

**HENRY MOORE
AND CZECHOSLOVAK
ART AFTER 1945**

**LUJZA KOTOČOVÁ —
PAVLÍNA MORGANOVÁ
(EDS)**

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Expert reviewer: PhDr. Iva Mladičová, Ph.D.

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Naturally, the unambiguously positive response with which the offer to organise this exhibition was received in Czechoslovakia was not just the result of well-executed negotiations. An important role was also played by the fact that Moore was one of several artists who, thanks to the gradual thaw in relations, had by this time been embraced even by official authorities. After nearly a decade with no mention of his work, the first break had come in 1958, when the shift in relations with Great Britain was accompanied by two other important occurrences: first, *Výtvarné umění* magazine published a richly illustrated interview summarising Moore's view on the sculptural ideal;⁴² and second (more by chance than anything else), the Czech sculptors Věra Janoušková and Vladimír Janoušek returned from a visit to Poland with a monographic publication on Moore that formed an important source of inspiration for their future artistic orientation.⁴³ Awareness of Moore's work had thus begun to spread via various channels, and by the early 1960s had reached the point that his art resonated not just among artists and theorists but also among members of the general public.

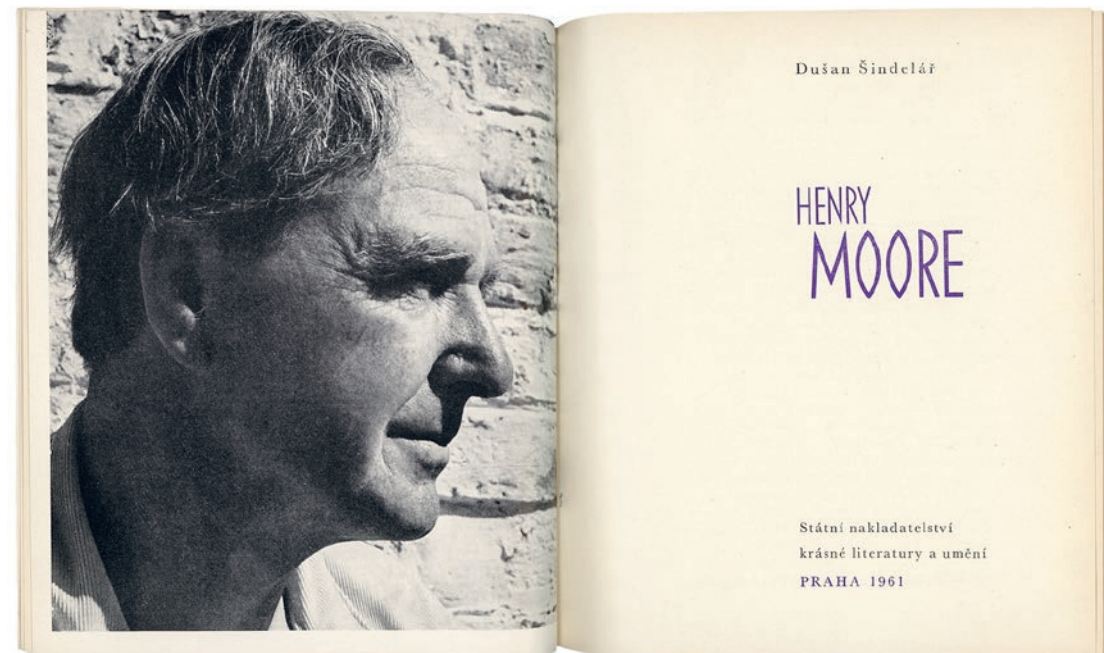
Another major contributing factor to these developments was the monograph by the theorist and scholar of aesthetics Dušan Šindelář, published in 1961 with a general audience in mind → *img. 4*.⁴⁴ Although the book's publication was apparently not related to any form of cultural diplomacy, it in many ways adopted the ideas of the leading promoter of Moore and advisor to the British Council, Herbert Read. Besides the fact that some of these ideas and interpretations had been present in Czechoslovakia since the 1940s,⁴⁵ in many regards they also corresponded with the demands placed on contemporary art by official Czechoslovak doctrine. On the basis of this starting point, Šindelář put together a relatively coherent narrative that, besides being the first comprehensive presentation of Moore's work for Czechoslovak audiences, also managed to definitively legitimise it within the local context. The main argument in favour of Moore's importance was seen in his work with the "associative factor", which supposedly set him apart from the representatives of pure

