from the body and the child becomes almost an attacker. These two pieces are tender and yet they do not loose their power. They have a consolidated shape, as all of Moore's work does. One can see from these pieces and other works of his like this where the ideas came from for the more abstracted pieces and in some way follow his train of thought and working. In Two Forms [ill 49] we can see the beginning of the "attacking" child, is the piece on the left the child's large mouth about to engulf the mother's breast or is it the protective surrounding shell of the mother. Likewise is the piece on the right the mother's breast or the small child? It may also be seen as a single figure, the large piece being the head, breast and stunted arms and the smaller piece being the belly and legs. Which-ever way you to look upon it, it is definitely a fore-runner to the later "internal-external" pieces.

The next piece The Helmet 1939 [ill 50] is the first piece where Moore really explores the "internal-external" idea. This was cast in bronze in two separate pieces. The idea for the Helmet was probably inspired by the helmets worn by soldiers ( 4 p. 66 ), [ill 51] as it was cast at the outset of the second world war. In it we can see a very definite womb-like outer piece which curves inwards to embrace and protect the inner figure.

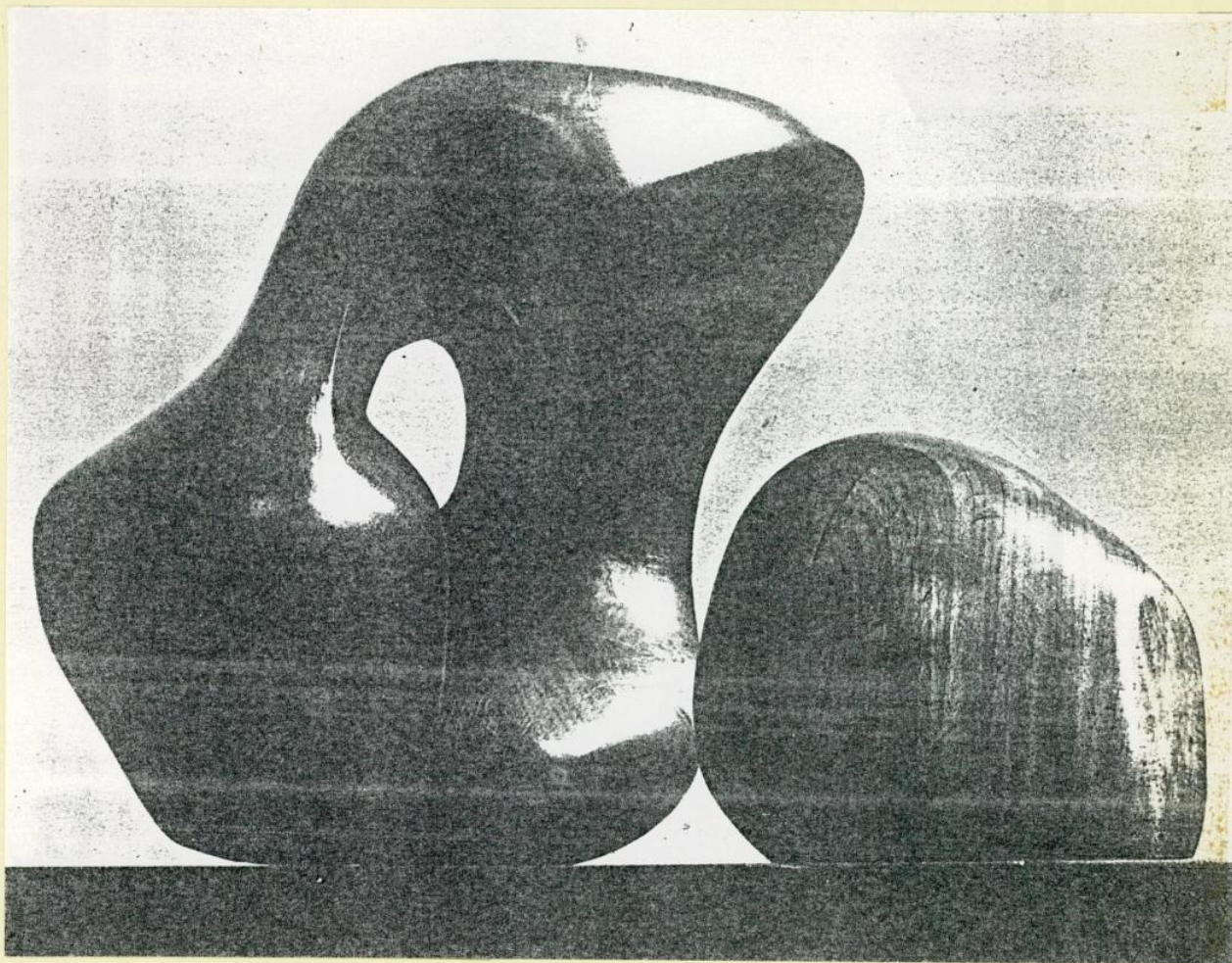


ILL 48  
MOORE, MATERNITY





ILL 49  
MOORE, TWO FORMS





ILL 50  
MOORE, THE HELMET





ILL 51  
MOORE, PIT BOYS AT PITHEAD





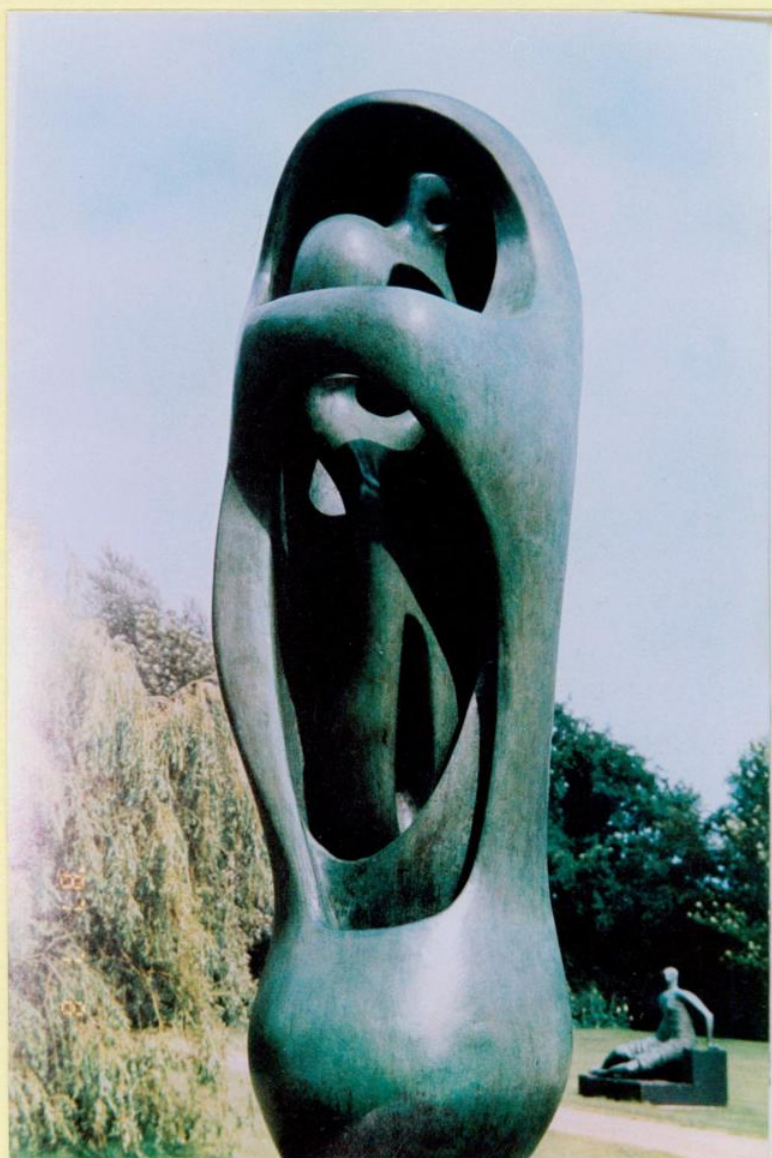
Moore explores the internal-external idea with more intensity in later pieces.

In a way one would feel it was safe to say that Moore was obsessed with the theme of the mother and child. He used and re-used the subject each time exploring new possibilities and re-using old ideas in new ways. The birth of his daughter seems to have made little or no difference to his work, I don't know what effect she had on his life because I could not find one line of writing by Moore or any-one else on this subject. The only time that I could find Moore mention his daughter is in Henry Moore Sculpture where he speaks of some small maquettes he did of a mother and child sitting on a rocking chair which he made for his daughter as toys ( 16 p.105 ). This is in complete contrast to Hepworth who constantly writes about her children and the effect they had on her work in a practical and emotional way. This is one of the fundamental differences in the way Hepworth and Moore approached the subject of the Mother and child. Moore's work did not change in any obvious way, after the birth of his daughter. Hepworth's work did change and during her pregnancy was the first time she approached the subject of the Mother and Child after which she worked with the idea for a time exploring the new possibilities that it posed.

Moore continued exploring the internal-external figures and in 1952 completed Upright Internal-External Form [ill 52] which is now in the Albright Knox Gallery, Buffalo - the first major work of this kind. This piece



ILL 52  
MOORE, UPRIGHT INTERNAL EXTERNAL FORM





shows a definite "womb-like" outer shell protecting the inner form. It is a cocoon, the inner form being nurtured by the outer. It has the roundness of a pregnant stomach. The bar which is partially covering one side adds all the more to the protective feeling as if the outer piece has broken away or is about to enclose the inner one. This piece still contains a strong feeling of embracement and security.

Erich Neuman, the analytical psychologist refers to this piece and sees it as the mother holding the unborn child inside her, and the born child again in her embrace. He also compares it to Egyptian mummies.

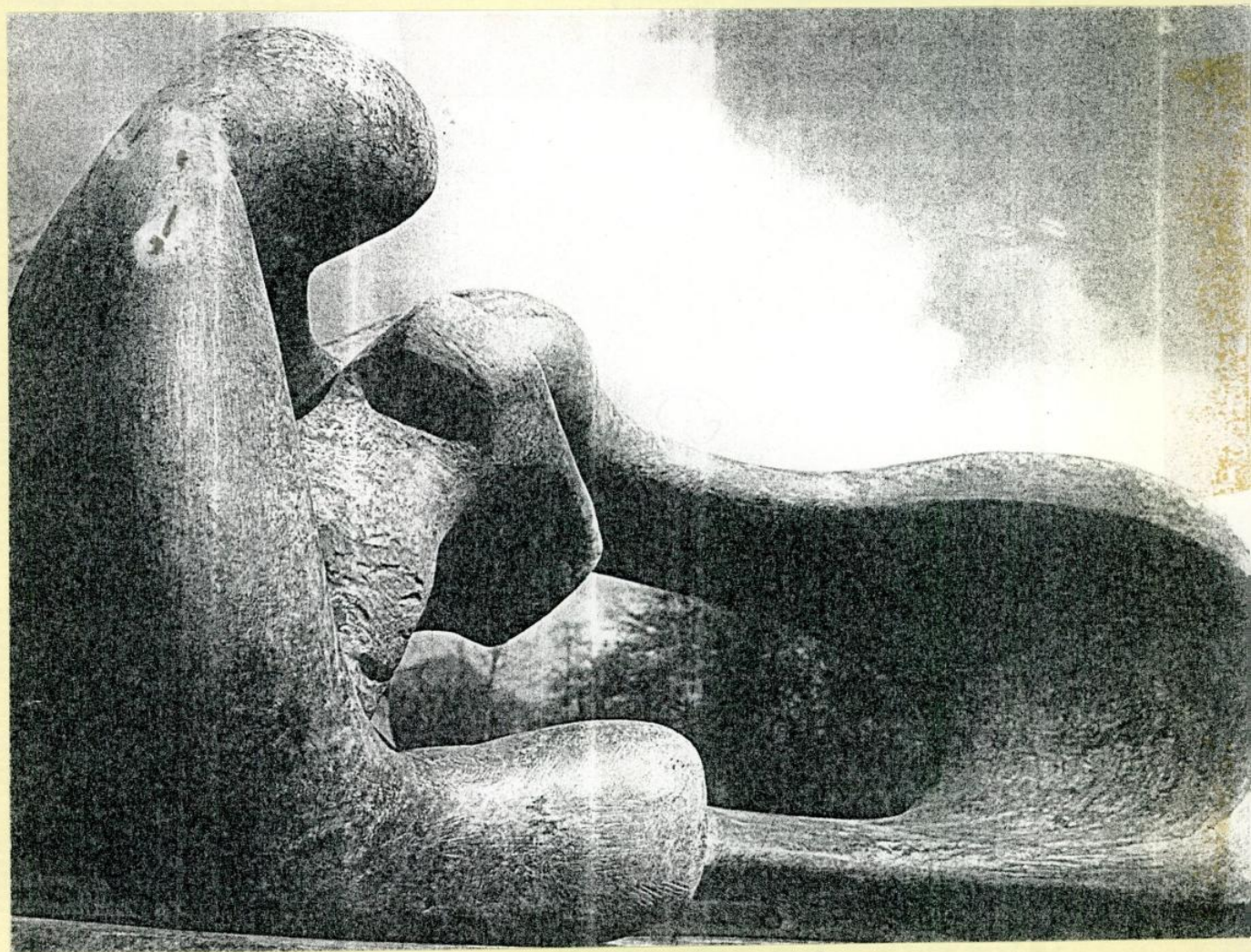
It is no accident that this figure reminds us of those Egyptian sarcophagi in the form of mummies, showing the mother goddess as the sheltering womb which holds and contains the dead man like a child again as at the beginning. Mother of life, mother of death, and all embracing body-self, the archetypal mother of man's germinal ego consciousness - this truly great sculpture of Moore's is all these in one.'

