

HEPWORTH | MOORE

GRAPHICS

24 June 2020

Eames Fine Art

GALLERY

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INTRODUCTION

Barbara Hepworth and Henry Moore are the two most prominent names in modern British sculpture. Both were from Yorkshire, both trained at the Leeds School of Art and the Royal College of Art in London, both advocated direct carving (rather than modelling) of their sculptures and both explored the potential for drawing and printmaking in communicating what Hepworth called 'sculptures born in the guise of two dimensions.' Several of the sculptural themes in these artists' oeuvres carry over to their two-dimensional works. Many of Hepworth's prints embody the same motifs and forms that she explored in two dimensions: the three abstract shapes, often called 'three forms' in the titles of many of her sculptures and her lithographs, are at least partially related to the most important group of three in her life: her triplets, born in 1934. Similarly, in much of Moore's graphic work we can see echoes and reinterpretations of the iconic reclining figures or the tender mother and child groups of his sculpture.

Significantly, another common denominator between Hepworth and Moore was their willingness to collaborate with printmaking studios to explore the creative potential of print and to navigate the parallels between the collaborative processes of sculpture and printmaking. Both Hepworth and Moore worked extensively with specialist fine art printers such as the Curwen and Kelpra Studios in London and Studio 2RC in Rome as partners on an equal artistic footing, proofing colours and compositions to obtain ideal harmonies of tone and texture. Given time and care a fruitful symbiotic relationship could be nurtured between master printer, studio technicians and artist, enabling images to develop organically through a collective creative effort.

Lithography as a printing technique was originally used in the reproduction of sheet music from marks drawn in greasy crayon onto limestone tablets. By the time that Hepworth and Moore began to collaborate with the Curwen Studio and other printmaking ateliers, lithography was firmly established as a commercially viable fine art printmaking technique through which artists could make original works in order to reach a wider audience. This heritage of fine art lithography was an almost exclusively continental phenomenon however.

The French tradition of lithography developed during the second half of the nineteenth century and one of the reasons that this happened in Paris and not in London was because the more stringent British labour and union laws prevented the easy mixing of art and industry that is necessary in the business of fine art printmaking. By the mid-twentieth century, Paris's foremost lithography studio, Atelier Mourlot, had established an international reputation working with artists such as Georges Braque, Joan Miró, Marc Chagall, Alexander Calder and Henri Matisse while publications such as *Derrière le Miroir* (*Behind the Mirror*) and *Verve* put original lithographs by avant-garde artists within reach of a wider buying public.

The rise of lithography as a fine art medium in Britain did not come about organically. Taking their lead from the Parisian examples and prompted by Robert Erskine at St. George's Gallery, Stanley Jones and his colleagues at the Curwen Studio set about to deliberately influence the trajectory of printmaking as an artform in Britain in the post-war years. After studying at The Slade School of Fine Art, Jones travelled to Paris in 1956 to learn the methods and the business models of French printmaking studios such as Atelier Patris and Atelier Mourlot. There he met, and helped deliver proofs and plates to, the likes of Alberto Giacometti, Georges Braque, and Gino Severini. Upon Jones's return from Paris, he was sent to St. Ives to recruit artists for collaboration at the Curwen Studio that was being set up in London. The Curwen Studio under Jones became the preeminent example of British printmaking collaboration and excellence. In addition to Hepworth and Moore, Jones worked with artists like John Piper and Elisabeth Frink and took his role as master printer very seriously, seeing it as a vital intermediary between the artist and the publisher. Moore deeply appreciated Jones's loyalty to his craft as well as his flexibility, stating: "Stanley is one of the nicest people I know. He is so amenable, so receptive to any suggestion of experiment."

It was through the partnerships fostered between artists and studios that lithography transcended its original use in commercial book illustration and came to be respected as a fine art medium in Britain. Furthermore, Curwen's pioneering of the lithographic suite – a group of artworks that aesthetically or thematically worked together and their willingness to sell each work within the suite individually – meant that a wider public could afford fine art prints. Lithography became a more democratic art form, perfectly suited to the post-war, consumer-driven society and its appetite for more accessible art and culture.

SCULPTURES BORN IN THE GUISE OF TWO-DIMENSIONS : BARBARA HEPWORTH AND PRINTMAKING

Barbara Hepworth's graphic output flourished towards the end of her career and was shaped in the main by a remarkable collaboration with the Curwen Studio. Curwen's master printer Stanley Jones provided the impetus for a series of projects, setting up a studio in St. Ives, so that he could work closely with Hepworth in order to develop a graphic counterpoint to her sculptural work. Hepworth would often work with Jones long into the night, creating lithographic plates before starting her sculpture again at dawn. Hepworth's printmaking and sculpture therefore became closely intertwined during a short but wonderfully fertile creative period.

The *Twelve Lithographs* suite published in 1969 was the first result of this collaboration and was an immediate commercial success. Works such as *Squares and Circles* and *Autumn Shadow* are typical in their arrangement of pure form suspended in a field of subtly textured surfaces. This texture was created by direct drawing onto zinc plates and painted washes on grained film. Works such as *Mycenae* push the dialogue with sculpture to a greater degree, with the use of blind embossing, bringing Hepworth's printmaking literally into a third dimension.

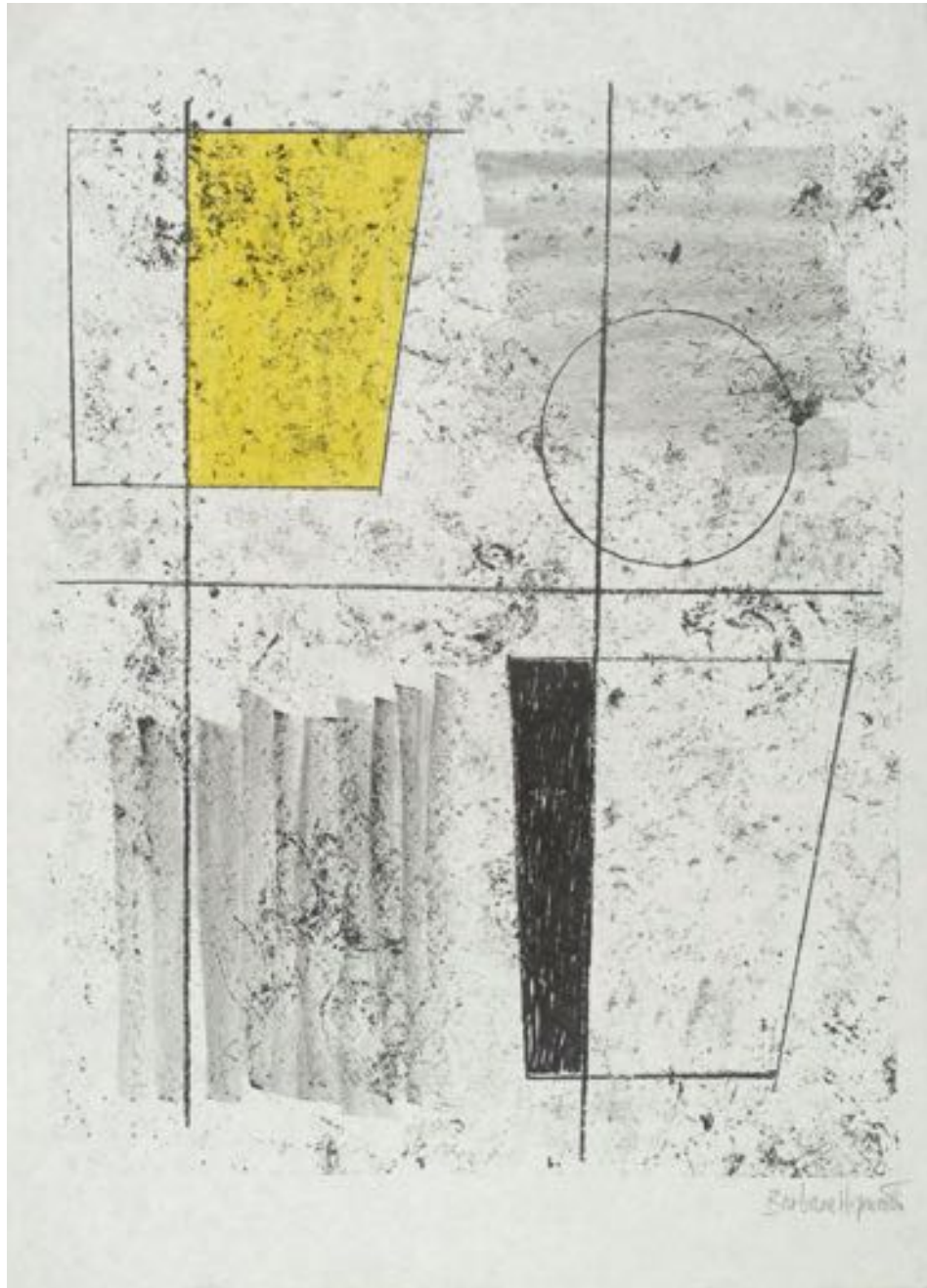
The success of the *Twelve Lithographs* series encouraged Hepworth to develop these techniques and subject matter further and she invited Jones to spend a summer holiday with his young family in St. Ives so that he could guide her work over a longer period. The *Aegean Suite* of 1970-71 is a continuation of the themes of *Twelve Lithographs*, but further nourished by the subject matter, landscape and a personal connection to the Aegean Islands which Hepworth visited in August 1954 after the tragic death of her son Paul. Works such as *Desert Forms*, *Sun and Water* and *Fragment* marry the abstract sculptural vocabulary of *Twelve Lithographs* with a poignant emotional charge, while the heightened palette of *Itea* and *Olympus* introduce a vivid new element to Hepworth's lithographic work.