42 Josef P. Hodin, "Henry Moore: Monumentální forma v prostoru", *Výtvarné umění* VIII, 1958, No. 1, pp. 24–26.

43 *3 sochařky: Věra Janoušková, Eva Kmentová, Alina Szapoczniková* (exh. cat.), Grafický ateliér Černý ve spolupráci se Správou Pražského hradu, Praha 2008, p. 8.

44 Dušan Šindelář, *Henry Moore*, Státní nakladatelství krásné literatury a umění, Praha 1961.

45 See Read (note 16).



4 Opening double-page spread of Dušan Šindelář's *Henry Moore*, Státní nakladatelství krásné literatury a umění, Praha 1961

abstraction, who refused to defend the primacy of content in art. Moreover, Moore's work existed on the boundary with concrete figural representation, thanks to which Šindelář could relatively easily place it within the broader stream of humanist tendencies, which had become relevant for Czechoslovak artists working in the spirit of so-called "tame modernism".⁴⁶ If we ignore the fact that he worked in the "Western world",⁴⁷ Moore can be seen primarily through his contributions towards a new people-oriented sculpture, which paved the way for the presentation of his work within the context of socialist cultural practice.

As a result of these circumstances, by the mid-1960s Moore's work was being discussed to an extent previously not seen in Czechoslovakia. Domestic art magazines published articles that discussed Moore within the context of

46 This tendency within contemporary art is explored in, e.g., Marie Klimešová, *Roky ve dnech: České umění 1945–1957*, Arbor Vitae, Praha 2010.

47 See Šindelář (note 44), p. 19.

developments in European sculpture and architecture,⁴⁸ and also occasionally printed extensive interviews with him.⁴⁹ Visits by Czechoslovak delegations to Moore's studio in the hamlet of Perry Green played a role as well → img. 5–8. We today know that these visits took place in 1964 and 1965 and that they included artists (among them, Sylva Lacinová, Jiří Babíček, Konrád Babraj and Ota Janeček) as well as academics. The groups spent some of their time directly with Moore, who gave them a personal tour and talked about the pieces he and his team were working on. Like other delegations, the Czechoslovak visitors were allowed to photograph anything they liked or to make their own sketches. The participants subsequently processed all these experiences in their art and in a series of magazine reports that presented Moore not only as an important sculptor but also as a hospitable person living a relatively simple life. (The historian Josef Macek wrote: “*There is not even a shadow of professional aloofness, not a trace of pompous self-importance or egoistic bluster. A man talking about his work – that is all.*”⁵⁰) In the mid-1960s this manner of constructing Moore's public image, combined with an emphasis on his working-class origins, further increased his local popularity and benefited Czechoslovak as well as British diplomatic initiatives.