( 3 p. 229 )

Seven years after this piece Moore completed what I feel to be one of the most grotesque works of Moore's dealing with the subject of the mother and child. Reclining Mother and Child 1960 [ill 53] is a culmination of Moore's two most frequently used subjects and considered to be one of his greatest works in bronze. I do not think that this piece exudes any feeling of protectiveness, embracement, affection or sheltering. The inner form looks isolated and exposed. The outer "mother" figure may have the soft rounded curves of a womb but it offers none of a womb's qualities. Possibly Moore intentionally designed this piece to probe the conventional ideas of the



ILL 53  
MOORE, RECLINING MOTHER AND CHILD





relationship between a mother and child. In David Sylvester's catalogue to Moore's exhibition in the Tate in 1968 ( 28 ) he refers to the inner form in this piece, saying 'it suggests the common infantile fantasy of associating babies inside women's bodies with penises inside women's bodies.' ( 28 p. 85 ) and compares it with 'a horse's genitals' and 'a foreshortened view of the neck and shoulders of a decapitated man'. None of these comparisons suggest what one would normally associate with a mother and child. Sylvester also observes that from one view ( not necessarily, as Sylvester suggests, the back view, as Moore saw all his pieces in the round and not as having a back and front) the mother figure seems to be 'expelling' or 'giving birth ' to the inner form.[ill 54].

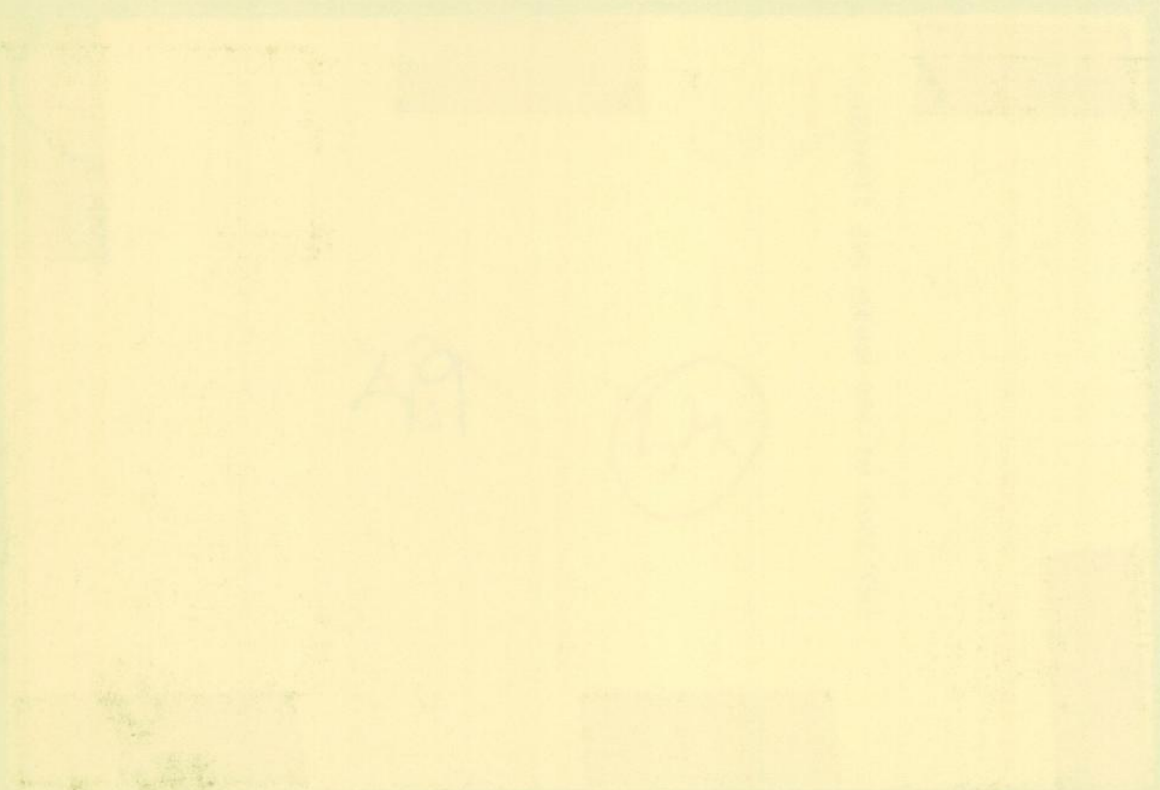
In 1965 Moore completed Reclining interior oval [ill 55] which offers more in the context of a relationship in the mother and child theme. The blunt, straight edges of the front of this piece make it seem almost as if the outer form has been cut in half to expose the inner form. Even though the internal form is exposed it does not look vulnerable, like ill 53, possibly because it takes up so much of the space in the cavity in which it lies. The inner form in this piece looks fully formed and it seems as though it is about to escape out of its protective shell.

This idea of the inner form "slipping" out of it's shelter can be seen again in Large Reclining Connected Forms [ill 56]. The internal form in this piece is almost falling out, possibly breaking away and it also