Sandwiched between *Twelve Lithographs* and the *Aegean Suite* was a successful foray into screenprinting. Published in 1970, *Opposing Forms* was the result of Hepworth's collaboration with Chris and Rose Prater at the Kelpra Studio. Works such as *Two Opposing Forms* and *Orchid* are an exciting exploration into a different kind of mark making as colour, texture and tonality are mediated through the painstaking build-up of layers of colour on the screenprinting bed.

Beyond these series, Hepworth's fascination with the 1969 moon landings was evident in the lunar imagery of screenprints such as *Moonplay* with its small circle cradled by blue marks orbiting the larger circle of the sun swathed in yellow. While certainly calling upon the imagery of the moon, these cool colours and curving shapes could also be visual references to the symbiosis between sky and sea at St. Ives; a tendency that can also be seen in works such as *Winter Solstice*.

Hepworth's work with Curwen and Kelpra Studios helped to codify new possibilities in the relationship between artist and master printer and the commercial success of these collaborations helped to develop the market for fine art printmaking. Furthermore, by marrying cool abstraction with a decidedly British sensitivity to the connections between man, nature and landscape, Hepworth's graphic works made a telling contribution to the development of post-war art in Britain.

BARBARA HEPWORTH



Three Forms Assembling 1968-9

Lithograph from the *Europäische Grafik* portfolio

Signed and numbered from the edition of 65

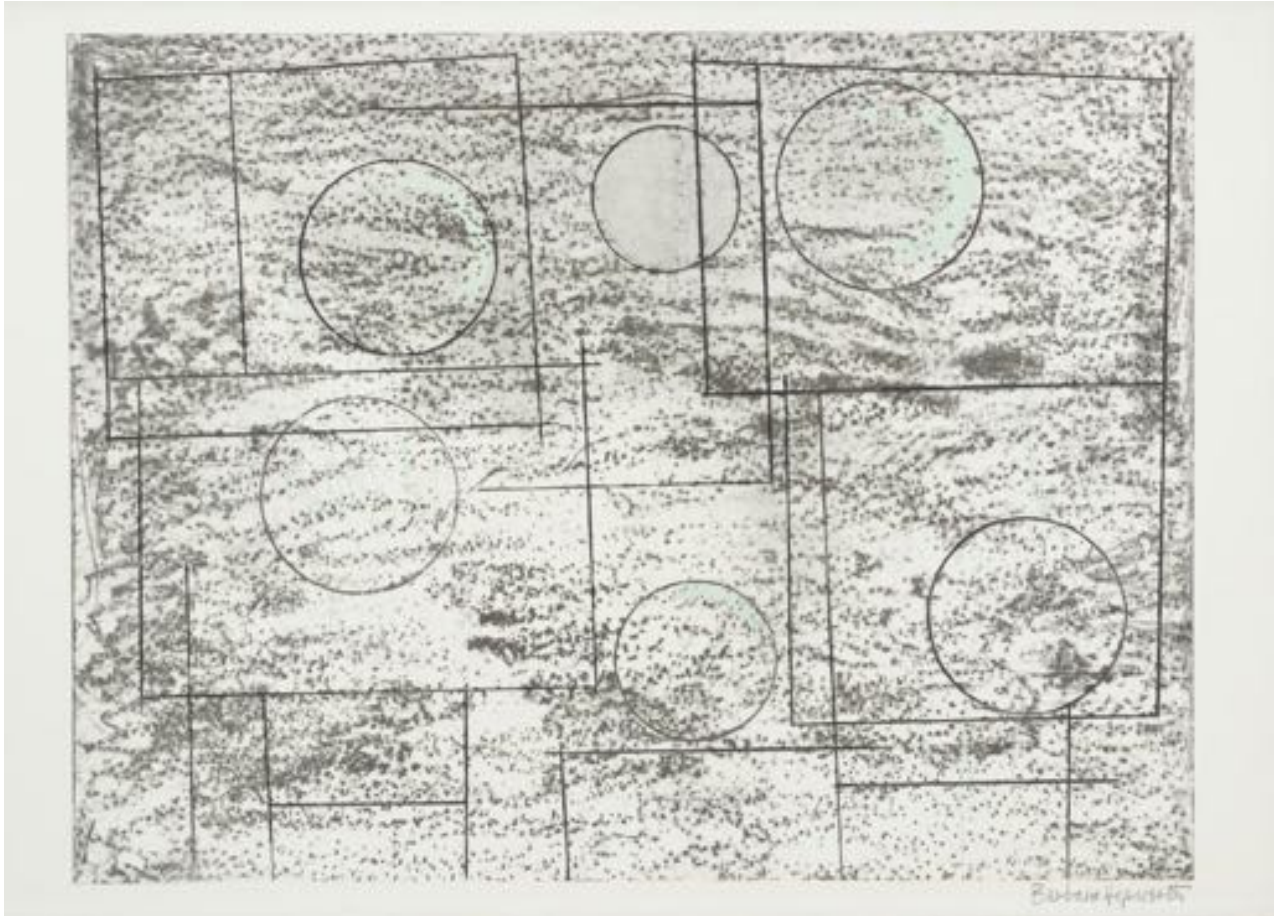
Paper size: 500 x 640 mm

Image size: 460 x 570 mm

Frame size: 700 x 850 mm

Price: £6,000

BARBARA HEPWORTH



Squares and Circles 1969

Lithograph from the *Twelve Lithographs* series

Signed and numbered from the edition of 90

Paper size: 850 x 575 mm

Image size: 700 x 530 mm

Frame size: 870 x 645 mm

Price: £6,800

BARBARA HEPWORTH



Autumn Shadow 1969

Lithograph from the *Twelve Lithographs* series

Signed and numbered from the edition of 60

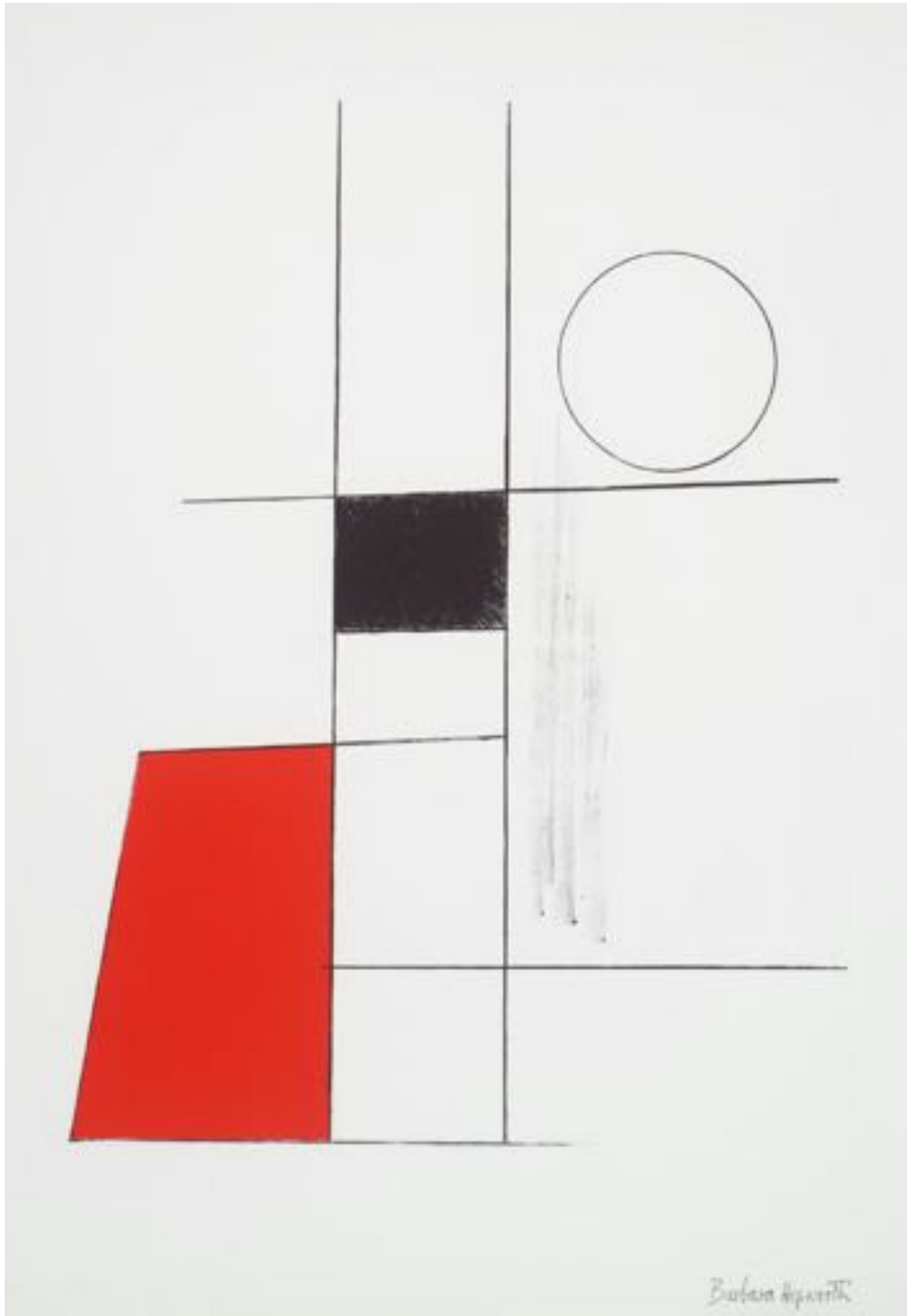
Paper size: 585 x 800 mm

Image size: 560 x 750 mm

Frame size: 725 x 940 mm

Price: £6,000

BARBARA HEPWORTH



Mycenae 1969

Lithograph from the *Twelve Lithographs* series

Signed and numbered from the edition of 60

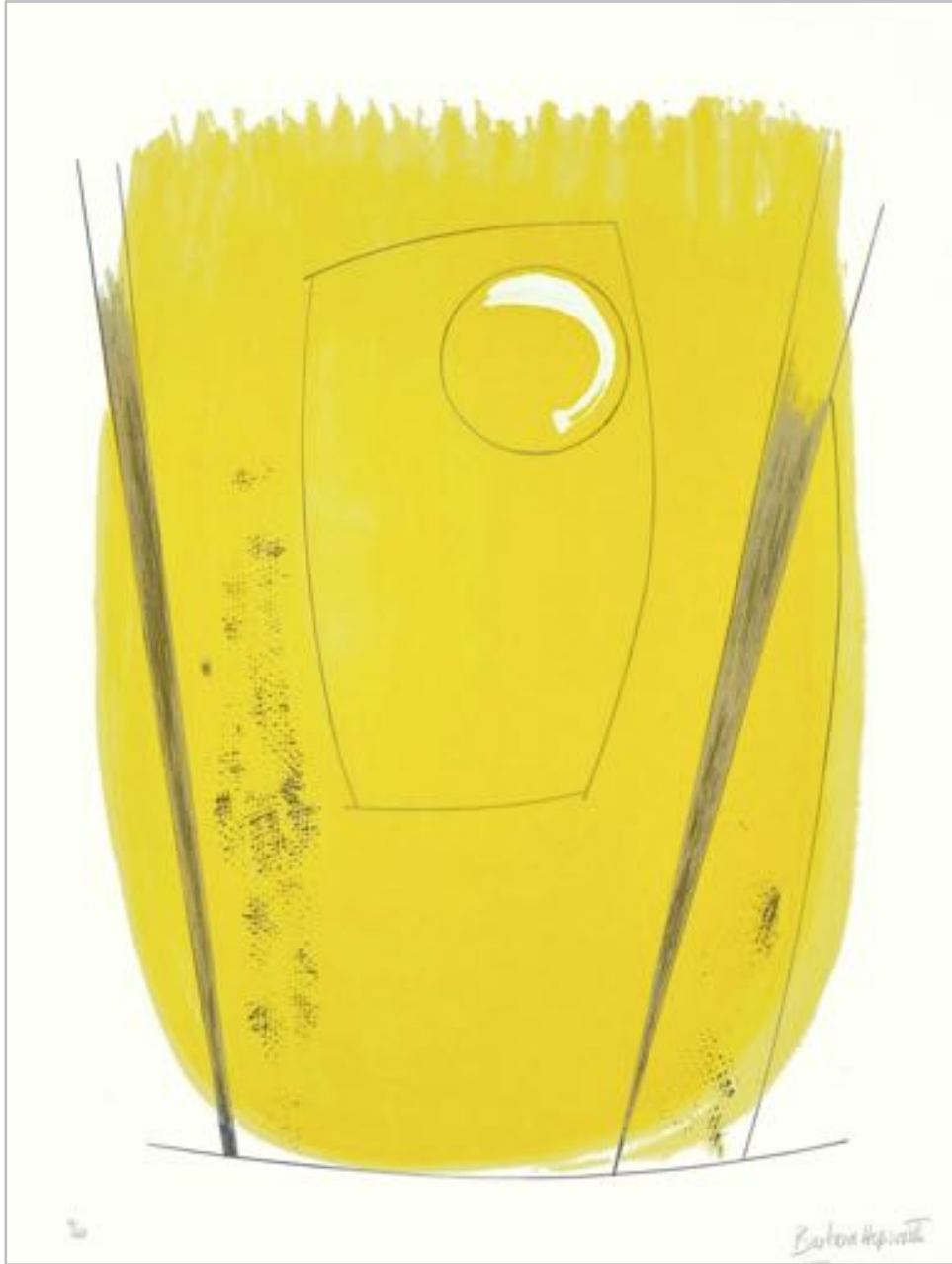
Paper size: 585 x 810 mm

Image size: 585 x 810 mm

Frame size: 800 x 1,005 mm

Price: £6,000

BARBARA HEPWORTH



Two Opposing Forms 1970

Screenprint from the *Opposing Forms* series
Signed. An Artists Proof aside from the edition of 60