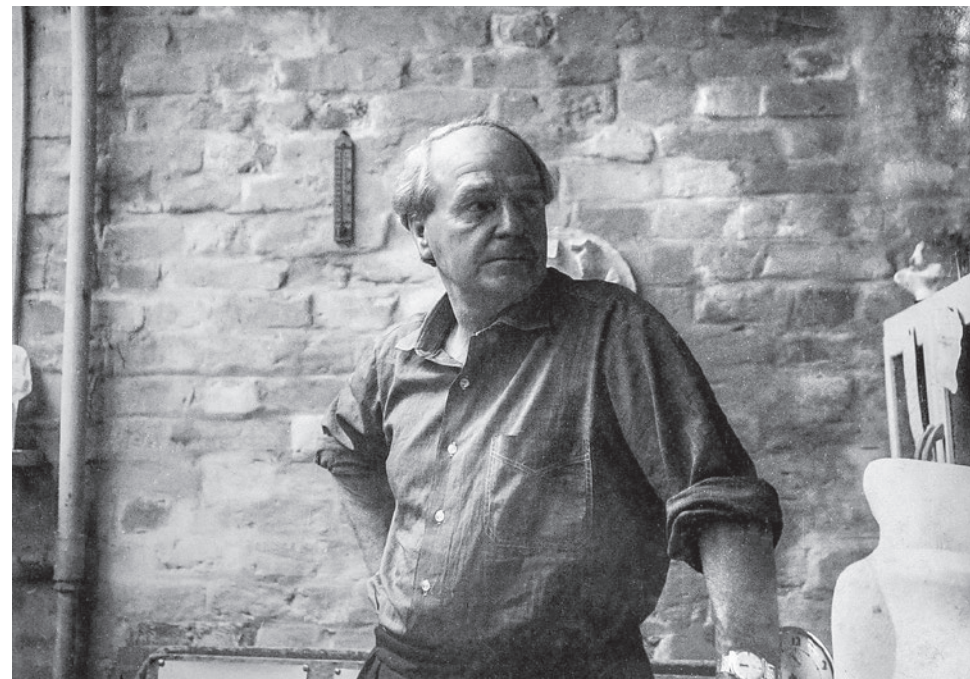
This bilateral understanding of Moore's potential is well illustrated by the subsequent course of negotiations in 1965 regarding the specific conditions of the planned exhibition. Since the exhibition was to be shown in several Eastern European capitals, the British Council requested that the itinerary include not just Prague but Bratislava as well. It also pushed for the procurement of the most prestigious possible venues, which in its view were Queen Anne's Summer Palace in Prague and the Slovak National Gallery (Slovenská národná galéria) in Bratislava.⁵¹ The Czechoslovak negotiators were aware of the level of attention such an event would bestow upon not just Henry Moore but also Great Britain as such, and so began to push for similarly ambitious conditions for the Czechoslovak exhibition to be organised on the basis of the agreed-upon reciprocity. Although it was not yet clear what kind of exhibition

48 See, e.g., Paul Damaz, “Barva a architektura”, *Výtvarné umění* X, 1960, No. 3, pp. 122–126; Peter de Francia, “Současné tendence vývoje anglického výtvarného umění”, *Výtvarné umění* XIII, 1963, No. 1, pp. 14–28; Carola Giedion-Welcker, “Počátky a tendence soudobého reliéfu”, *Výtvarné umění* XIV, 1964, No. 3, pp. 109–115.

49 “Rozhovor s Moorom o Michelangelovi (z The Sunday Times)”, *Výtvarný život* IX, 1964, No. 9, pp. 348–349.

