

OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

HENRY MOORE (1898-1986)



Torso Column, 1982
Bronze with brown patina
19 x 11.4 x 11.4 cms
(7.47 x 4.48 in)

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Available

Edition of 9

Conceived in 1982 and cast prior to 1986.

Provenance: Private Collection, before 1986

Anonymous sale; Christie's, New York, 20 September 2011, lot 14

Private Collection, UK (purchased from the above)

3 casts held in public collections:

Henry Moore Foundation, UK

Takaoka Art Museum, Japan

Galeria Joan Prats, Spain

Exhibited: London, Marlborough Fine Art, Henry Moore: 85th Birthday Exhibition, June – August 1983, no. 74, another cast exhibited.

California, Bakersfield, Cunningham Memorial Art Gallery, Henry Moore, Major Themes, September 1984, another cast exhibited, catalogue not traced.

Literature: *Henry Moore – Complete Sculpture; Volume 6, (1980-86)* edited by Alan Bowness, revised edition 1999, published by Lund Humphries, London, No 859 p.50/51 (another cast illustrated)

Exhibition catalogue, Henry Moore: 85th Birthday Exhibition, London, Marlborough Fine Art, 1983, pp, 15, 73, no. 74, another cast illustrated.

Alan Bowness has described the 1980s for Henry Moore as a time for completing things. Small studies and maquettes like these two morphologically intriguing examples were cast into bronze with an eye on the great sculptor's posthumous market. The slightly earlier 'Torso Column', in a brown veneer, points back to Moore's earlier surrealist phase – the limbless torso with knob-like head possessed of a biomorphic mystery. The piece also invites circumspection as its subtle surface rhythms evoke – as so often in Moore – a degree of landscape association. Though legible as a single upright figure, 'Torso Column' has something of the composite, metamorphic qualities of the vertical figural totems that make up the mid-1950s 'Upright Motif' series. By contrast, 'Cyclops' reads as a more conventional female figure *incontroposto*, her arms meeting at the lower abdomen juncture of clasped hands. The verdigris is this time green, a feature showing Moore's endless preference for minute variation. Bowness indeed comments that it is in the small maquettes that we see the artist's imagination most vividly at work...Moore is always looking to nature for inspiration. The inevitable physical infirmity that attended his twilight years, which made the issue of new large-scale sculpture difficult, resulted in the production of small bronzes and numerous inventive drawings and sculptural plans. Up to a very late point in his long and glorious career, therefore, Moore continued to retain the inventive and creative drive that had originally established him within the pantheon of foremost modern sculptors.