Paper size: 575 x 765 mm

Image size: 510 x 650 mm

Frame size: 730 x 935 mm

Price: £7,800

BARBARA HEPWORTH



Orchid 1970

Screenprint from the *Opposing Forms* series

Signed and numbered from the edition of 60

Paper size: 582 x 775 mm

Image size: 400 x 460 mm

Frame size: 935 x 730 mm

Price: £6,000

BARBARA HEPWORTH



Desert Forms 1970-1

Lithograph from the *Aegean Suite*

Signed and numbered from the edition of 60

Paper size: 590 x 800 mm

Image size: 540 x 760 mm

Frame size: 655 x 880 mm

Price: £6,000

BARBARA HEPWORTH



Fragment 1971

Lithograph from the *Aegean Suite*

Signed and numbered from the edition of 60

Paper size: 585 x 810 mm

Image size: 510 x 775 mm

Frame size: 655 x 880 mm

Price: £6,000

BARBARA HEPWORTH



Sun and Water 1971

Lithograph from the *Aegean Suite*

Signed and numbered from the edition of 60

Paper size: 590 x 810 mm

Image size: 540 x 760 mm

Frame size: 655 x 880 mm

Price: £6,000

BARBARA HEPWORTH



Olympus 1971

Lithograph from the *Aegean Suite*

Signed and numbered from the edition of 60

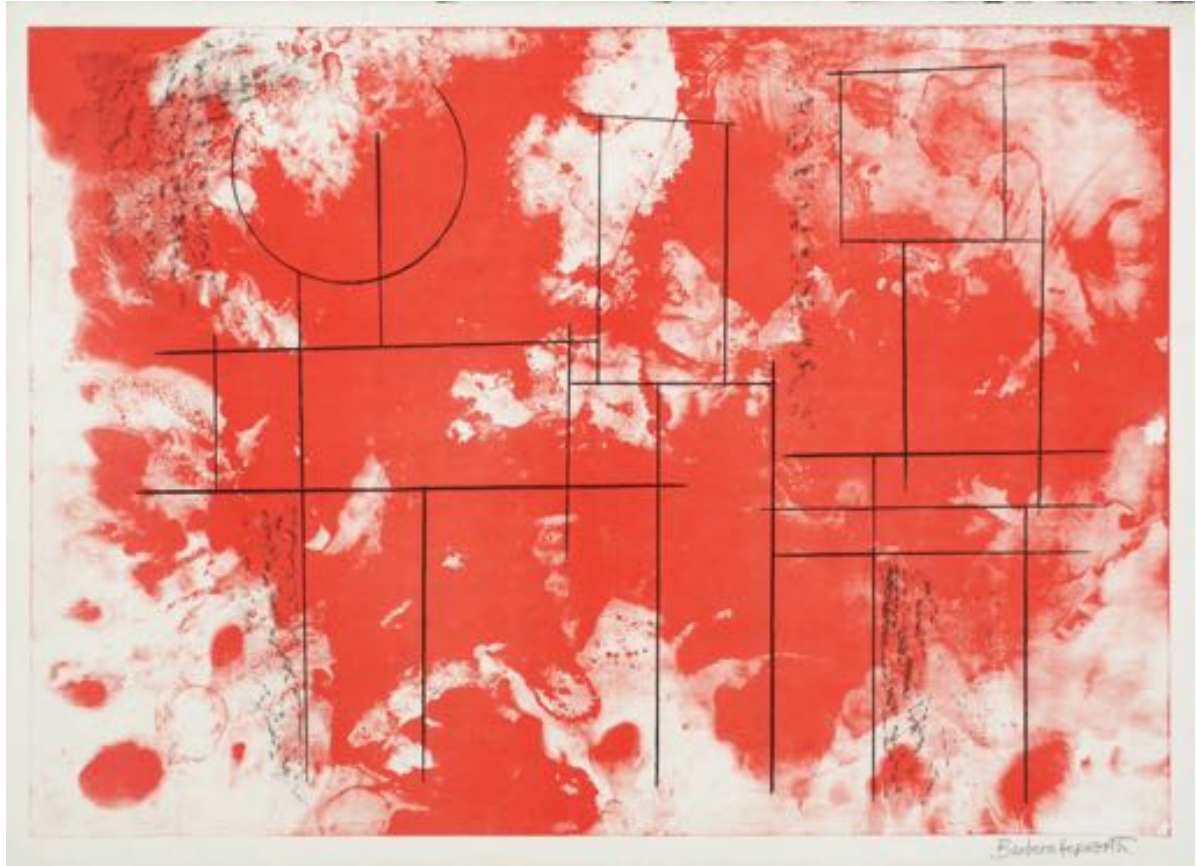
Paper size: 580 x 810 mm

Image size: 540 x 760 mm

Frame size: 755 x 1,150 mm

Price: £6,000

BARBARA HEPWORTH



Itea 1971

Lithograph from the *Aegean Suite*

Signed and numbered from the edition of 60

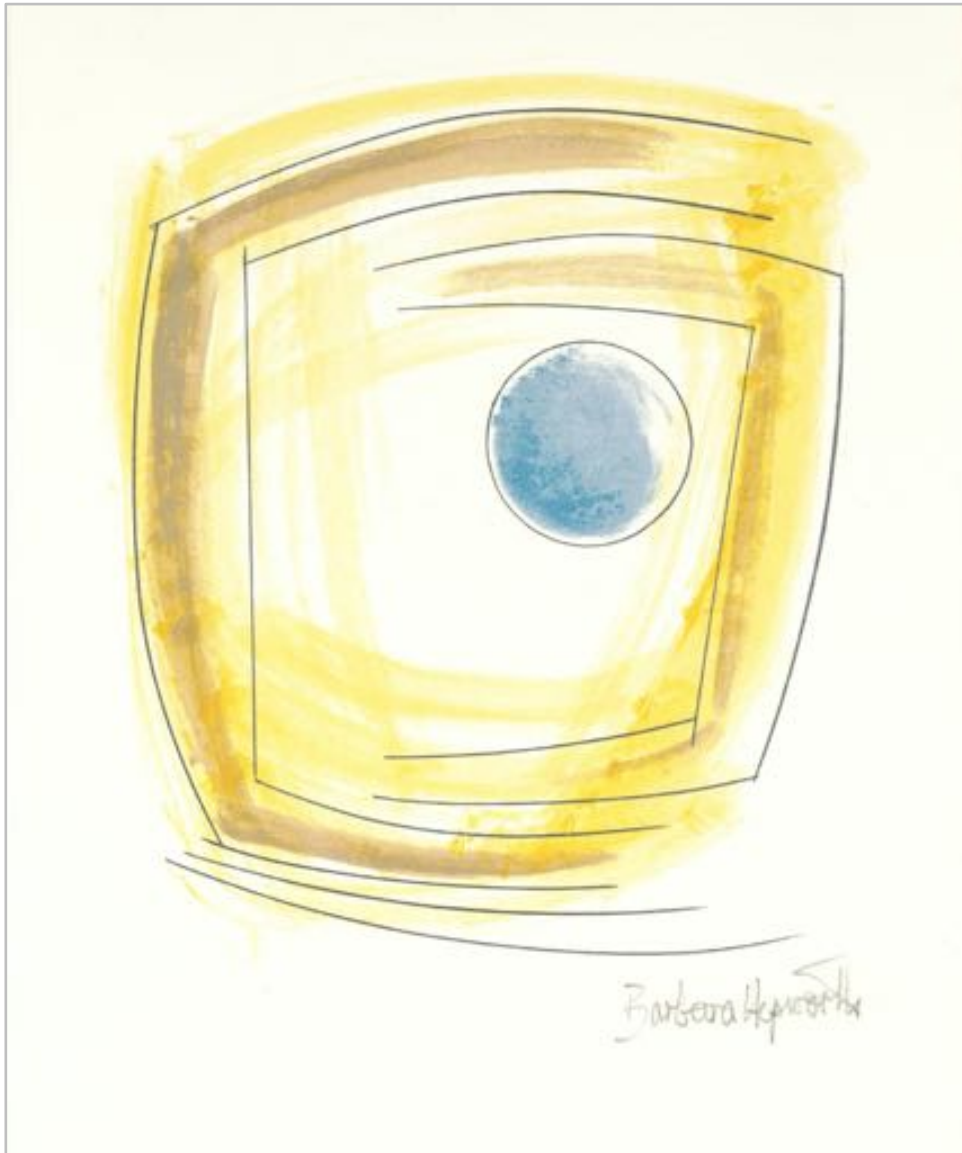
Paper size: 535 x 800 mm

Image size: 545 x 765 mm

Frame size: 605 x 980 mm

Price: £6,000

BARBARA HEPWORTH



Winter Solstice 1971

Screenprint

Signed and numbered from the edition of 150

Paper size: 255 x 305 mm

Image size: 255 x 305 mm

Frame size: 410 x 475 mm

Price: £2,900

BARBARA HEPWORTH



Green Man 1972

Screenprint

Signed and numbered from the edition of 200

Paper size: 560 x 760 mm

Image size: 560 x 760 mm

Frame size: 625 x 825 mm

Price: £6,000

BARBARA HEPWORTH



Moonplay 1972

Screenprint

Signed and numbered from the edition of 200

Paper size: 560 x 760 mm

Image size: 500 x 590 mm

Frame size: 635 x 835 mm

Price: £6,250

HENRY MOORE : PRINTMAKING AS SKETCH BOOK

Henry Moore's interest in printmaking began in the early 1930s, but it was not until the 60s and 70s that it took a more central place within his artistic practice. It was during this time that he began to work with internationally renowned printing houses and studios such as JC Editions and the Curwen Studio in London and 2RC Editrice in Rome.

Moore had an enormous graphic output during these years of collaboration and he fostered a longstanding partnership with the Curwen Studio and Stanley Jones in particular. They produced some of Moore's most recognisable lithographic prints together and their partnership was so intense that it was said that on occasion, Moore could simply describe details of the marks and changes that he wanted over the telephone and Jones would end up with the exact product that Moore desired on the final prints.

