

GAGOSIAN GALLERY



Henry Moore: Late Large Forms, Gagosian – review

Be blown away as Moore's great works find their grand stage

By Ben Luke



Pitch perfect: Large Two Forms (1966) rears up like a monster

I have long subscribed to a common view of Henry Moore's late work: that having achieved great fame, he created a production line of dull, impersonal bronzes which are tiresomely plopped in seemingly every plaza or public park in the world.

Though intrigued by the Gagosian Gallery's idea to bring late works from the Henry Moore Foundation in Hertfordshire into their King's Cross HQ, I didn't expect much.

But it is truly revelatory. Turning into the vast main gallery, I was completely blown away. Gagosian has removed some walls, opening up an already mammoth space which is bathed in the purest natural light. Under these conditions, Moore's works just sing.

Large Two Forms (1966) rears up like a monster. At Perry Green it competes with nature's scale – the broad canopy of sky and trees close by. Inside, it stands on its own terms, and seems twice the size.

The real triumph is that all the sculptures appear so much more intimate. Rather than being coldly impersonal, Large Two Forms returns us to Moore the maker, fashioning these bulbous, undulating forms, with their characteristic holes and protrusions, into a fusion of the curves of a body and the rolling landscape.

Moore was still particular about the works' surfaces, despite their necessarily industrial production, working back into the sculptures even after they were patinated. This selection brilliantly shows the different effects he sought, from the weatherbeaten green patina of Large Two Forms to the immaculate shine of Three Piece Sculpture: Vertebrae (1968), whose tone and warm sheen are reminiscent of polished wood.

If you too have dismissed late Moore, this pitch-perfect show is your chance to think again.

Henry Moore: Late Large Forms runs until August 18 (020 7841 9960, gagosian.com)