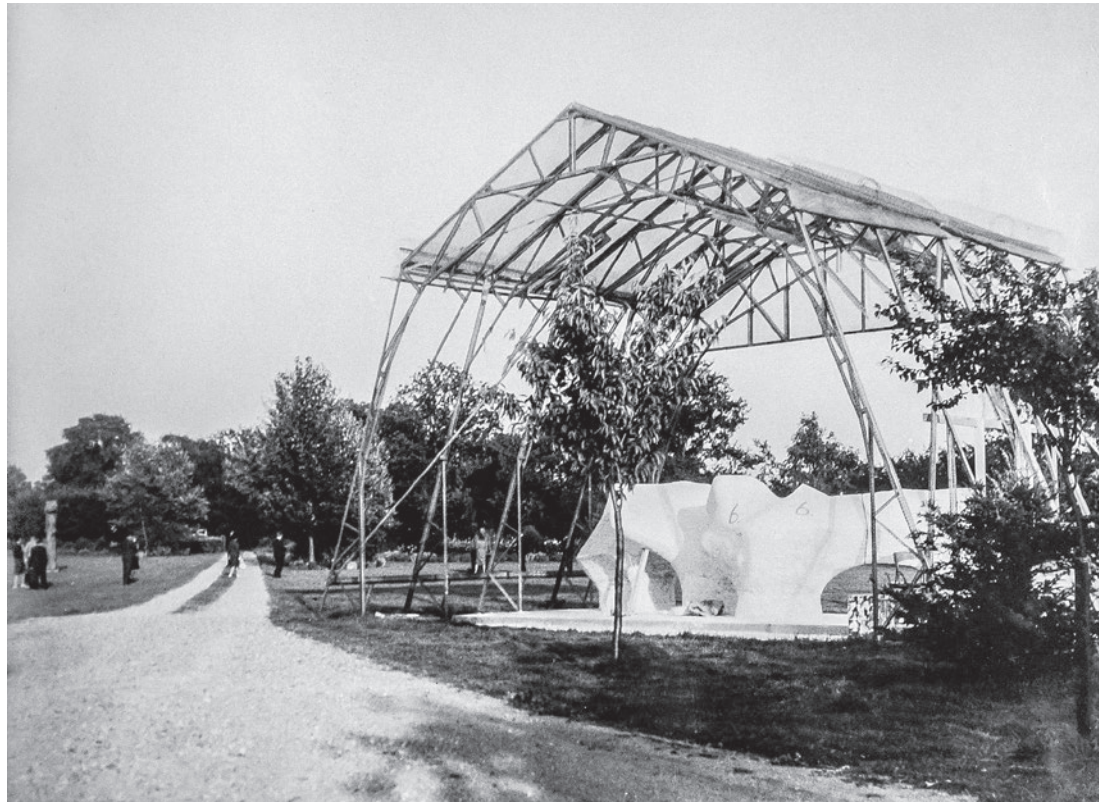
50 Josef Macek, “Setkání s Henrym Moorom”, *Kulturní tvorba* II, 1964, No. 41, p. 16. Other known reports, see Sylva Lacinová, “Návštěva u Henryho Moora”, *Výtvarný život* X, 1965, No. 4, pp. 148–151; Ota Janeček, “Návštěvou u Henryho Moora”, *Literární noviny* XV, 1966, No. 24, p. 9.

51 National Archives (CZ), fonds “Ministerstvo školství a kultury, Praha (1945–1967)”, NAD 994, box 220, sign. 35 – Velká Británie, document “Záznam o rozhovoru s britským kulturním attaché na MŠK ze dne 23. 1. 1965, 25. 1. 1965”, typescript, 2 pages.



5 Henry Moore during the Czechoslovak delegation's visit to his studio in Perry Green, Much Hadham, 1965

6 Vladislav Gajda during the Czechoslovak delegation's visit to Henry Moore's studio in Perry Green, Much Hadham, 1965



7 Photograph from the Czechoslovak delegation's visit to Henry Moore's studio in Perry Green, Much Hadham, 1965

this would involve, Czechoslovakia soon requested that this venue be London's Tate Gallery.⁵² After several months of negotiations, during which the Tate's management was hesitant to consider the possibility,⁵³ a compromise solution was found and the gallery's spaces were indeed made available. Since, however, one condition of the agreement was that the Tate Gallery's curators could actively intervene in the final concept, the exhibition – which in the meantime received the name *Cubist Art from Czechoslovakia* – was put off until 1967.⁵⁴ Despite this delay, the Czechoslovak authorities prided themselves on being the first Soviet-bloc country to be represented at the gallery, and they used this opportunity to proclaim the international relevance of socialist culture.⁵⁵ With this success in mind, they accepted nearly all the conditions associated

52 The National Archives (UK), fonds "Foreign Office: Cultural Relations Department", sign. FO 924/1603, file "Henry Moore Exhibition: Prague, Bucharest, Bratislava, Budapest, 1966", document "Report of A. H. Duke, the Deputy Controller of the Arts and Science Division to Wesley G. Woods, 13. 4. 1965", typescript, 1 page.