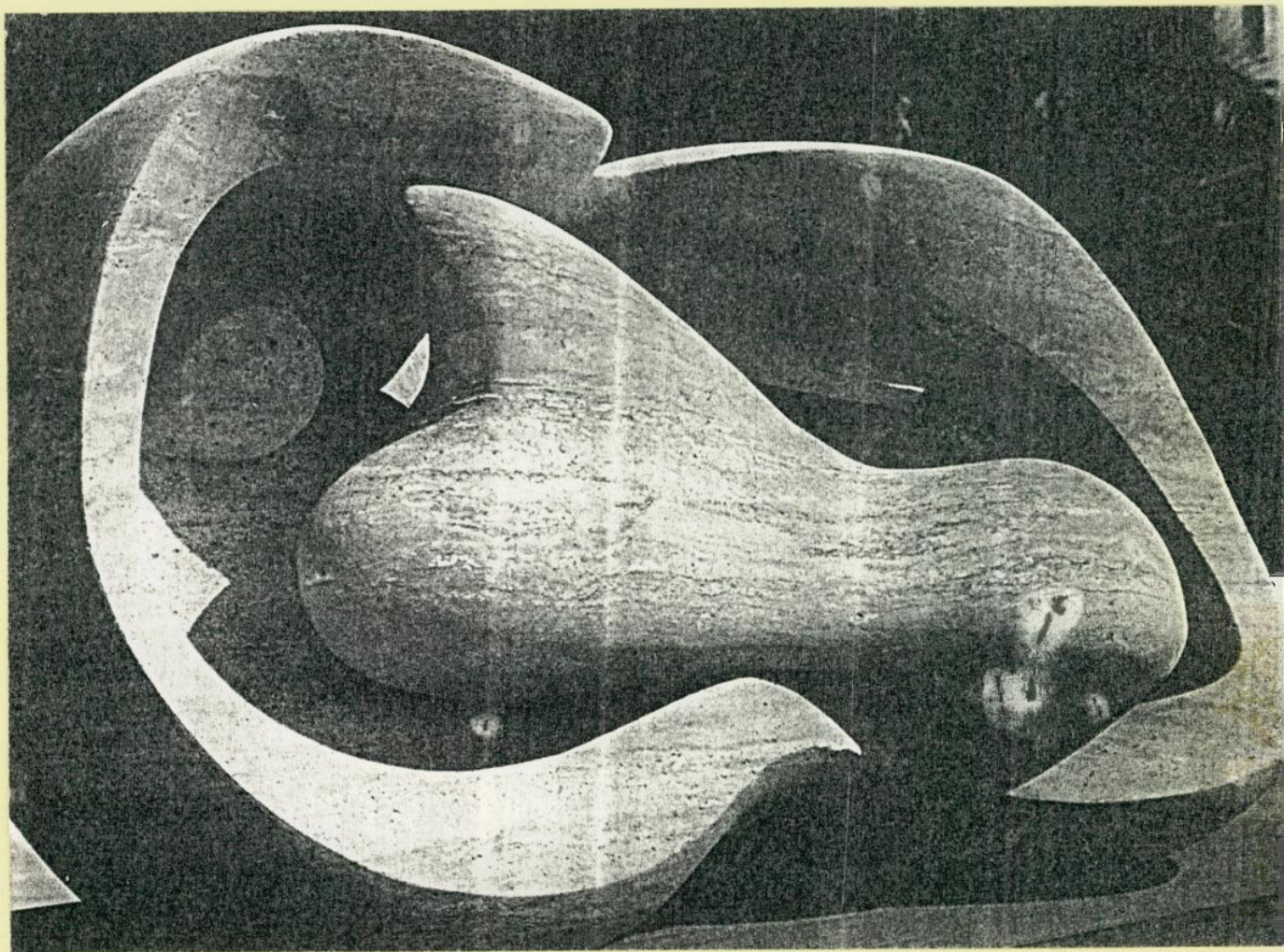


ILL 54  
MOORE, RECLINING MOTHER AND CHILD



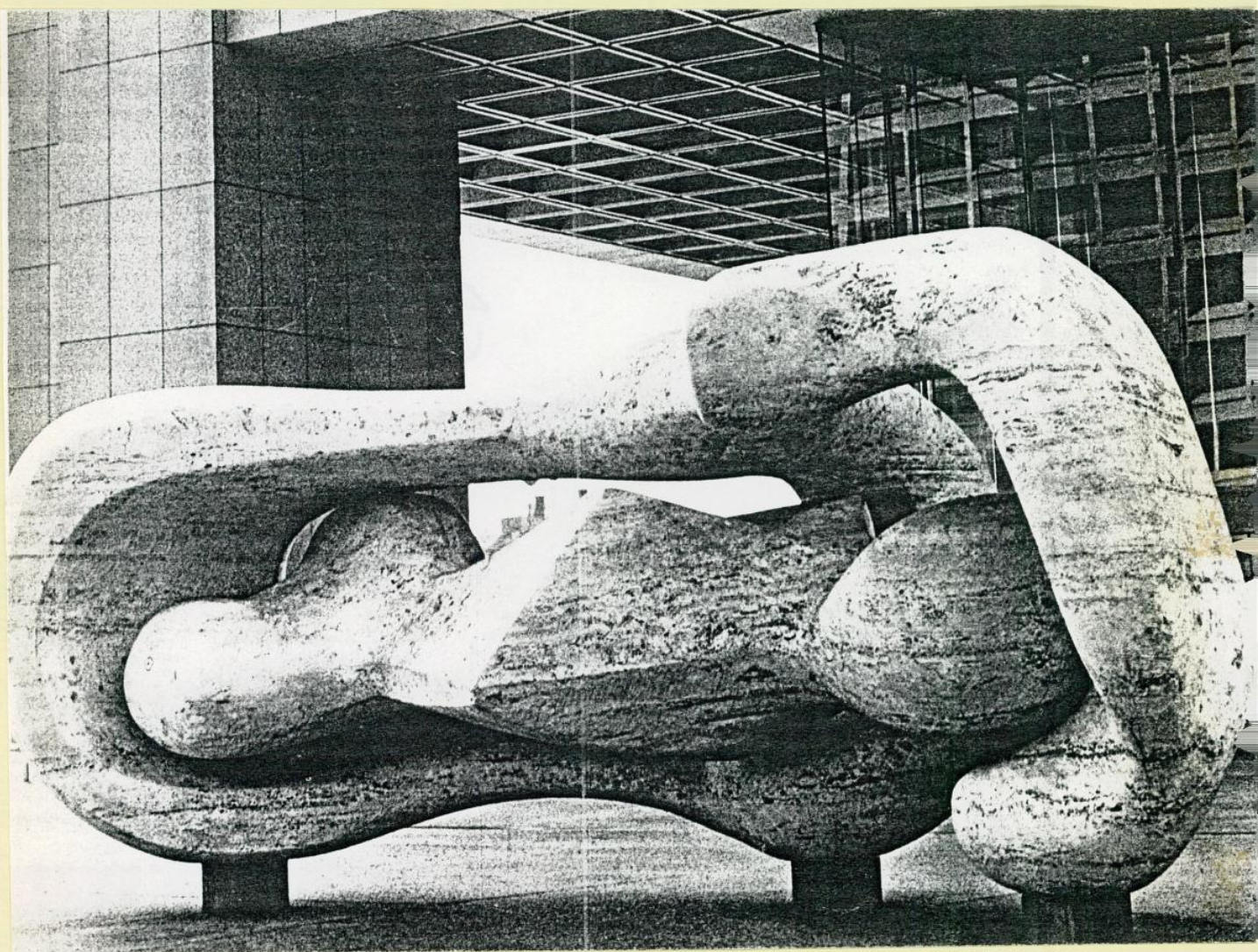


ILL 55  
MOORE, RECLINING INTERIOR OVAL





ILL 56  
MOORE, LARGE RECLINING CONNECTED FORMS





seems at a higher level on the evolutionary scale than other pieces such as [ill 53]. This piece can easily be associated with an embryo. 6 years later Moore finished a piece where the child is actually "born". In Reclining Mother and child 1975-6 [ill 57] the child is conveyed as almost an animal figure with rabid teeth about to attack the mother who is trying to keep it at arms length. The child is never seen as an attacker or represented in an aggressive or grotesque way in Hepworth's pieces, but always as being protected and sheltered. It might be fair for one to say that Hepworth transferred her emotions for her own children into sculpture and Moore not being a mother did not have this biased opinion. Although Moore was a father, his pieces are of mother's, there is never any ambiguity over this fact, and therefore could not be portrayals of his daughter and himself.

Mother and Child 1967 [ill 58] is an ambiguous piece which when looked at from different angles suggests different things. From one angle the child's head could be a breast and the mother's face a mouth, and as Sylvester points out in the Catalogue to the Tate exhibition

( 28 p.22) the "face "in this piece is the same shape as the child's face is represented in ill 53.

This shape appears again in Mother and Child 1978 [ill 59]. Here Mother and child are one entity the child has been reduced to a face which closely resembles a suction pad and the mother is merely a breast and a head. This condenses the relationship between a mother and



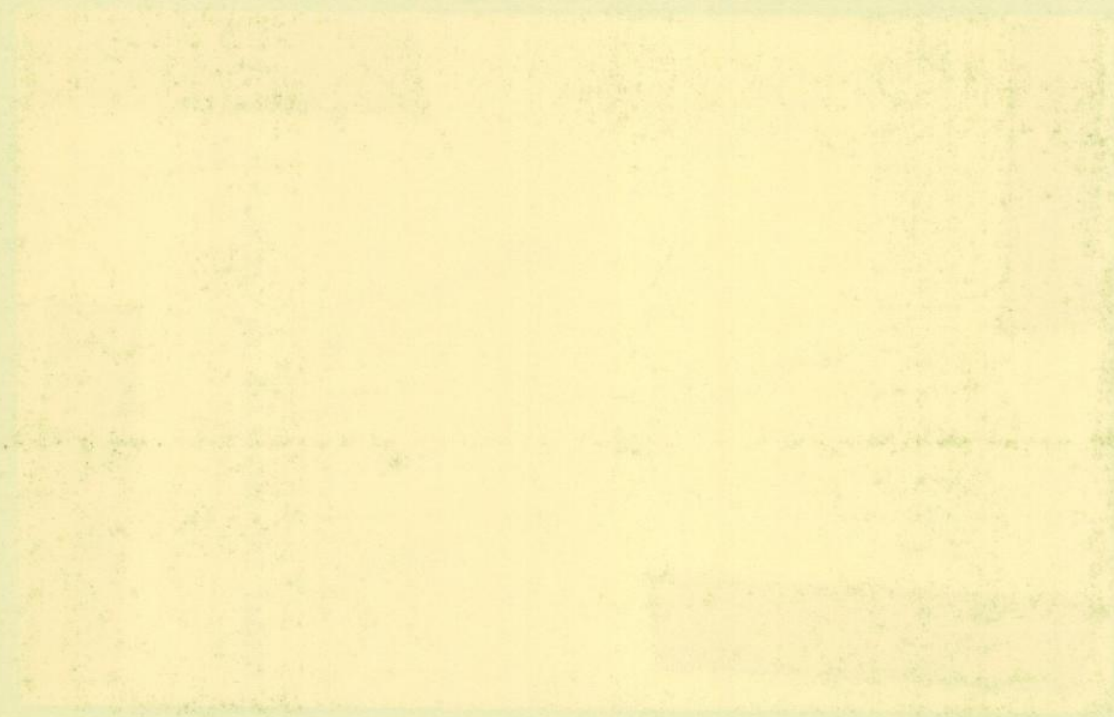
ILL 57  
MOORE, RECLINING MOTHER AND CHILD



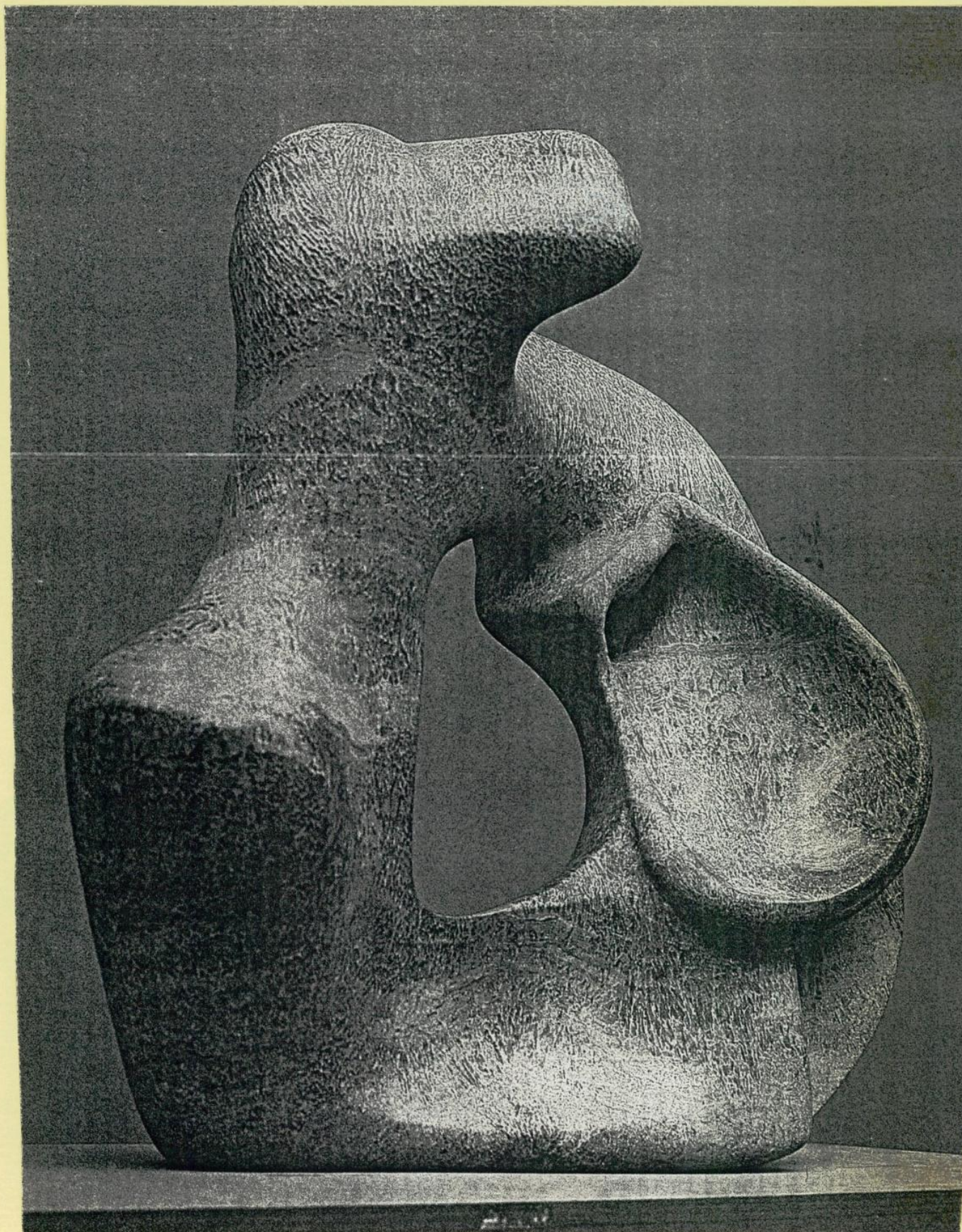


ILL 58  
MOORE, MOTHER AND CHILD





ILL 59  
MOORE, MOTHER AND CHILD





child to being merely a practical one, the need for nourishment, as opposed to being an emotional one. The fundamental need for food outweighs the physical or emotional needs of a child. Hepworth never brings the theme to this basic level, it is my belief that this is because being a mother herself her portrayals of a mother and child had to be personal and relate strongly to her relationship with her own children. Hepworth's pieces are more direct than Moore's, there is never any ambiguity about which is the mother and which is the child, each role is openly apparent.

Hepworth's pieces dealing with the mother and child are less controversial than Moore's and deal with the relationship between a mother and child whereas Moore probes much more into the questioning of what that role is. In her book Alone of all her sex ( 31 ) Marina Warner points out that suckling is one of the only physical processes concerning motherhood that the Virgin Mary is associated with ( 31 p. 192 ) perhaps then Moore's Mother and Child is in fact also Madonna and Child. Or is it a male fascination with the one physical process, after birth, that it is truly impossible for him to preform, a wonderment at the functional use of the breast.

Mother and Child Egg Form 1977 [ill 60] shows the inner form protruding from the outer, this could be a phallic symbol, reiterating what Sylvester suggests of ill 53, or it could be the child's head reaching out and



ILL 60  
MOORE, MOTHER AND CHILD ; EGG FORM





"Hatching" from the mother figure, again approaching the act of giving birth.

If one now looks at Barbara Hepworth and how she approached the subject of the Mother and Child, it is in complete contrast. There is every reason to believe that the birth of her children had a profound affect on her as a person and her work.

.....the experience of the children seemed to intensify our ( Hepworth and Nicholson ) senses of direction and purpose and gave us both an even greater unity of idea and aim.....  
( 7 ch. 3 )

There is no record of her ever having attempted the subject of a mother or a child as a unit or a separate entity before 1929, the year in which her first son Paul was born. The piece Infant [ill 3] shows a child sleeping or possibly suckling, even though there is no representation of a breast. In 1933 the year Hepworth is pregnant for the second time she made many pieces using the subject of the Mother and child and continued exploring this subject in the following year when her triplets were born. Hepworth had to stop working for a short time when the triplets were born.

