

# Henry Moore — A Retrospective

J. Wayne Stark Galleries exhibit famous works of a celebrated British artist

BY TRAVIS HOPPER  
Staff writer

He has 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 century. His works have earned him over 70 achievement awards from 12 different countries and have been displayed in the Metropolitan Museum in New York, the National Gallery of Modern Art in New Delhi. Now, courtesy of the MSC and Exhibits USA, Henry Moore makes his debut at Texas A&M.

The J. Wayne Stark Galleries is currently hosting *The Sculptor's Line: Henry Moore Prints and Maquettes from William S. Fairfield Collection*, which is a look back over 30 years of work from the British master. The exhibition, which will run until March 8, features 27 of Moore's most significant graphic works and five bronze maquettes (small, three-dimensional working models). Catherine Hastedt, registrar curator for the galleries, says, "Our exhibit is a tour through the career of Henry Moore, who was considered the greatest sculptor of the 20th century." "It focuses on his maquettes and three central themes of his work: reclining, the family group and the mother, or Madonna, and child."

Henry Moore, the seventh of eight children, was born into a coal-mining family in Yorkshire England in 1894. After working for a few years as a student teacher, he decided to enlist in the military and fought for his country in World War I. When he returned, he applied for and received an ex-serviceman's grant to attend Leeds School of Arts.

After two years of study at Leeds, he was accepted to the Royal College of Art in London, where his interest in sculpting began to become more of a passion than a hobby. He soon was commissioned to produce sculpture relief for the opening of the London Transport at the St. James Underground building in 1928, which in turn led to several one-man exhibitions.

Although they did not receive favorable reviews from critics across the board, Moore quickly began to acquire 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 of Merit.

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 greatest works."

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 characteristics in his work."

After Moore got an idea for a project and completed



JOE VAUGHN, STUDENT ASSISTANT TO THE STARK GALLERIES AND A FRESHMAN GENERAL STUDIES MAJOR, TAKES A LOOK AT THE HENRY MOORE EXHIBIT. THE EXHIBIT RUNS THROUGH MARCH 8.

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 opportunity for A&M students to experience firsthand the works of one of the most influential artists of the 20th century.

"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 information call (409) 845-8501.

# Hurricane Streets soundtrack brings back memorable song

*hurricane streets*  
Mammoth Records  
Various Artists  
Critique: C  
BY JAMES FRANCIS  
Aggielife editor

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, "Stayin' Alive."

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 ever-growing 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 bob 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 suc-



cess 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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