53 The National Archives (UK), fonds "Foreign Office: Cultural Relations Department", sign. FO 924/1603, file "Henry Moore Exhibition: Prague, Bucharest, Bratislava, Budapest, 1966", document "Report of John Hulton, the Deputy Director of the Fine Arts Department, 26. 4. 1965", typescript, 1 page.



8 Photograph from the Czechoslovak delegation's visit to Henry Moore's studio in Perry Green, Much Hadham, 1965

with the Henry Moore exhibition, which made it possible to plan its opening for the first half of 1966.

The first Czechoslovak showing of this large travelling exhibition was thus held from 14 April to 9 May 1966 at the Slovak National Gallery in Bratislava → *img. 9–10*. Its final form was the result of cooperation between the Ministry of Education and Culture, the Czechoslovak Society for International Relations and the British Council, under whose auspices the exhibition was also shown in Romania, Hungary, Israel and Yugoslavia. The significance of this event for all the parties involved was already apparent at its opening in Bratislava, which was attended not only by the gallery's staff but by various diplomatic representatives as well. The keynote speeches were given by Vladimír Michalička, Deputy Minister of Education

54 Exhibition dates: 15 September – 29 October 1967. For more information, see *Cubist Art from Czechoslovakia* (exh. cat.), Tate Gallery, London 1967.

55 National Archives (CZ), fonds "Ministerstvo školství a kultury, Praha (1945–1967)", NAD 994, box 220, sign. 35 – Velká Británie, document "Kulturní styky československo-britské za I. čtvrtletí roku 1966 (referujícím J. Sedlák), 20. 4. 1966", typescript, 6 pages.



21 Girma Kidane, school project, 1963, plaster, dimensions unknown

students, this generation of Hladík's adepts had the chance to see works by the "icon of modern sculpture" in person, which – as can be seen in some of their works, had an unquestionable influence on them. In 1966 – more than twenty years after the Czech public first encountered Moore's work – the National Gallery in Prague joined with the British Council to organise an exhibition of 30 of his sculptures and 41 of his drawings at Sternberg Palace. In view of the fact that this was the first representative survey of works by a "Western" artist since 1948, the exhibition was a society-wide sensation²⁵ that hinted at the chance for renewing ties with Western art – a promise that, however, was shattered after 1968.²⁶ While Moore's influence in the 1950s was seen primarily in smaller sculptures, in the 1960s it spread to a greater extent into Prague's public spaces and the country's newly constructed housing estates. Thanks to Expo 58 and the universally shared enthusiasm for the Brussels style, however, Moore now appeared in works by artists one would not have expected, almost exclusively former students of Karel Pokorný, Jan Lauda and Vincenc

25 In the same year as the Moore exhibition, Prague's Vincenc Kramář Gallery hosted the first showing of works by Giacomo Manzù. *Giacomo Manzù: Sculptures and Drawings* (Giacomo Manzù, *Plastiky a kresby*) (exh. cat.), Vincenc Kramář Gallery, Praha 1966.

26 One of the last opportunities to see Western art was at *Two Centuries of British Painting: From Hogarth to Turner* (Dvě století britského malířství od Hogarthova k Turnerovi), held at Prague's Wallenstein Riding School in 1969. The exhibition opening was personally attended by Henry Moore.



22 Čestmír Mudruška, *Head (Hlava)*, 1960–1963, Slivenec marble, dimensions unknown



23 Jarmila Spěváková (Truhlíková), school project, 1963–1964, plaster, dimensions unknown

27 With his strong personality, Makovský had already influenced many future sculptors during the war, when he taught at the Zlín School of Art. After the war, many of his students went to AVU, where it was assumed that Makovský would take over one of the two sculpture studios. This did not happen until 1959, however, until then he taught at Brno University of Technology. Artists who were strongly influenced by Moore include many of Makovský's pupils from his teaching engagements in all three cities – Zlín, Brno and Prague.