A particularly fine example of their collaboration is *Reclining Mother and Child with Blue Background* from 1982. This lithograph was created by drawing on plates treated with a photo sensitive diazo coating which allowed for the delicate control of tonal effects. It was a technique that Moore explored repeatedly with Jones as it allowed for his drawing to be rendered with greater sensitivity while also making strong colour possible. By combining the tender theme of the mother and child, that is so central to our understanding of Moore's work, with a printmaking technique that, in the hands of Jones, was able to convey Moore's ideas to such beautiful effect, the result is one of Moore's strongest and most memorable prints.

The diazo printing process used in *Reclining Mother and Child* has an earlier echo in the collotype process pioneered by Ganymede Press in the 1960s and used by Moore in the creation of his *Shelter Sketch Book* portfolio published in 1967. Moore's wartime shelter drawings and sketchbooks are some of his most iconic non-sculptural works. During the Second World War, Moore abandoned sculpture for drawing and roamed the underground station shelters making notes of the huddled masses of frightened, gaunt and shrunken Londoners sheltering from the Blitz. He made notes rather than sketches for ethical reasons, as Moore stated: "I never made any sketches in the Underground. It would have been like drawing in the hold of a slave ship. I would wander about sometimes passing a particular group that interested me half a dozen times. Sometimes, in a corner where I could not be seen, I would make notes on the back of an envelope."

These works encapsulate the turbulence and claustrophobia of the wars of the twentieth century, while also reminding us of the beauty of the human form. With rounded shapes, intimate relationships, and intricate drapery, Moore often turns the powerless sheltering Londoners into heroic, classical types. At other times, their suffering is the focus of the composition. This portfolio of collotypes, published in 1967 by Marlborough Fine Art, is a compilation of eighty prints from Moore's sketches. Each of the portfolios is signed and numbered on the frontispiece, though the collotypes are not signed individually. The *Shelter Sketch Book* portfolio was issued with seven limited edition lithographs including *Black Seated Figure on Orange Background*, *Three Standing Figures* and *Two Seated Women*. Printed on delicate Japon nacré paper this last work in particular is a wonderful example of the subtlety of mark that Moore could combine with a vibrant palette in his best lithographs.

Moore was in the habit of developing his printmaking ideas to act as a sort of sketch book for his sculptural work. Many of his editioned lithographs and etchings have the character of actual sketchbooks or preparatory watercolours. Moore's prints, more obviously than Hepworth's, directly correlate to his three-dimensional figures and are emblematic of his view of the importance of sketch books and of drawing for the fermentation of ideas.

The *Sculptural Ideas* series of etchings is a fine example of this tendency and these pieces read like pages out of a sketch book, with autonomous sculptural figures placed in compositions of five or eight on atmospheric backgrounds. Rendered in sumptuous colour etching and published in 1980-81 these prints are extraordinary examples of the medium and were the result of a personal pilgrimage that Moore made towards the end of his life to work once again with the master printers at 2RC Editrice in Rome and with Walter Rossi in particular. The *Sculptural Ideas* etchings are eloquent reminders of the value that Moore placed on these collaborations and how these nourished his graphic work with new ideas right up to the end of his career.