When I started carving again in November 1934 my work seemed to have changed direction although the only fresh influence had been the arrival of the children  
( 7 ch. 3 )

Mother and Child 1933 [ill 5] treats the subject as one joined unit. The mother is embracing her child and looking at it. This piece is ten and a half inches high, small in any terms but especially compared to the enormity



of Moore's pieces. Hepworth never tackled the theme of Mother and Child on the scale that Moore did, this could have been for financial reasons, and never portrays the alienating or grotesque feelings which exude from many of Moore's pieces.

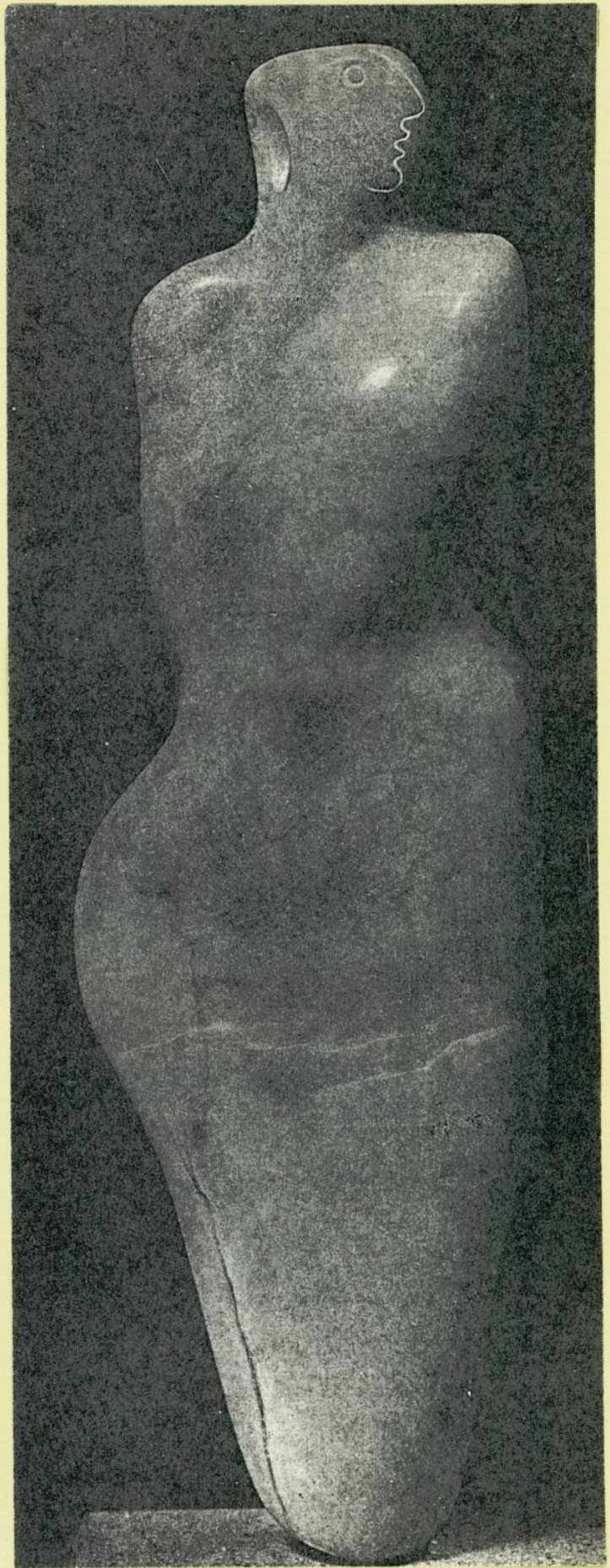
Figure 1933 [ill 61] is a sculpture of what appears to be a woman with a protruding belly. This was done in the year that Hepworth was pregnant with Nicholson's children, it is a possible self portrait.

From the sculptures point of view one can either be the spectator of the object or the object itself. For a few years I became the object.  
( 7 ch. 4 )

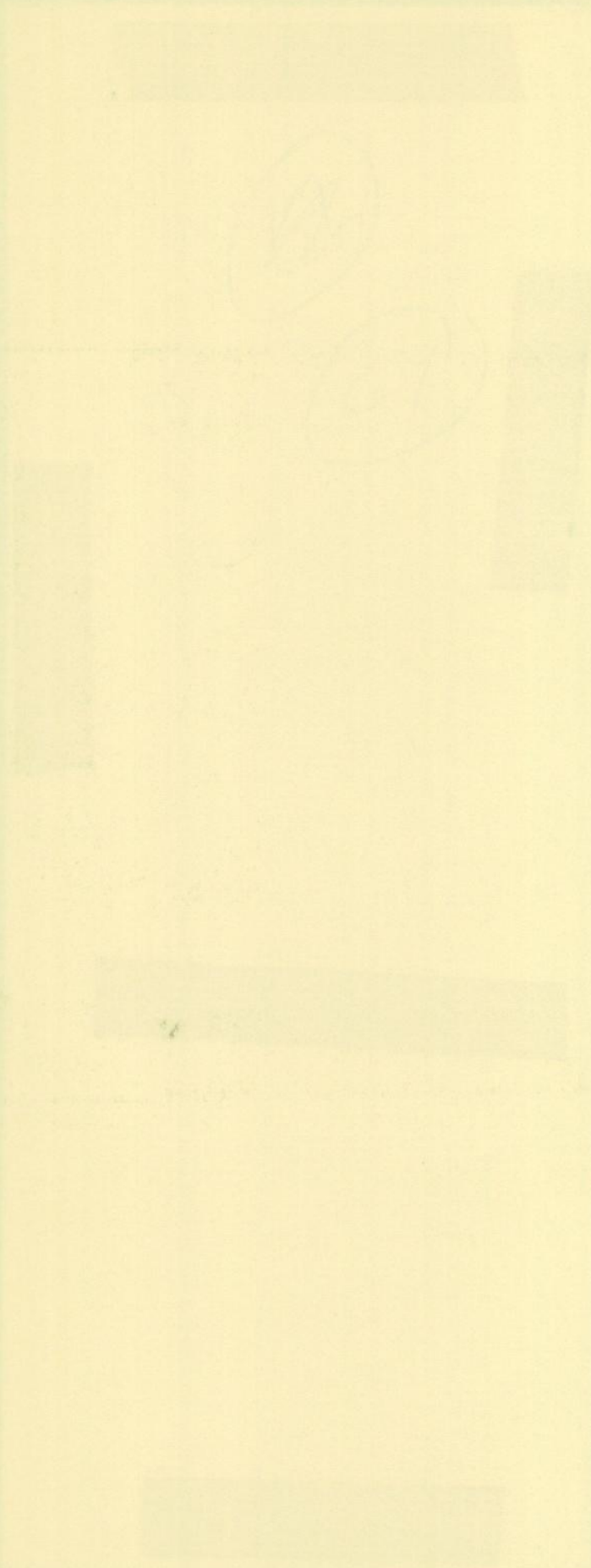
One could therefore say that Hepworth could have been portraying sculptures of herself with her own children in her pieces entitled mother and child. Moore may have done the same but the likelihood is he didn't, as he never approached the subject of father and child.

In Reclining Figure 1933 [ill 62] there seems almost to be a hollow waiting for the addition of the child you can almost see the child being nestled and suckled, enclosed in the figure. In Large and small form 1934 [ill 63] the Child is nesting on what seems to be the mothers knee. This piece portrays a tenderness and a closeness between the Mother and Child without becoming sentimental. The two figures connect together perfectly one shaped to accommodate the other. This piece has a very private feel to it as if one is looking in on a personal moment between a mother and her child. There is a unity

