

GAGOSIAN GALLERY



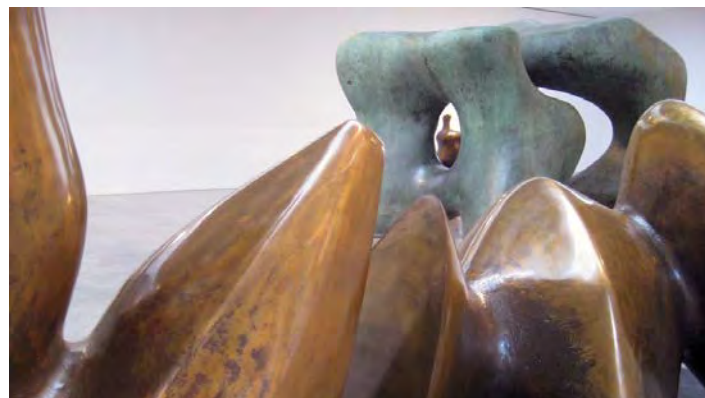
INTERACTING WITH HENRY MOORE'S LATE LARGE FORMS VICTORIA PETERSEN



Photos: Victoria Petersen.

Despite its accuracy, the title of Henry Moore's latest exhibition at Gagosian Gallery is certainly an understatement. Late Large Forms features seven of the sculptor's massive works completed toward the latter portion of his career. Previously shown in London, the exhibit provides an opportunity for Americans to see several of Moore's sculptures in the close proximity of an interior setting.

From a curatorial perspective, the exhibition is brilliant. Characteristic of Moore's sculptures are large holes and windows through which other objects and spaces are visible. The arrangement of the sculptures within the gallery takes advantage of this, affording the viewer a chance to witness the playful interaction between pieces. Visitors can roam freely in between works such as Large Two Forms (1966), which contains two windows and stands central in the gallery.



Born in England, Henry Moore became fascinated with sculpture early in his career, molding abstract representations of the human body as early as the 1920s. Over the decades, his work became increasingly conceptual, though his captivation with the human figure persisted. The features became smooth, thick and oversized, in contrast to some of his textured, frail earlier works. The pieces at Gagosian hail from the 1960s and 70s, with one created in 1981, in the context of modernism.



The stoic nature of the sculptures resonates with the viewer, who cannot help but feel awed by their immense presence. Colored in earth tones such as moss green and deep bronze, they are quite relaxing to be surrounded by. The exhibit remains in the 21st street gallery until January 19th.

Henry Moore: Late Large Forms
Gagosian Gallery
522 West 21st Street, New York, NY 10011