HENRY MOORE



Woman Holding a Cat 1949

Collotype

Signed and numbered from the edition of 75

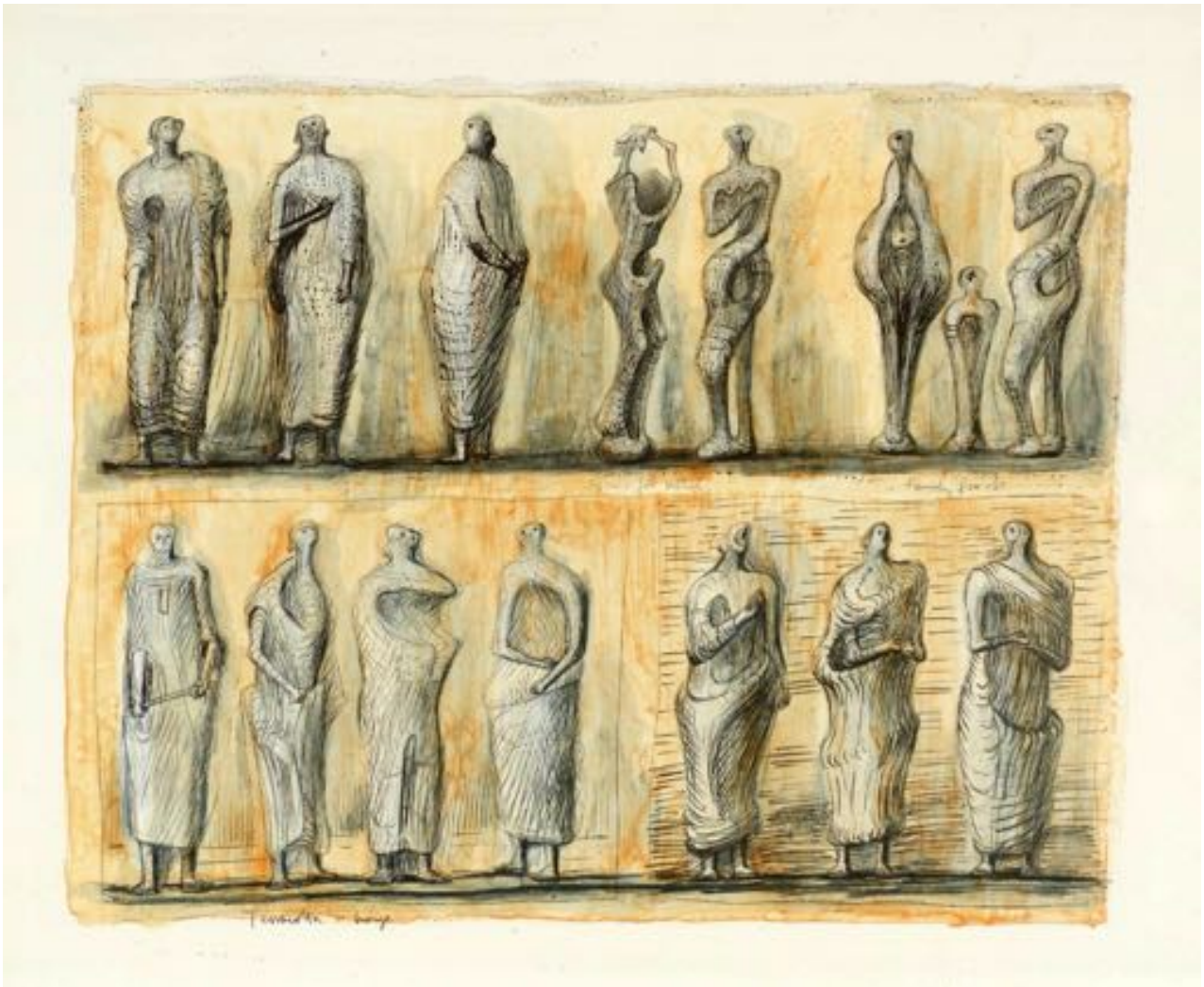
Paper size: 528 x 355 mm

Image size: 483 x 295 mm

Frame size: 655 x 470 mm

Price: £10,000

HENRY MOORE



Standing Figures 1949

Original lithograph

Signed and numbered from the edition of 75

Paper size: 528 x 355 mm

Image size: 483 x 295 mm

Price: £12,000

HENRY MOORE



Family Group 1950

Lithograph

Signed and numbered from the edition of 50

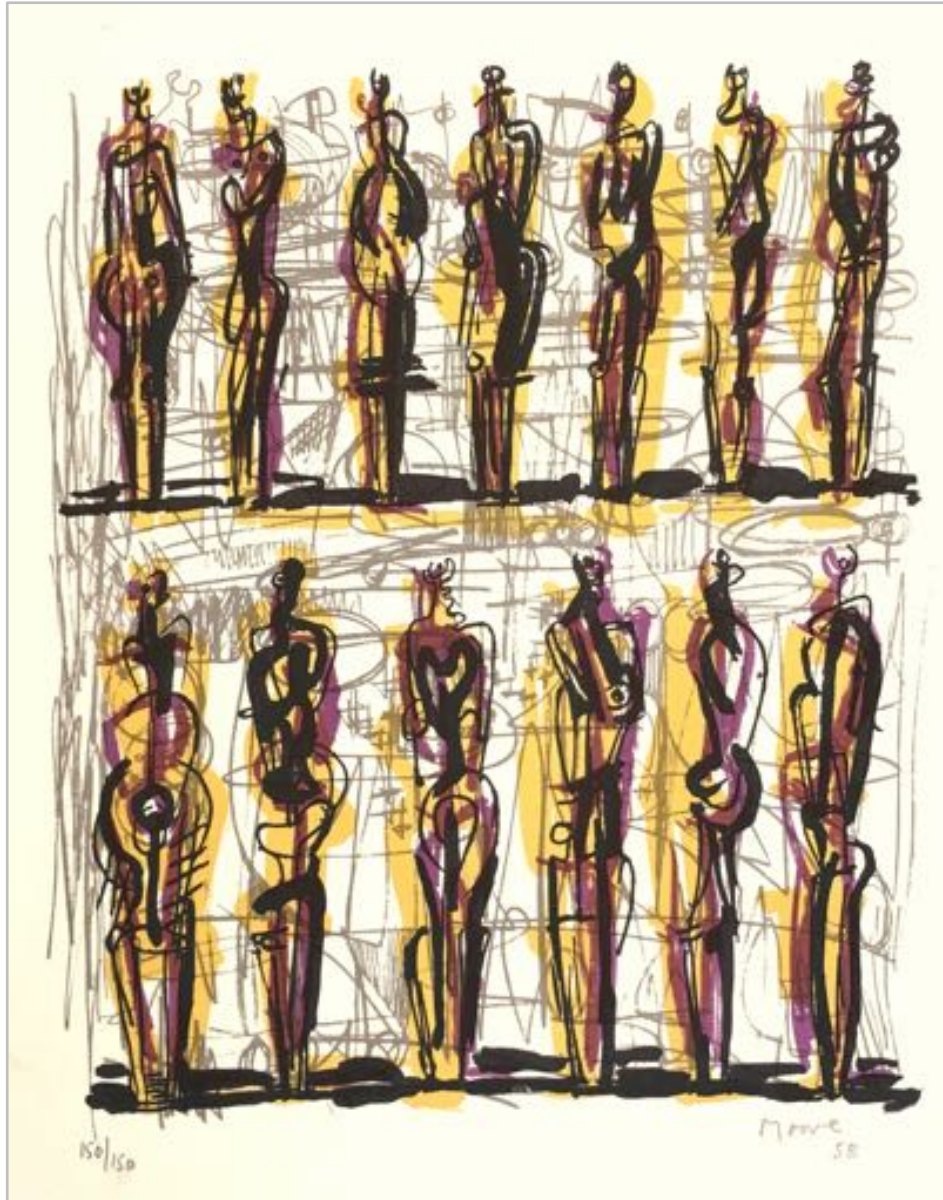
Paper size: 360 x 445 mm

Image size: 238 x 289 mm

Frame size: 410 x 495 mm

Price: £6,950

HENRY MOORE



Thirteen Standing Figures 1958

Lithograph from the book, *Heads, Figures and Ideas*

Signed and numbered from the edition of 150

Paper size: 314 x 467 mm

Image size: 305 x 250 mm

Frame size: 470 x 540 mm

Price: £3,900

HENRY MOORE



Black Seated Figure on Orange Background 1966

Lithograph from the deluxe edition of the *Shelter Sketch Book* portfolio

Signed and numbered from the edition of 180