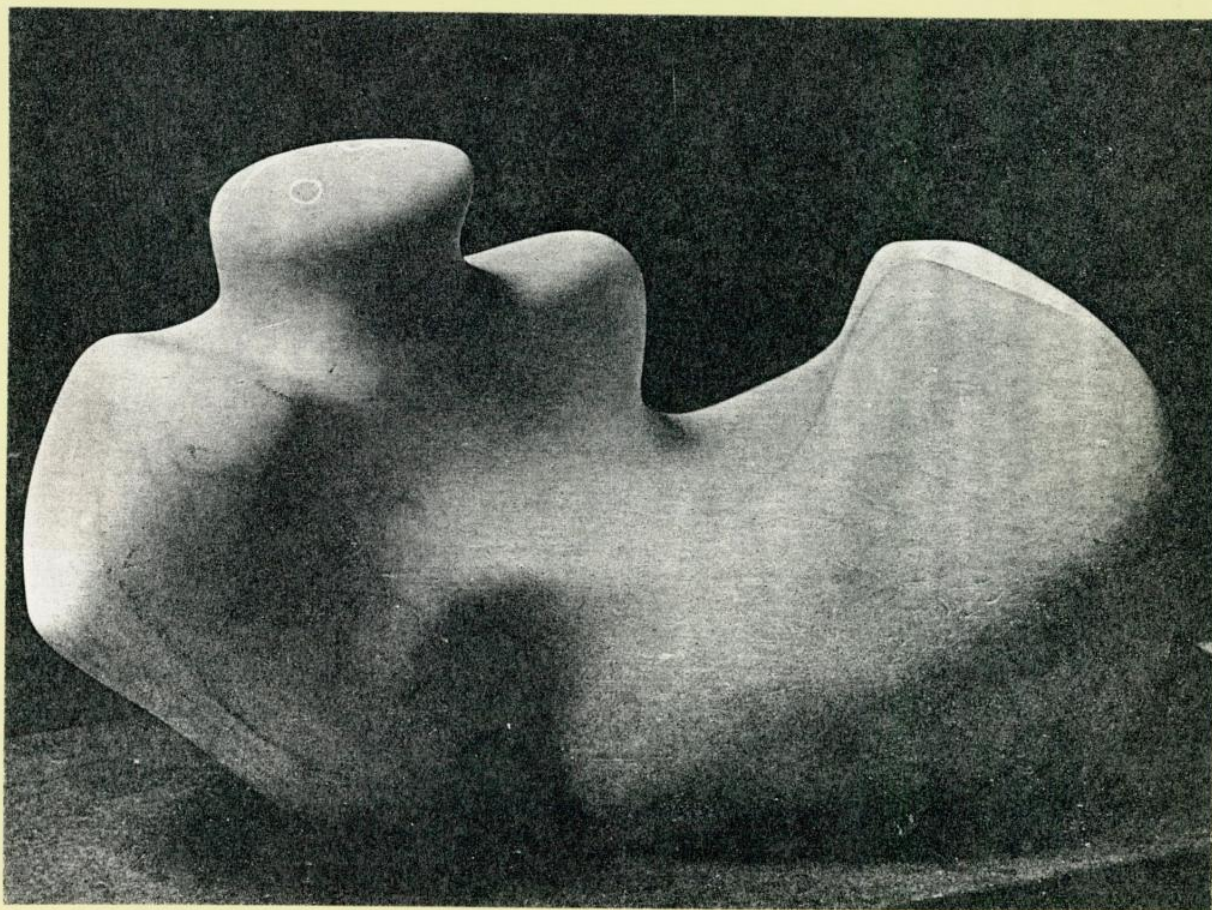


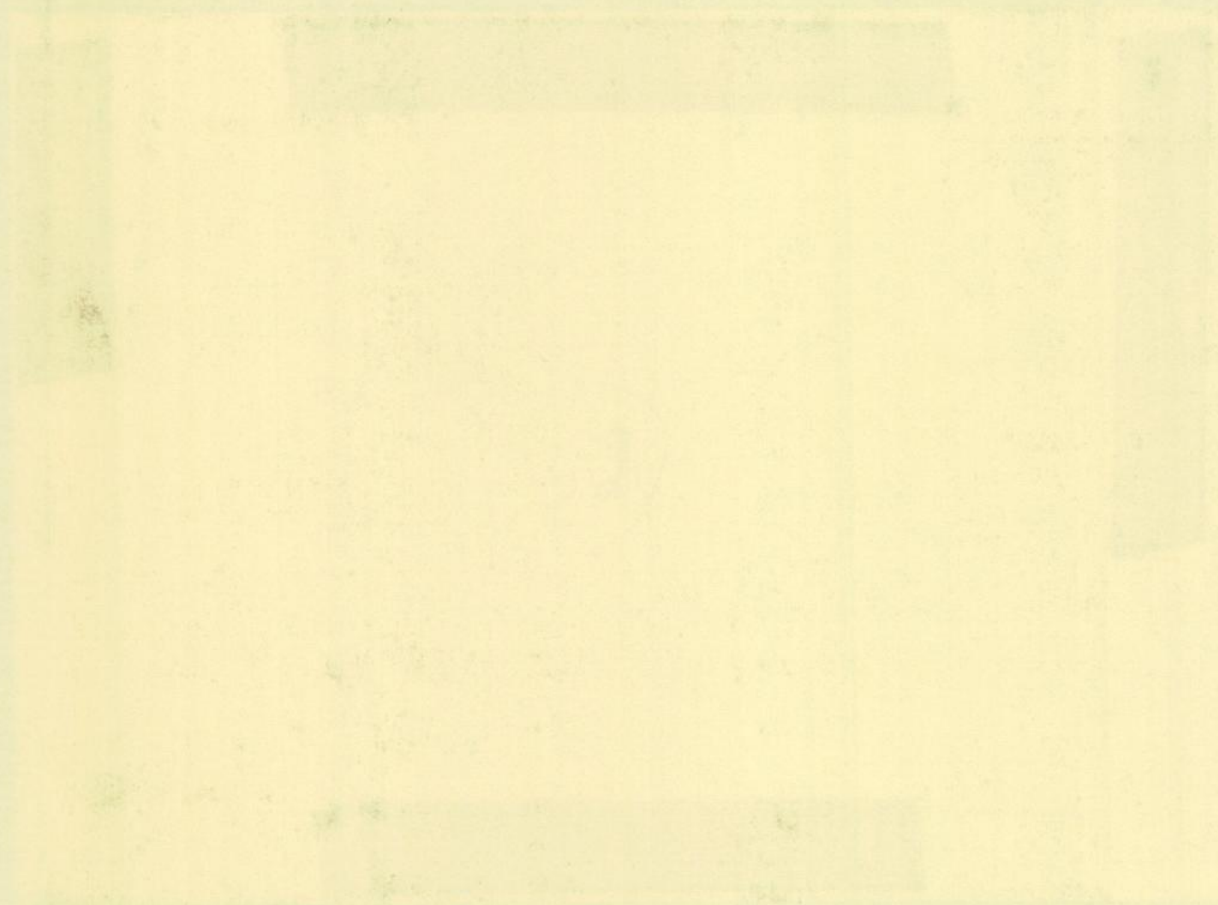


ILL 61  
HEPWORTH, FIGURE

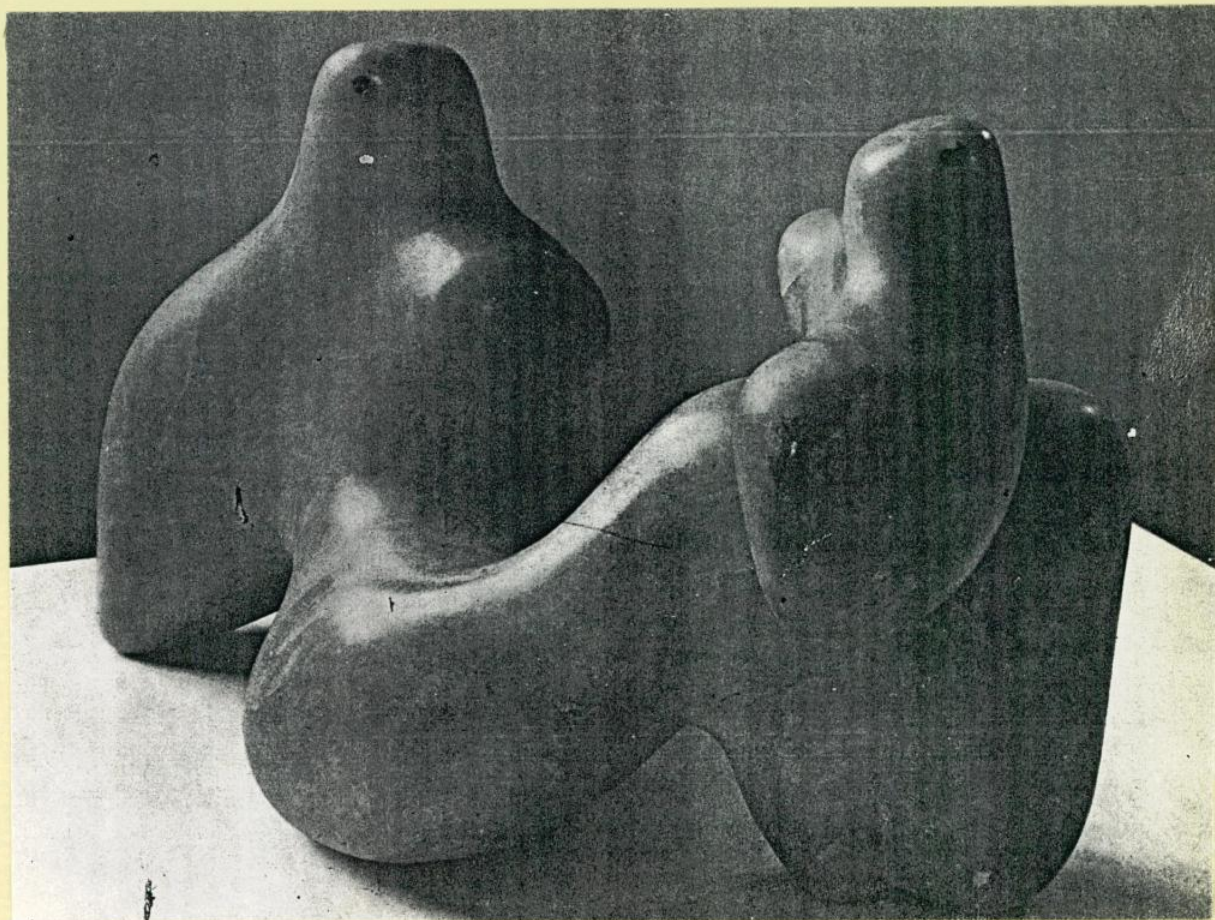


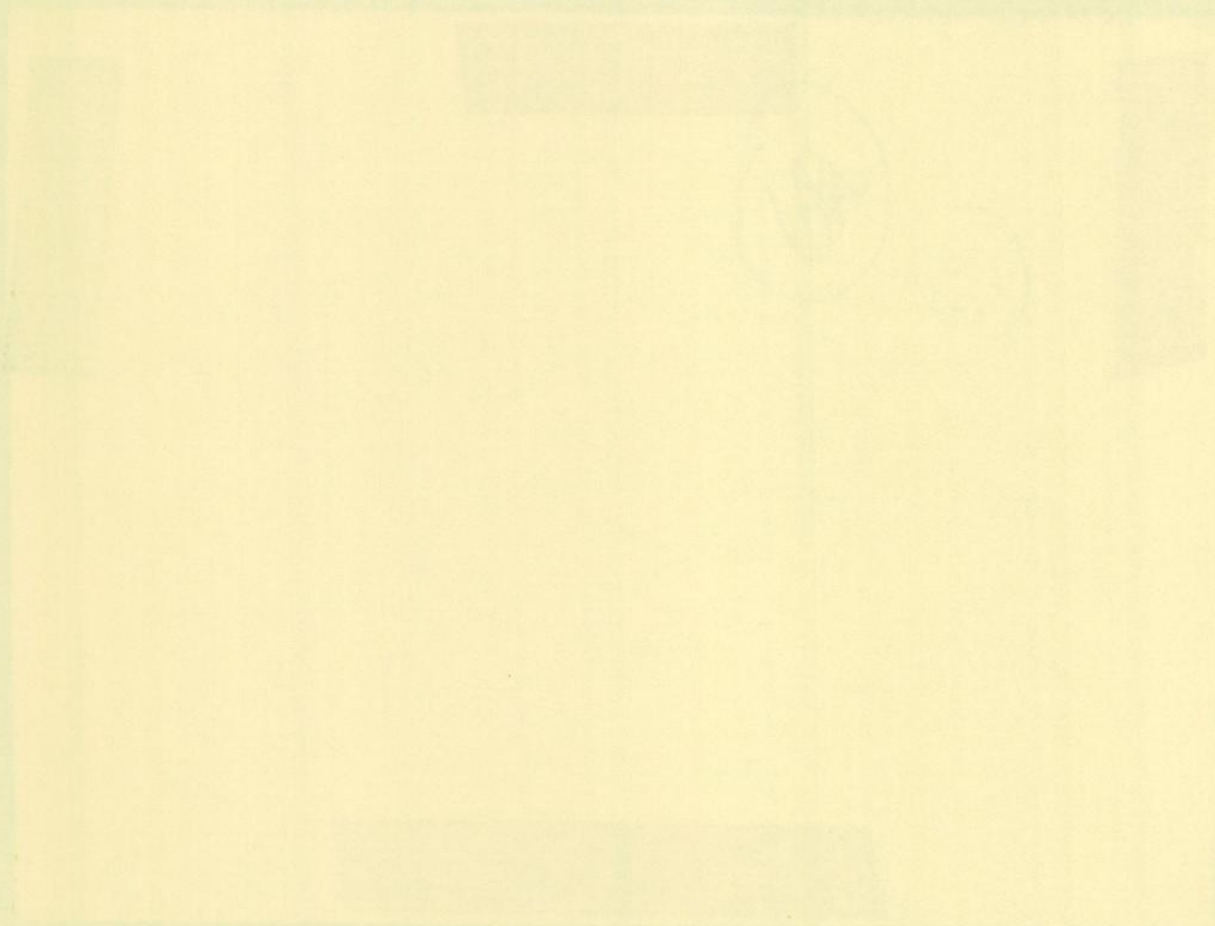
ILL 62  
HEPWORTH, RECLINING FIGURE





ILL 63  
HEPWORTH, LARGE AND SMALL FORM





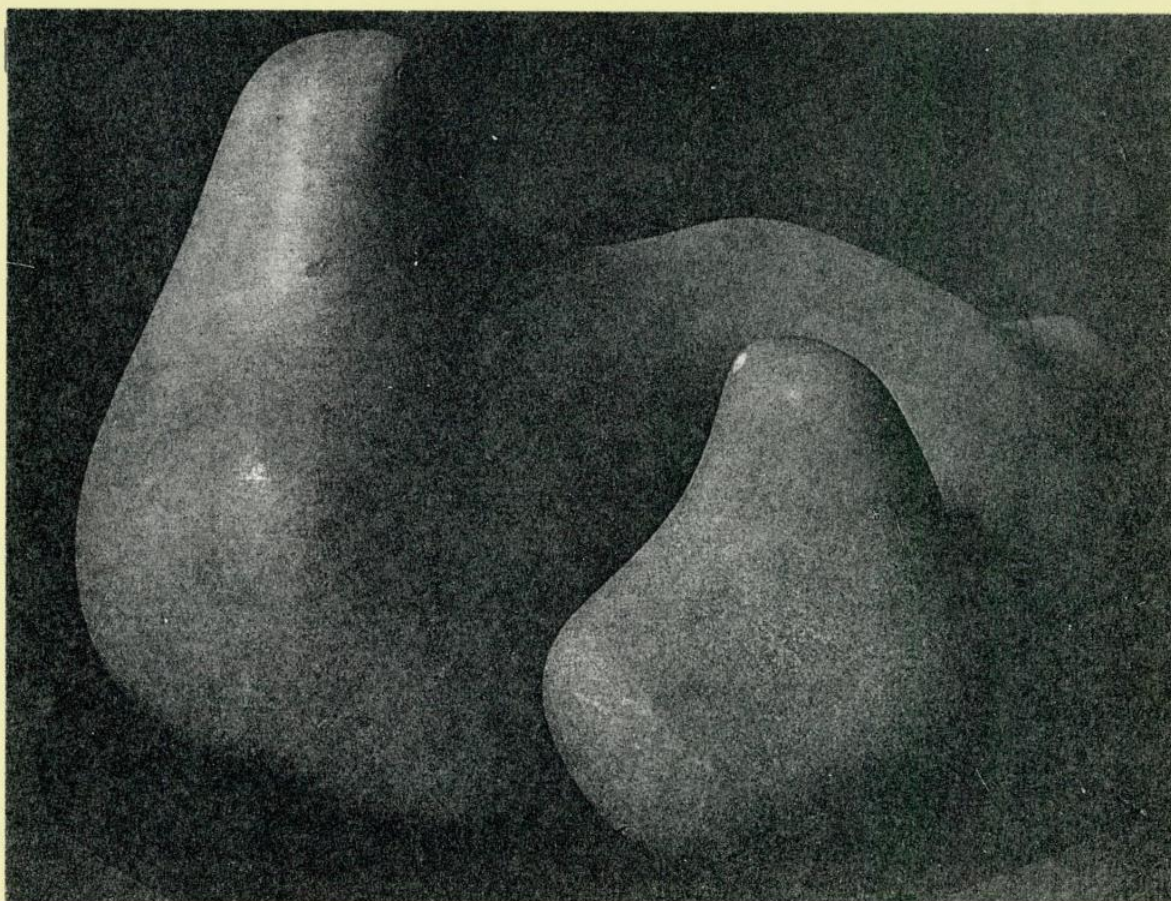
between them a definite feeling of the emotions conventionally associated with the mother and child a feeling which is unapparent in many of Moore's pieces. You are almost waiting for the child to slide down and suckle from the mother. In Mother and Child 1934 [ill 64] the mother is curving around the child embracing it but not capturing or suffocating it. There is a strong feeling of protectiveness and sheltering, as there is in many of Moore's pieces, yet the two pieces are independent of each other the Mother is not encapturing the child but still protecting it without the claustrophobic feeling of many of Moore's works on the internal-external theme [see ill 52]. The same feelings of guarding and embracement can be seen in Two Forms [ill 65].

