THE BATTALION AGGIELIFE

Henry Moore — A Retrospective

Wayne Stark Galleries exhibit famous works of a celebrated British artist

By Travis Hopper Staff writer

ehas been hailed the "Sculptor of an Age" by the New York Times and is widely considered one of the most innovative and important artists of the ry. His works have earned him over 70 achievewards from 12 different countries and have been yed in the Metropolitan Museum in New York he National Gallery of Modern Art in New Delhi. w, courtesy of the MSC and Exhibits USA, Henry makes his debut at Texas A&M.

J. Wayne Stark Galleries is currently hosting The or's Line: Henry Moore Prints and Maquettes from lliam S. Fairfield Collection, which is a look back r30 years of work from the British master. The exon, which will run until March 8, features 27 of e's most significant graphic works and five bronze ettes (small, three-dimensional working models). herine Hastedt, registrar curator for the galleries, Our exhibit is a tour through the career of Henry , who was considered the greatest sculptor of the ieth century." "It focuses on his maquettes and ree central themes of his work: reclining, the famup and the mother, or Madonna, and child."

ary Moore, the seventh of eight children, was nto a coal-mining family in Yorkshire England in After working for a few years as a student teacher, decided to enlist in the military and fought for untry in World War I. When he returned, he apfor and received an ex-serviceman's grant to at-Leeds School of Arts.

ertwo years of study at Leeds, he was accepted to oyal College of Art in London, where his interest pting began to become more of a passion than a hobby. He soon was commissioned to produce pture relief for the opening of the London Transt the St. James Underground building in 1928, hin turn led to several one-man exhibitions.

ough they did not receive favorable reviews critics across the board, Moore quickly began to re a reputation as an innovative and original

sculptor in art circles. His experiences in the war had caused him to question Western Civilization and its values and concepts of arts; therefore, instead of patterning himself after the classic Greek and Renaissance artists, he submersed himself in the "primitiveness" of pre-Hispanic Mexican art.

"The simple, monumental grandiosity of Aztec sculpture has attracted me enormously since I was a young student," Moore said. "They possess a massive solidity that one feels as being indestructible, and that is so faithful to the nature of the stone."

His critical acclaim would not come until the early 1940's, when his compositions of people sheltering from the air-raids in the London Underground and his sketches from the coal mines of England touched the hearts and souls of the entire nation. Awards and accolades soon followed from across the globe, including an honorary doctorate from the University of Leeds, the Goslar Prize in 1975 and an appointment to the Order

He died on his Hertfordshire estate in 1986 at the age of 88, leaving behind a legacy of approximately 650 sculptures, 400 original plasters, 3,000 drawings and enough goodwill to keep his name alive for generations to come.

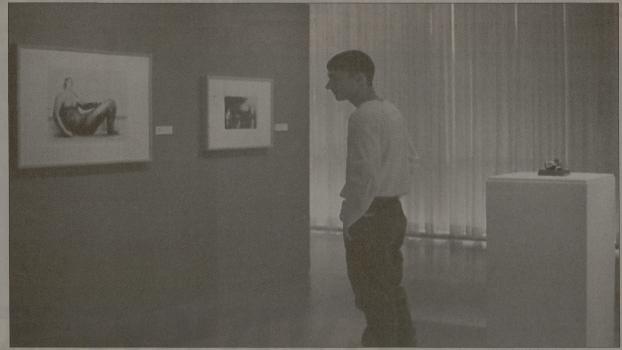
The exhibition at the J. Wayne Stark Galleries will focus on his prints and maquettes.

"Henry Moore believed that all true artists should be able to draw out their ideas," Hastedt said. "He believed that sculptors should draw and flesh out their sculptures too, and these prints we have on display are a few of the preliminary ideas that became some of his

The prints also reflect the deeper meaning behind Moore's creative genius.

"Most of his portraits weren't specifically portraits," Hastedt said. "He was concerned with the ideas of 'What is a human?' or 'What is a sheep?' He was fascinated by the intangibles that made up his models, and he tried to display these abstract char-

After Moore got an idea for a project and completed



JAKE SCHRICKLING / THE BATTALION

a drawing of it, he would make a small scale model, or 'maquette," in order to figure out exactly how he wanted his finished product to turn out.

"Moore's sculptures were often very large, so in order to work out exactly how he wanted them to look before he started carving, he would make small plaster or clay models," Hastedt said. "We have five of his bronze maquettes in our collection right now.

Hastedt said she believes this is a great opportu nity for s A&M students to experience firsthand the works of one of the most influential artists of the

MUSIC FROM THE MOTION PICTURE

nurricane streets

"I would hope that most students are familiar with his work already since he is one of the greatest artists of our time," she said. "If they are not, this would be a wonderful opportunity to become familiar with it. Henry Moore was a great technical artist who liked to explore the works of Renoir, Picasso and Degas. In a microcosm, students would be able to get a complete slice of 20th century art history and relax all at one time.

The exhibit will be open for viewing Tuesday through Friday 9:00 a.m. to 8:00 p.m. and from 12:00 p.m. to 6:00 p.m. on the weekends. For general and tour

lurricane Streets soundtrack brings back memorable song

hurricane streets

Mammoth Records

Various Artists

Critique: C

By James Francis Aggielife editor

Turricane Streets, the new film written and directed by Morgan Freeman, has a soundtrack that at be worth listening to if you feel ed to buy a CD that only conthree good songs out of 12. ithout giving any thought to the

dismal tunes by Vic Chestnutt or Atari Teenage Riot, let's get to the three songs that are worth playing.

Supple gives off an air of nostalgia with its cover of an old-favorite,

Lead singer Rob McCullough sings the well-known Gibb Brothers tune like he just got back from working out at the Student Recreation Center.

But his voice is reminiscent of the band's name — supple.

It gives the song a raspy and slower tone, bringing back the enjoyment of John Travolta's dancing and making listeners feel an era during which some may

not have even been alive to remember. Marcy Playground, with its evergrowing catchy lyrics, brings a softer side to the gruff voice of Supple.

On "Sex & Candy," the vocals swim, "I smell sex and candy, yeah mmmmm

/ Who's that lounging in my chair, mmmmm / Who's that casting devious stares in my direction

/ Mamma this surely is a dream."

Although these words are repeated continuously throughout the song, they make a nice rhythm that listeners can bop their

heads along with. The last band that deserves mentioning is Seven Mary Three, who's song

"Blackwing" is a good comparison to the band's success with "Waters Edge" from the album American Standard.

The band has a knack for telling narratives through lyrics, instead of

simply crooning about how life stinks or how lonely it can be to not be in a relationship—a formula song most musicians

fall captive to. The rest of the soundtrack, with featured bands such as Dead Hot Workshop, Xzibit and Guster, just does not hit the mark to make a comprehensive album.

Instead, the diversity on this soundtrack takes away from what a soundtrack should represent — a complete work of music that is not only united by the sounds of the artists, but takes on the role of giving listeners an idea of what the film for which the music is set to is about.

And last but not least, even with an appearance by De La Soul, the Hurricane Streets soundtrack is another example of what can happen when too much of a variety of artists get together and have their works compiled on a CD.

Instead of focusing on diversity and unknown bands that might one day be discovered, Hurricane Streets should have looked for pertinent musical material.

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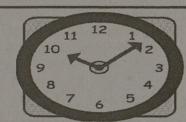
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