Paper size: 158 x 172 mm

Image size: 158 x 172 mm

Frame size: 450 x 470 mm

Price: £2,750

HENRY MOORE



Two Seated Women 1967

Lithograph from the deluxe edition of the *Shelter Sketch Book* portfolio

Signed and numbered from the edition of 180

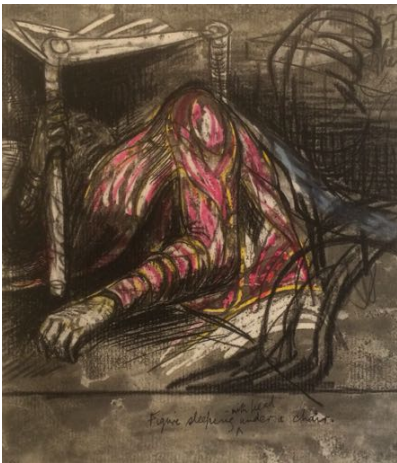
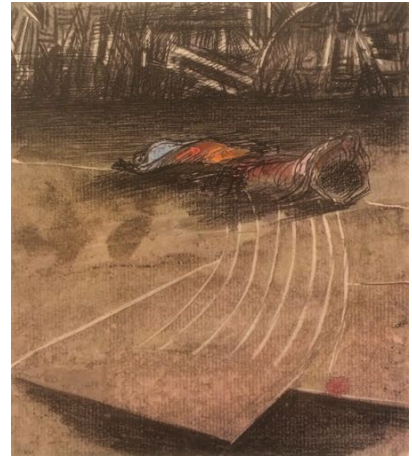
Paper size: 310 x 370 mm

Image size: 310 x 370 mm

Frame size: 450 x 470 mm

Price: £2,950

HENRY MOORE



The Shelter Sketch Book Portfolio 1967

Collotypes reproducing pages from the artist's sketch books
Signed on justification page and numbered from the edition of 180

Paper size: 160 x 185 mm

Image size: 160 x 185 mm

Frame size: 307 x 333 mm

Price: £280 (each)

HENRY MOORE



The Shelter Sketch Book Portfolio 1967

Collotypes reproducing pages from the artist's sketch books
Signed on justification page and numbered from the edition of 180

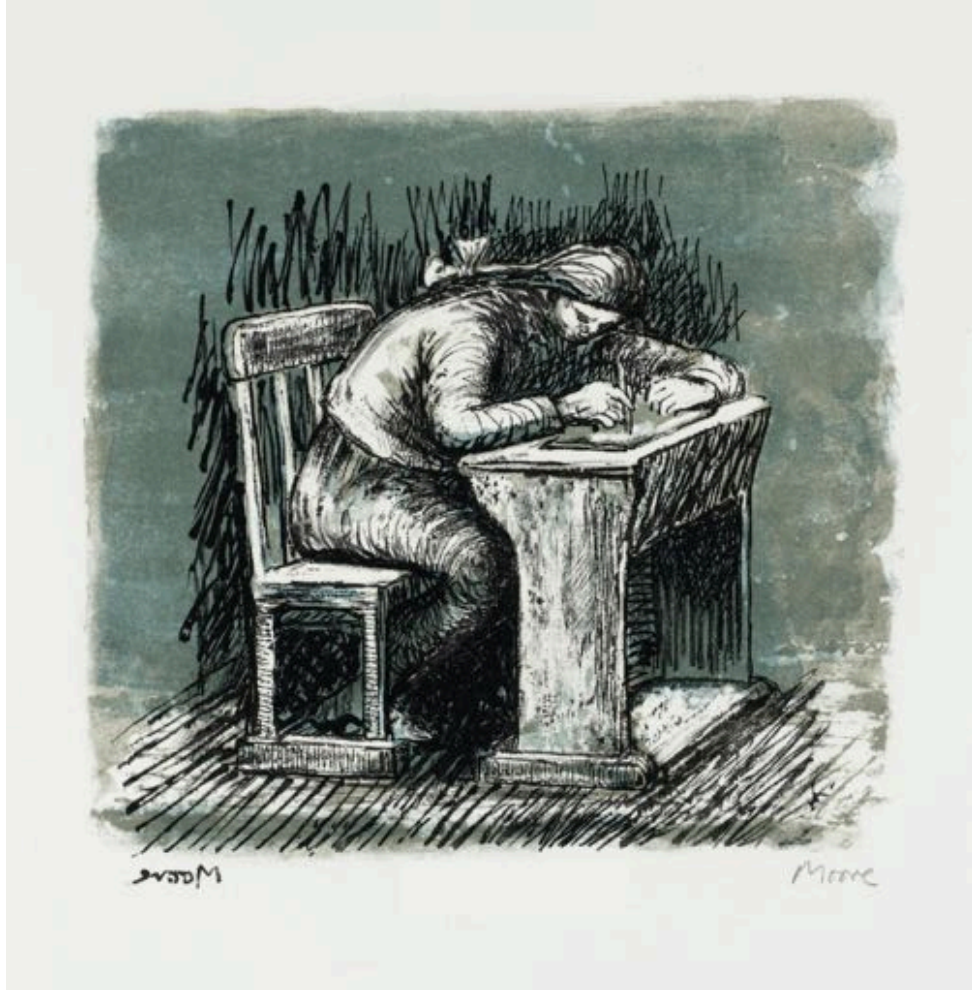
Paper size: 160 x 185 mm

Image size: 160 x 185 mm

Frame size: 307 x 333 mm

Price: £280 (each)