Mother and Child 1934 [ill 66] is perhaps one of Hepworth's most tender pieces on this subject. The child is actually being physically supported by the mother. The mother's two eyes are staring out over the child, yet there is a strong feeling of a bond between the two. The mother's body is curved around the child's the mother's shape is adapted to provide a support for the child-the hollow in which the child is nestled. It suggests the pose of a sleeping child being carried by the mother.

Nesting stones 1937 [ill 67] is a piece by Hepworth which is closely related to the internal-external theme. The egg shape in this piece was probably inspired by Brancusi who did a series of works using the egg shape to represent birth or beginnings [ill 68]. The egg-like inner

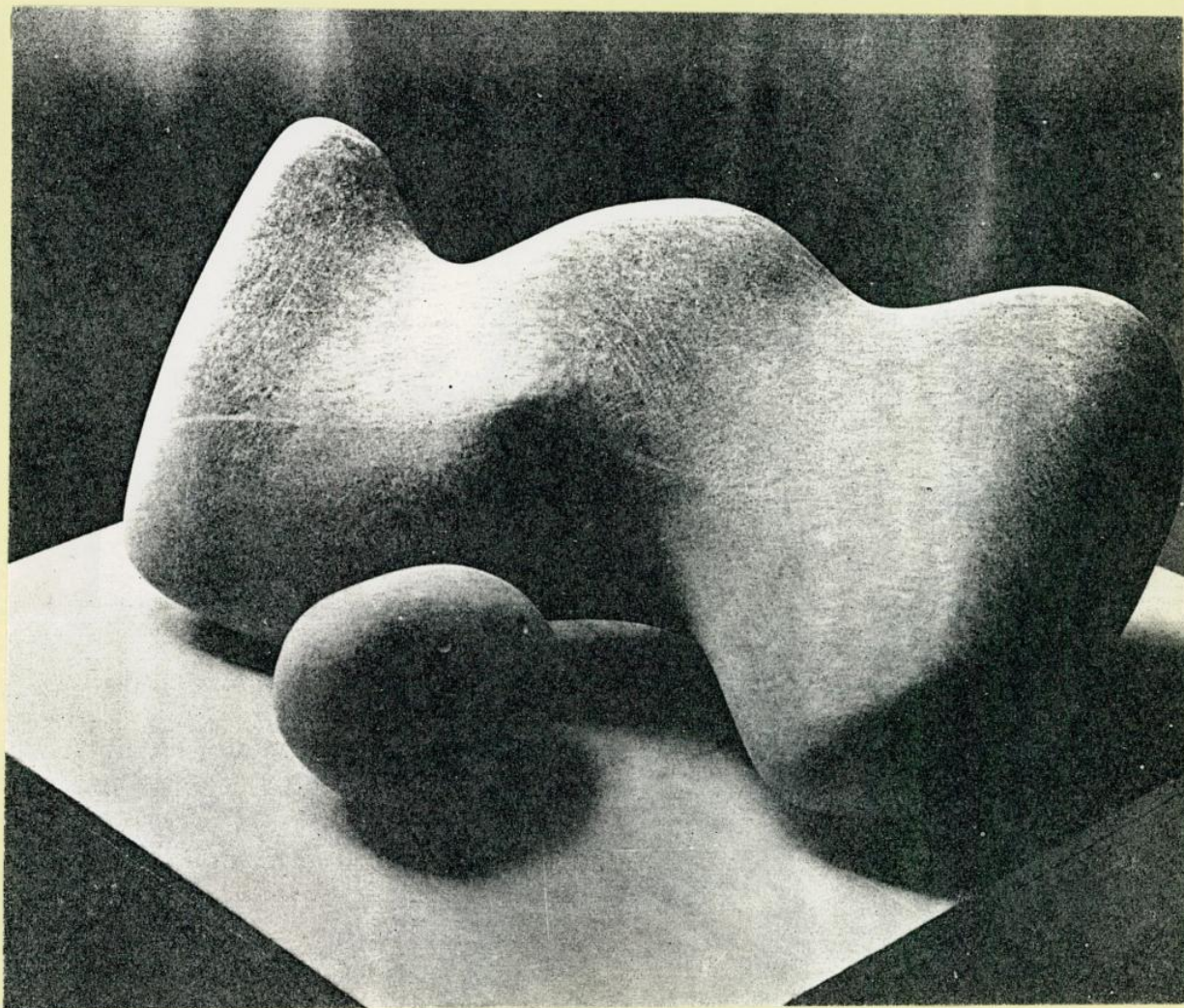


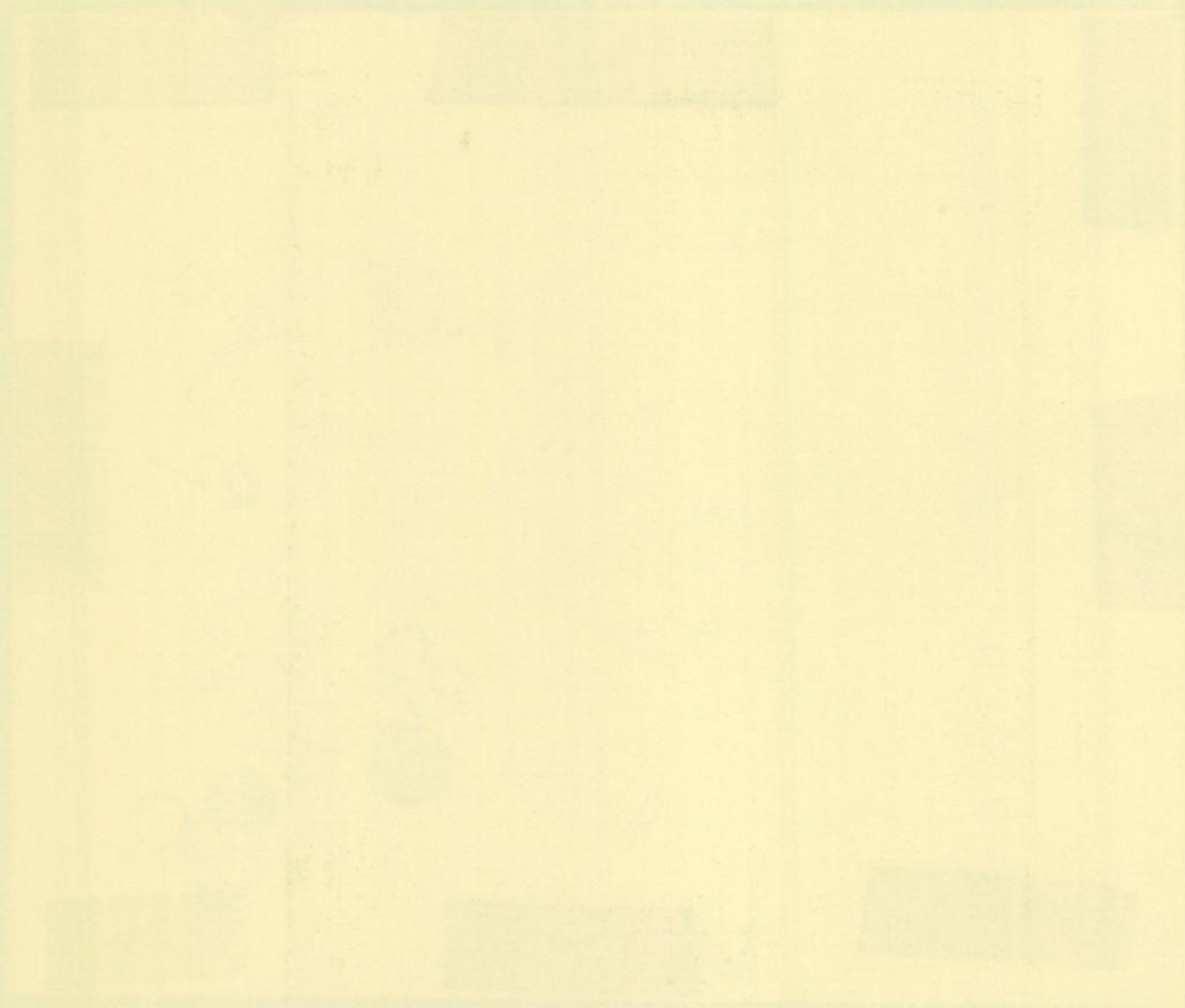
ILL 64  
HEPWORTH, MOTHER AND CHILD



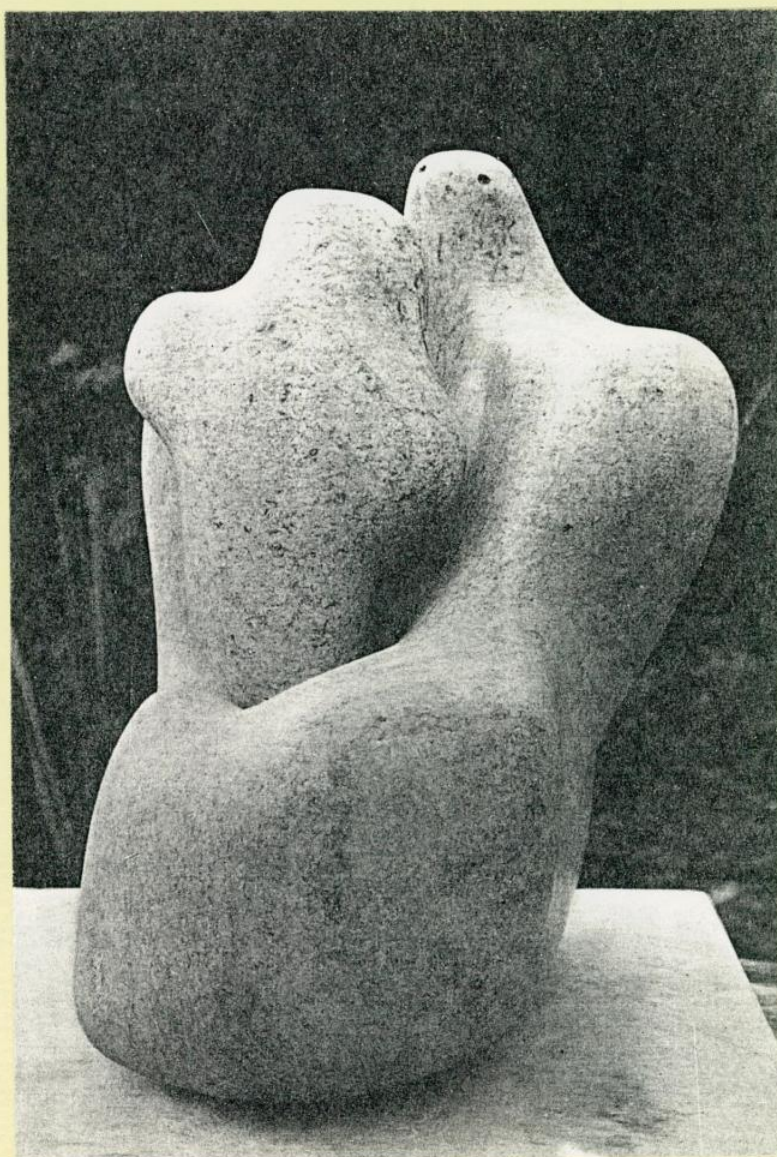


ILL 65  
HEPWORTH, TWO FORMS



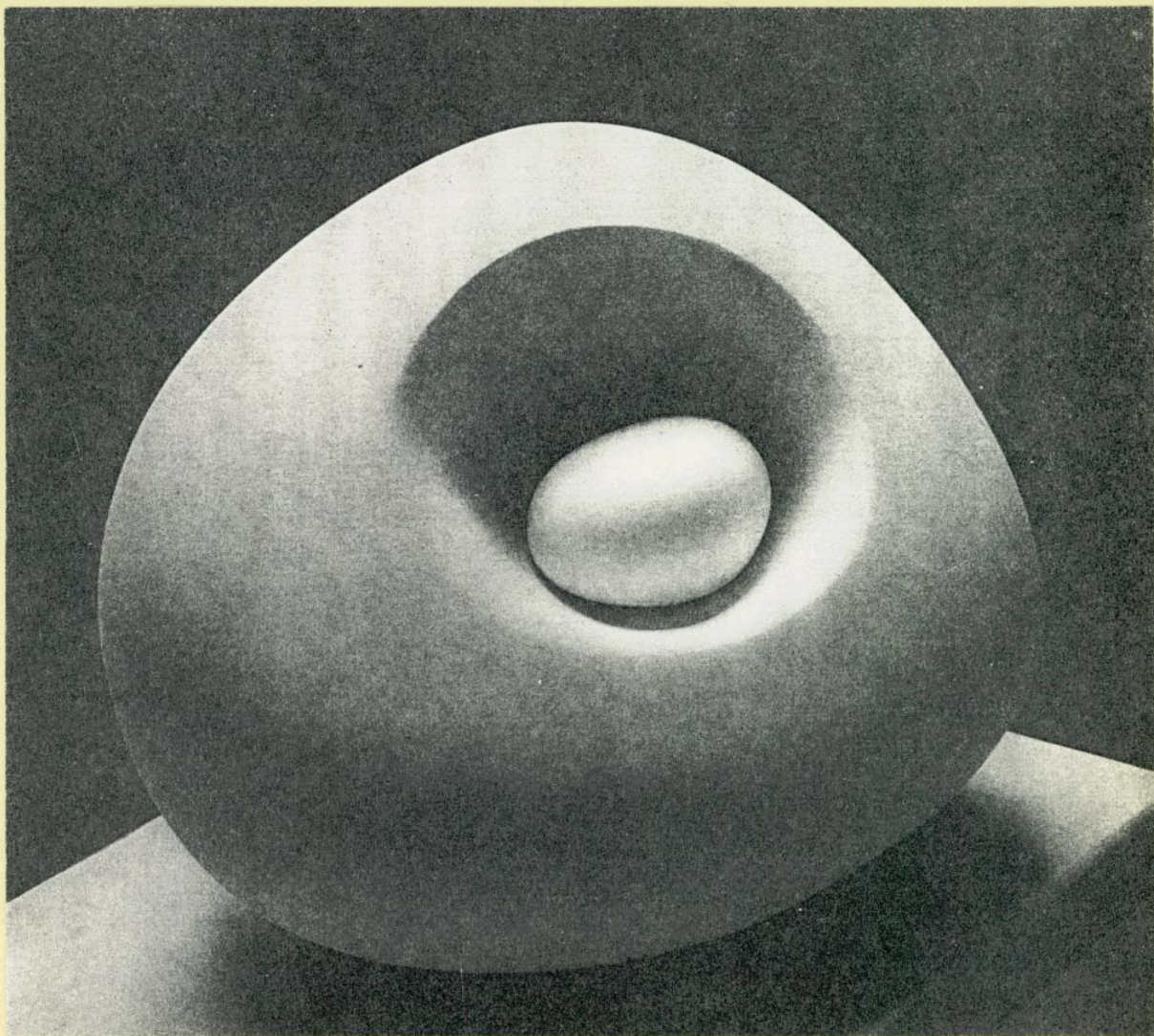


ILL 66  
HEPWORTH, MOTHER AND CHILD





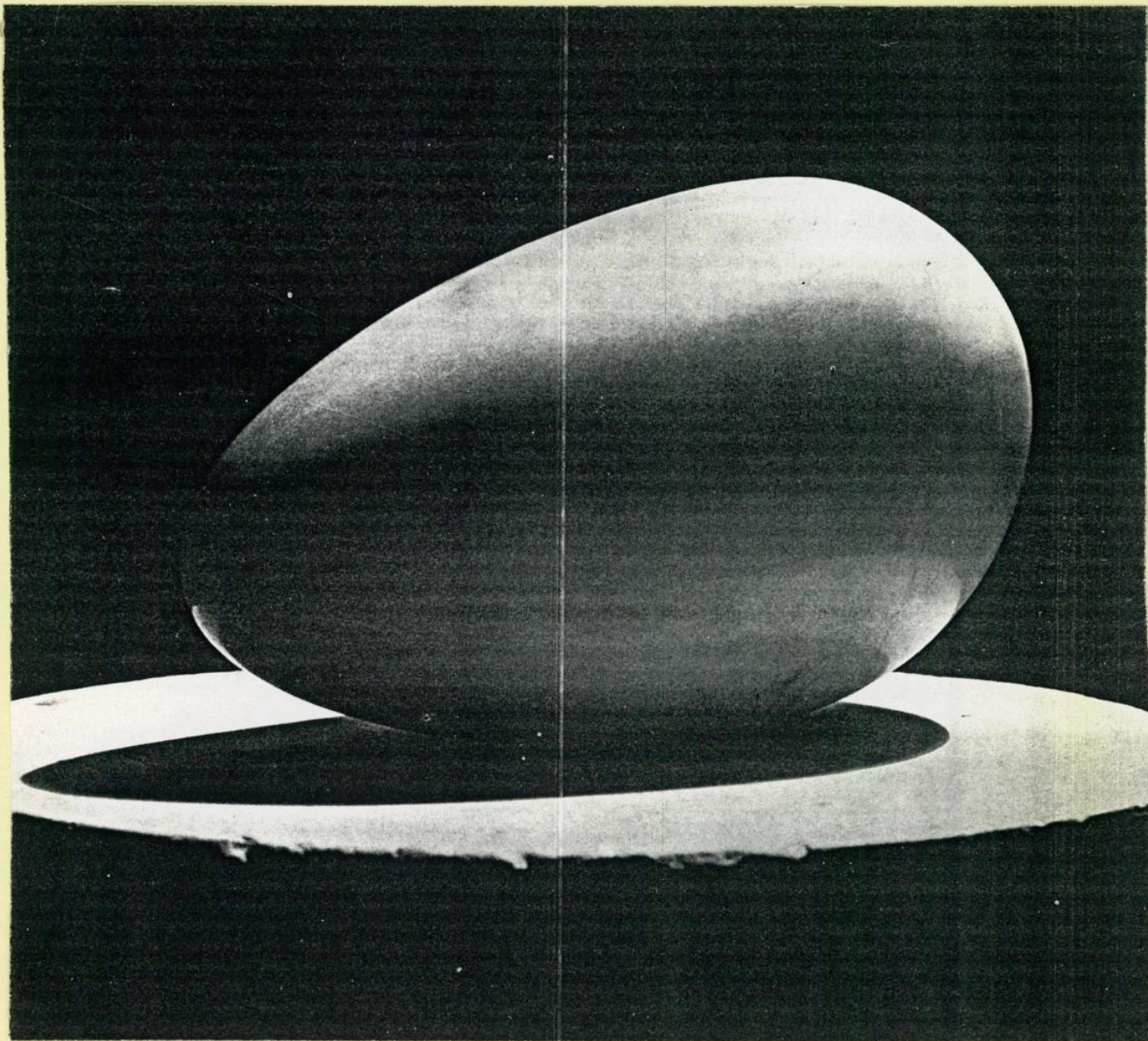
ILL 67  
HEPWORTH, NESTING STONES





ILL 68

BRANCUSI, THE BEGINNING OF THE WORLD