HENRY MOORE



Girl Seated at Desk VI 1974

Lithograph

Signed and numbered from the edition of 50

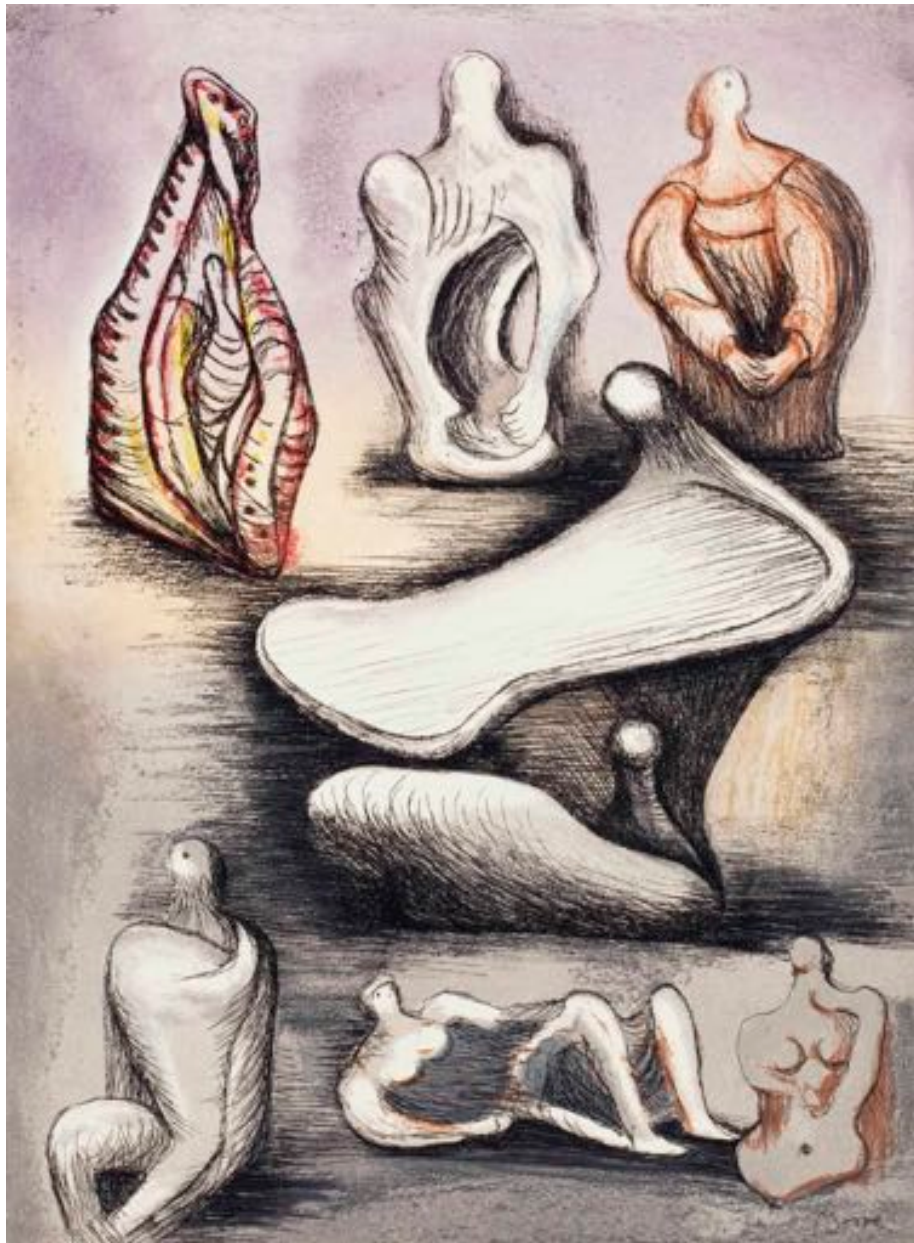
Paper size: 310 x 370 mm

Image size: 460 x 480 mm

Frame size: 525 x 565 mm

Price: £1,950

HENRY MOORE



Seven Sculpture Ideas II 1980-1

Etching with aquatint, drypoint and roulette

Signed and numbered from the edition of 50

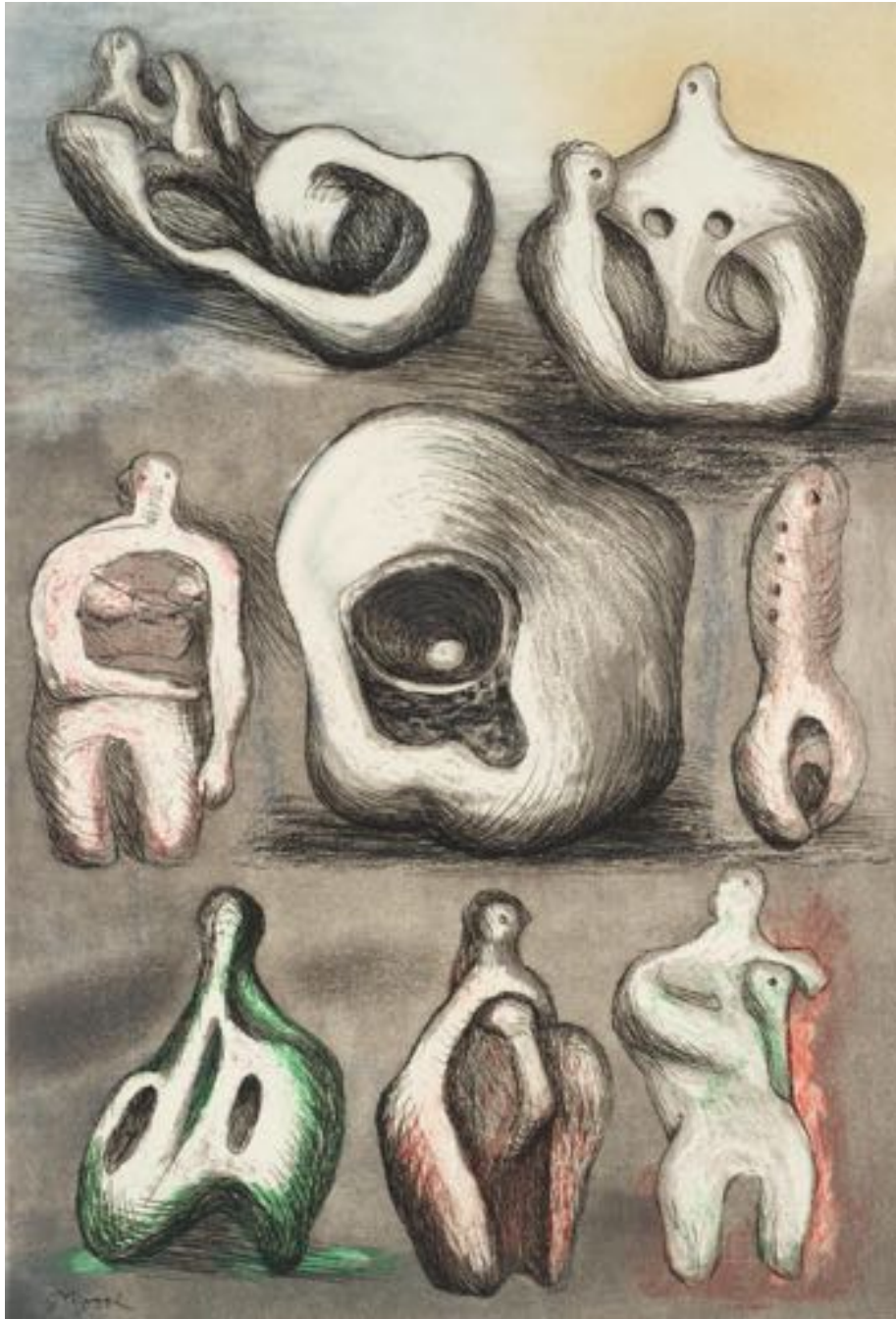
Paper size: 572 x 686 mm

Image size: 378 x 282 mm

Frame size: 635 x 735 mm

Price: £3,950

HENRY MOORE



Eight Sculpture Ideas 1980

Etching with aquatint, drypoint and roulette

Signed and numbered from the edition of 50

Paper size: 565 x 685 mm

Image size: 378 x 282 mm

Frame size: 635 x 735 mm

Price: £3,950

HENRY MOORE



Sculptural Ideas 3 1980

Etching with aquatint from the *Sculptural Ideas* portfolio

Signed and numbered from the edition of 72

Paper size: 432 x 581 mm

Image size: 241 x 219 mm

Frame size: 573 x 637 mm

Price: £2,350

HENRY MOORE



Sculptural Ideas 4 1980

Etching with aquatint from the *Sculptural Ideas* portfolio

Signed and numbered from the edition of 72

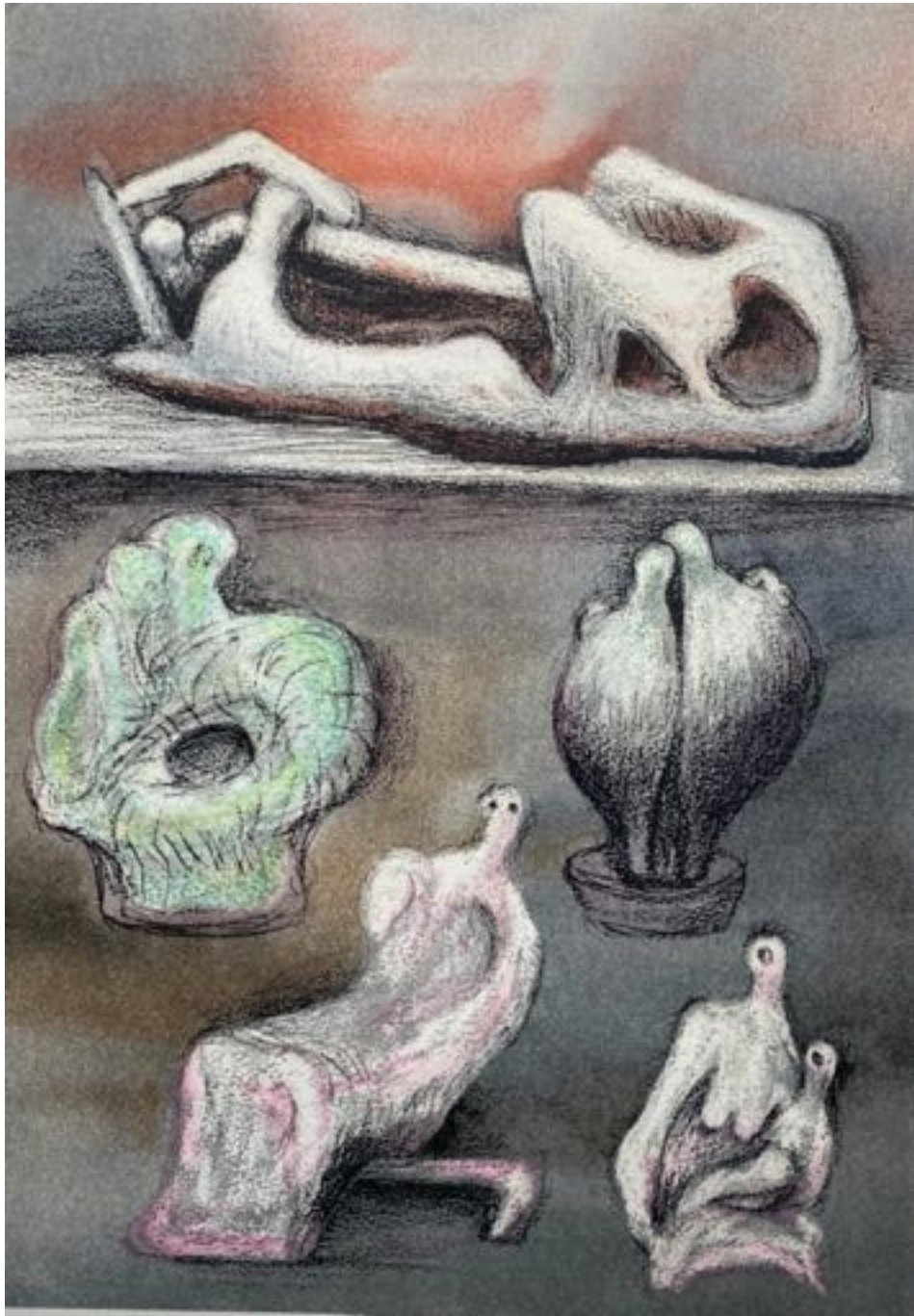
Paper size: 432 x 581 mm

Image size: 250 x 340 mm

Frame size: 573 x 637 mm

Price: £2,350

HENRY MOORE



Five Ideas for Sculpture 1981

Lithograph

Signed and numbered from the edition of 50

Paper size: 559 x 451 mm

Image size: 353 x 289 mm

Frame size: 504 x 620 mm

Price: £2,950

HENRY MOORE



Reclining Mother and Child with Blue Background 1982

Lithograph

Signed and numbered from the edition of 50

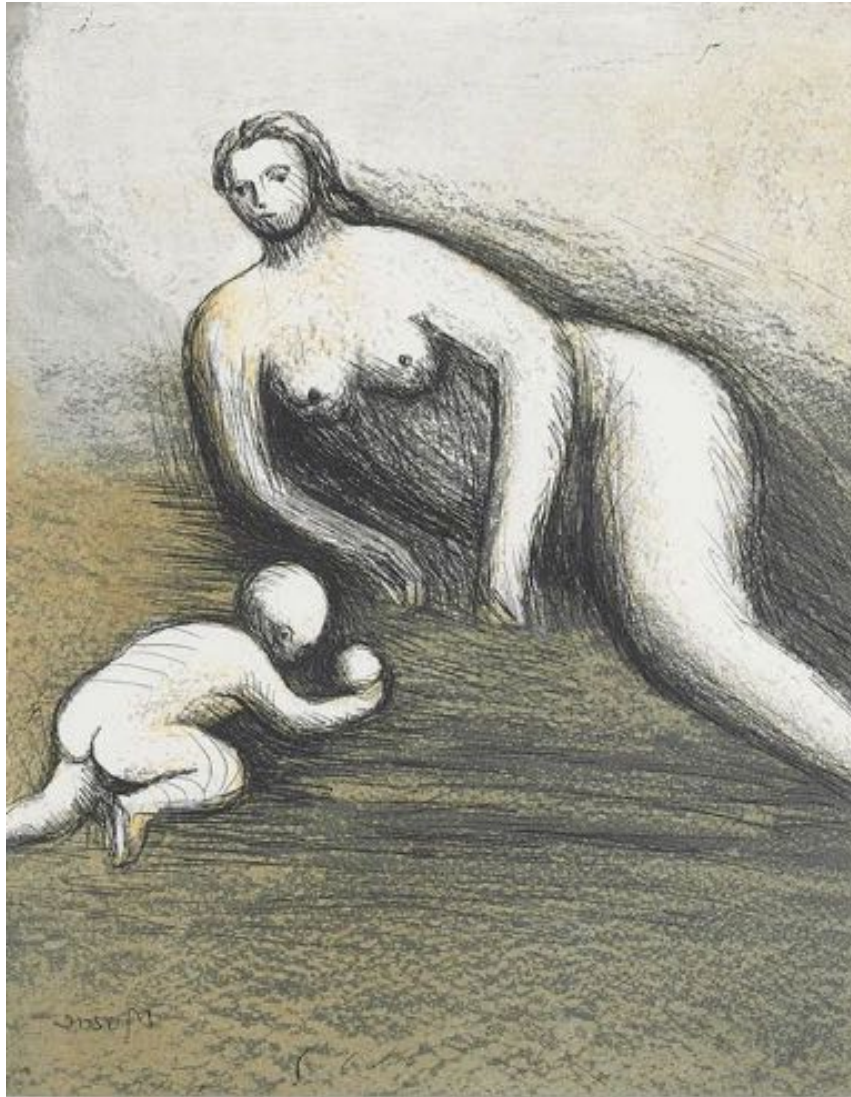
Paper size: 753 x 545 mm

Image size: 753 x 545 mm

Frame size: 1,010 x 800 mm

Price: £8,500

HENRY MOORE



Mother and Child VI 1983

Etching with aquatint

Signed and numbered from the edition of 65

Paper size: 440 x 521 mm

Image size: 185 x 235 mm

Frame size: 500 x 565 mm

Price: £1,950

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