form is resting or nesting, as in the title, in the hollow. The large opening recedes in towards the centre where the smaller form is, and encloses to become merely large enough to enclose the inner form. This gives the feeling of sheltering and protection but because the hollow opens out it is not claustrophobic and because the hollow is not the same size in the centre as at the opening the inner form does not look isolated. This use of the hollow draws in the observer almost inviting one to reach in and cup the form in one's hands.



## THE MADONNA AND CHILD

The Madonna and Child is probably one of the most frequently used subjects in Art. It seems to have wained in popularity today but certainly in the last century and more so in the centuries before that (A.D) it was a very common theme.

All of Moore's pieces on the Madonna and child were for commissions. Hepworth's only Madonna and Child was a gift to St. Ives parish church, in remembrance of her son Paul killed in action during the war.

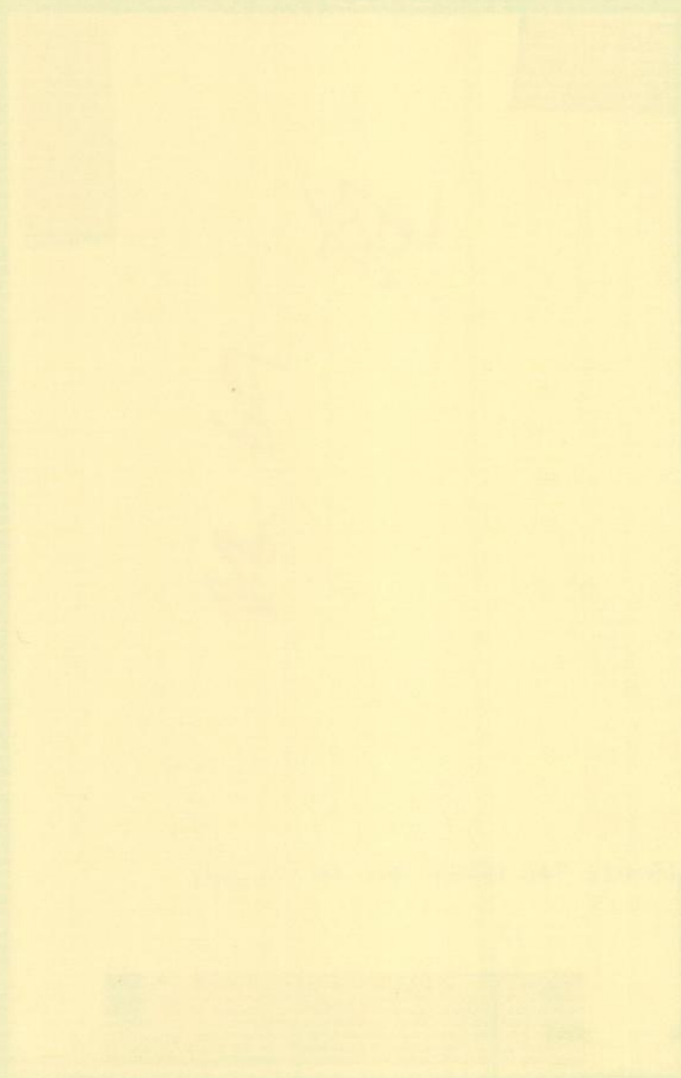
In Alone of all her sex, Marina Warner points out that the Virgin Mary is seen not as a woman but as being above woman. Her ` silence, modesty, and self-effacement ' ( 31 p. 179 )were seen as ideal qualities for a woman to have.

It is interesting to note that, when first asked to do the Madonna and Child [ill 69] for St. Matthew's church in Northampton, Moore said he approached the Madonna and Child in a different way from a secular mother and child. He gave her a nobility and austerity that he did not give to his pieces on the theme of just mother and child. In doing this he was alienating Mary from the rest of the female population. He is not seeing Mary as a mother but as The Virgin Mary the Icon. Moore felt that the intimacy apparent in some of his pieces on the mother and child theme was not appropriate in a piece of the Madonna and child. Eric Newton wrote of this piece,



ILL 69  
MOORE, MADONNA AND CHILD





The Madonna and Divine Child theme is one that has gripped the imagination of centuries. The statue is both a descendant of and a challenge to a thousand enthroned Madonnas of the past '

( 3 p. 222 )

Moore had never tackled a full length Mother and Child so this Madonna and Child posed new difficulties. But his aim was to produce 'Sculpture that would stand beside the great sculpture of past ages and masters .....He saw no point in anything less...' ( 3 p. 222 ). The inspiration for the pose in this piece probably came from Arnolfo di Cambio's Madonna and Child [ill 70] from the lunette above the doorway of a Cathedral in Florence.

It is not a very intimate piece. There is no feeling of mother and child tenderness or intimacy. The child could be sitting on a stool rather than his own mother's knees. There is no embracement but instead Moore has achieved his aim of giving the Madonna a look of austerity and in doing so stripped her of any sense of affection or passion.

Moore's other Madonna and Child has a very different feeling to it. It was done 45 years after the first one and interestingly it is called Mother and Child [ill 71] as opposed to Madonna and Child. Was this because all these years later Moore eventually saw the Virgin Mary as primarily a mother rather than an Icon for worship? Or had Moore realised this years before in his pieces that deal exclusively with a child suckling, as I suggested earlier?



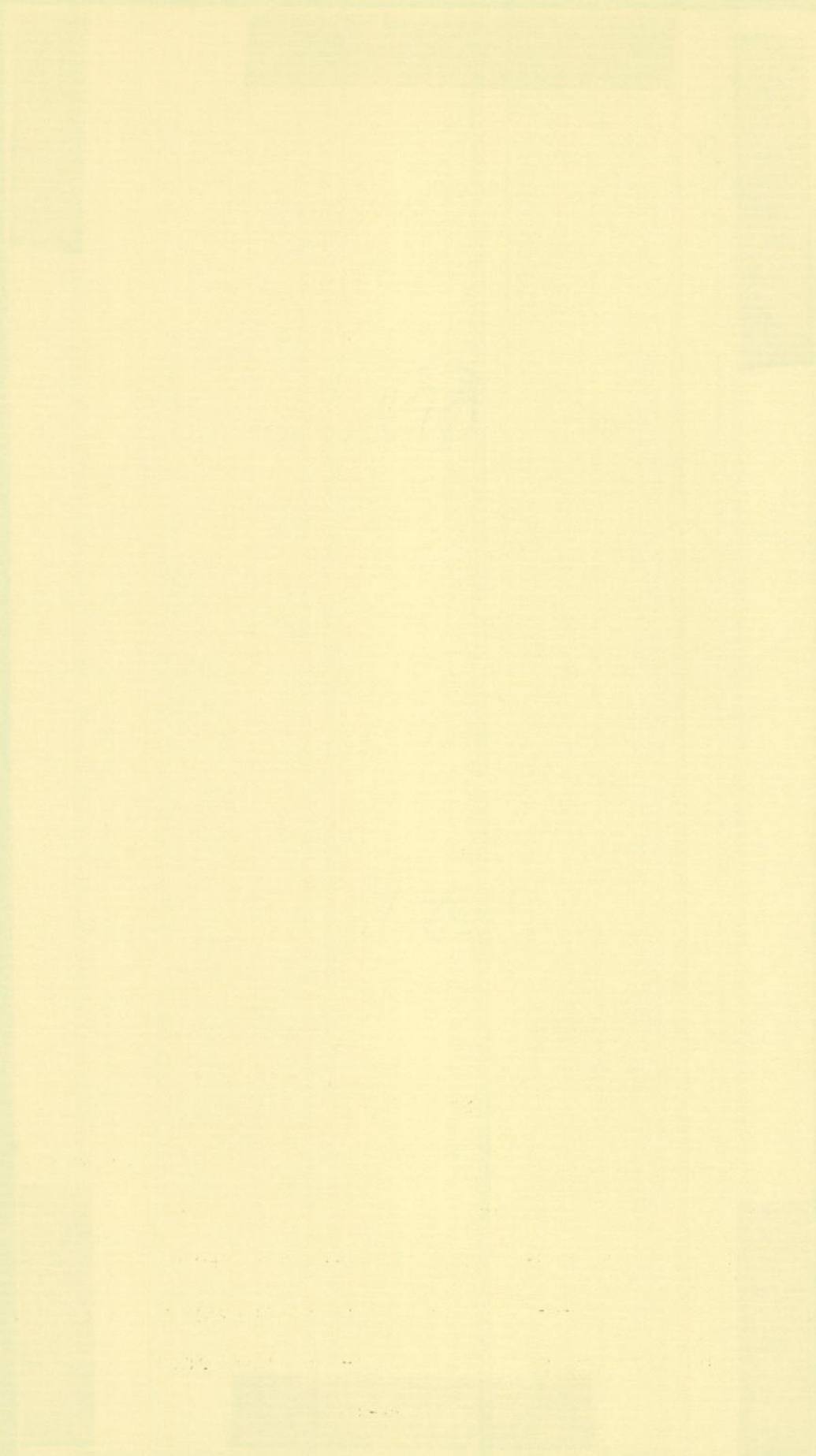
ILL 70  
ARNOLFO DI CAMBIO, MADONNA AND CHILD







ILL 71  
MOORE, WORKING MODEL FOR MOTHER AND CHILD: HOOD



The child in this piece [ill 71] closely resembles the child in ill 57. But in this piece neither the mother nor the child are naturalistic. There is a strong sense of protection and embracement in this work. The child could still be in the womb or it may be that the child is being offered to the worshipper.

Moore said of this piece 'I can't get this Madonna and Child out of my mind. It may be my last work, and I want to give it the feel of having a religious connotation' ( 4 p. 114 ). The recess in which the child lies shines brightly by catching the light, because of this it could also be seen as a religious radiance surrounding the child.

Imogen Stuart a German Artist who now lives in Dublin, has done numerous pieces on the theme of the Madonna and child.

She herself is a mother, she had three daughters but sadly her eldest was killed in a car accident three years ago. 'It is so unnatural for a mother to lose her child. You can't compare it to anything else. It is losing a part of yourself.' This incident of course had a deep effect on Imogen Stuart's life but she said she never brought it into her work.

During the interview Imogen referred to how she always kept the children around her while she was working.

'I was very lucky that when the children were born and when they were small we used to live in that house there (she points to a large house at the end of her garden) and my studio was very close so I could always do my work, which is so much a part of me, and the children were always near' ( 27 )



I asked her if the arrival of her children had any effect on her work.

I never intellectualise like that I didn't stop to think "oh I have a child" it was much more intuitive than that. Everything was a whole; my work, my children they all worked together. ( 27 )

Imogen first became interested in a religious theme while she was studying in Berlin. Her professor was a catholic and he did a lot of commissions for churches in Russia. Then when she came to Ireland 'the church were the only body who had money to commission large works of Art so I continued working in this theme '.

Imogen has done a lot of pieces on the theme of the Madonna and child.

I approach all my work in the same way and don't give pieces with a religious theme any special treatment. I can see why an Artist would want to do this though. If you look at my pieces they do not look like the Madonna and child but like an ordinary mother and child ( 27 )

I would disagree with this statement and say that her pieces do look like the Madonna and child but they have a strong feeling of motherhood too. If we look at the Madonna and child [ill 72,73] this is apparent. The Madonna / Mother is clutching her child close to her body with her two hands. Her eyes seem closed in adoration for the infant. This piece is part of a triptych of Madonna's representing the sorrowful, the joyful and the glorious, the three decates' of the Rosary.



ILL 72  
STUART, MADONNA AND CHILD



ILL 73  
STUART, MADONNA AND CHILD CLOSE UP



It is very difficult to pin point why one piece looks like a Madonna and another a secular Mother. Moore wrote that

The Madonna and child should have an austerity and a nobility, and some touch of grandeur (even hieratic aloofness) which is missing in the everyday mother and child idea (19 p 234)

This is possibly true and it could be that Artists apply this grandeur sub-consciously. But many Artists apply these components of aloofness and austerity to the exclusion of tenderness and motherly affection; how many Madonnas have you seen in churches that lack any feeling of compassion or offer any emotional value in the context of a mother and child.

Hepworth's Madonna and child [ill 74] is not filled with austerity and hieratic aloofness, instead it has a gentle tenderness and nobility about it. The small child is reaching up embracing and kissing the mother's cheek. The mother is embracing and supporting the infant. There is a definite sense of maternal affection and a return of this affection from the child.

There is a look of sorrow on the mother's face in this piece this is probably because it was a gift to the local church in remembrance of her first son Paul who, as I mentioned, was killed in action during World War two. Hepworth is possibly relating to the Virgin mary as another mother who lost her son. The infant seems to be comforting the mother.



ILL 74  
HEPWORTH, MADONNA AND CHILD





The feeling of motherhood is undeniably strong in this piece. This maternal feeling is enhanced by the urgency of the embrace, the bent head of the mother, and the child reaching up to kiss her cheek. This motherly feeling is so strong that one would feel it safe to say that if one took away the halos and the draped cloth (which is so often related to the Madonna and Child) this could be seen as a very tender piece dealing with a secular mother and child.

It is true to say that Hepworth has again shown a greater sense of maternal affection than Moore even though the subject is the somewhat conventional theme of the Madonna and Child.



## CONCLUSION

Hepworth and Moore both created a vast amount of works during their life. They were both effected by what was happening in the world of art and had many friends who were also artists. Moore was particularly effected by Primitive art and one of his fundamental tasks in sculpture was to capture the rawness and vibrancy which he so admired in the primitive pieces he had seen in the British museum and in Epstein's private collection. Epstein also affected Hepworth. He was concerned with direct carving, a technique which was not very popular at the time, through seeing his and Brancusi's carvings Hepworth and Moore both began to work in this way.

Although they had many of the same influences and worked using the same technique one can now see that the work of Moore and Hepworth is decidedly different in many ways.

Their work on the subject of the mother and child portray different emotions and deal with different aspects of the relationship. Moore brings the theme to the basic level of merely a head and a breast and questions conventional portrayals of the theme, in doing this his pieces are sometimes grotesque and attacking. One could assume that in portraying the mother and child in this way Moore was drawing on his admiration for primitive sculpture and imitating the crudeness in it.

Hepworth takes a more compassionate approach and exhibits a motherly devotion and care. There is never any



ambiguity in her work as to which is the mother and which is the child.

Becoming a parent had a very different affect on their lives and works. For Moore the birth of his daughter seems to have had little affect, he was obsessed with the mother and child before his daughter was born and equally so after. When talking about the mother and child theme and his obsession with it he never mentions his daughter, whereas Hepworth does and speaks of how having children affected her life and work. This affect is apparent when we look at the frequency of the subject in her work; it only appears in any real way when she is pregnant or just after the birth of her children.

Hepworth being a mother herself was closer to the subject than Moore, this is not to say that anyone who is not a mother cannot do a compassionate piece of a mother and child, but the affection and bonding feeling apparent in Hepworth's work is surely drawn from her maternal experience. Many of Moore's pieces seem to ignore the fact that the two figures in the composition are mother and child. That is they portray a mother and child, either figuratively or in the internal-external theme, but the emotional aspect of the relationship is not dealt with in the way one would normally conceive. In many pieces one feels that Moore sacrifices the portrayal of compassion in order to attain the crudeness of primitive art.



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