28 Ludmila Vachtová, "Henry Moore v Bratislavě", *Výtvarná práce* XIV, 1966, No. 10, p. 4.

29 One reason was the fate of the Stalin monument on Prague's Letná Plain, the demolition of which in 1962 served as a deterrent against any new "permanent" commemorations of figures from the recent past.

Makovský in particular.²⁷ As Ludmila Vachtová has pointed out, Makovský's own avant-garde surrealist work meant that he was much closer to Moore than one might think if one considers his later realistic orientation.²⁸ This generation thus discovered Moore much later than, for instance, the students of the Wagner School. One reason may be the fact that their education focused, as was typical in the 1950s, on monuments and memorials. During the more relaxed 1960s, there was less emphasis on erecting explicitly political monuments,²⁹ and public space opened up to a variety of viewpoints and tendencies. As a result, one could now produce modernist sculptures at larger sizes that better reflected the character of Moore's work. While the generation of Wagner's students worked with abstract or technological forms of often monumental dimensions, former students of AVU now sought to partake in public space while working with accepted aesthetic positions that gave them a greater level of freedom. This group of "latecomers" also included Václav Frydecký and *The Kiss* (Polibek, 1970) or the sports-themed *Footballers* (Fotbalisté, 1971)



24 Václav Frydecký,
Footballers (Fotbalisté), 1971,
sandstone, height: 230 cm,
Most



25 Vladimír Koštoval,
Fallen (Padlý), 1965, plaster,
20 x 30 cm



26 Miloš Zet, *Ordinary Madonna (Obyčejná madona)*, 1966–1971,
bronze, 200 x 188 x 75 cm, Pankrác housing estate, Prague

30 Karoušek was inspired by Moore only during a brief period between the transition to non-sculptural materials and the adoption of a completely new understanding of the sculpture. In the survey published in the catalogue for *Ten Sculptural Confessions (Deset sochařských vyznání)*, he says: "The classics of modern sculpture are in the Palaeolithic, in old Mexico, on the bottom of rivers and in the shapes of mountains. When we encounter, to name an example, Henry Moore, we must love all this, perhaps far more than we love him himself. Herein lies the greatness of Moore and his work. He is a mediator, and thus a teacher. Just as all of modern sculpture is above all a mediator and not a final result. It is not done for the sideboard but for the imagination and for reflection – modern sculpture is primal sculpture, and because sculpture has a longer life than most people think, it is not so easy to understand its classics." See *Deset sochařských vyznání (exh. cat.)*, Výstavní síň Fronta, Praha 1968.

in the town of Most → img. 24; Vladimír Koštoval and his *Fallen (Padlý, 1965)* → img. 25, a direct citation of Moore; Jiří Dušek and *Pomona (1966–1967)* in Prague; and last but not least Valerián Karoušek and two stone reliefs in Prague: *Solidarity (Solidarita, 1961)* for a function hall and *Earth and Sun (Země a Slunce, 1964)* for a secondary school.³⁰ One interesting example of the stylistic range apparent in the work of numerous artists who during this time moved back and forth between a realist and modernist position is Miloš Zet's bronze sculpture *Ordinary Madonna (Obyčejná madona, 1966–1971)* → img. 26. This stylised lyrical depiction of a mother with child is one of the most impressive examples of Moore's influence in Czech art. Unlike many other artists, Zet did not simply adopt what he found but developed its abstractive principles and added his own artistic perspective. What is more, thanks to Zet's collaboration with the architect Jiří Lasovský on shaping the visual character of the Pankrác housing estate, the sculpture was incorporated into a public space designed as a comprehensive urbanist whole. Zet's sculpture is more than an addition

1947

The exhibition *Ascher Squares* (Výstava Ascherových šátků) is held in Prague on 17–31 December, followed by a showing at House of Arts Brno on 21 January – 21 February 1948.

This travelling exhibition presented luxury silk scarves known as “Ascher squares” designed by internationally renowned artists. The project, which was initiated by Ludmila and Zikmund Ascher, included three designs by Henry Moore.

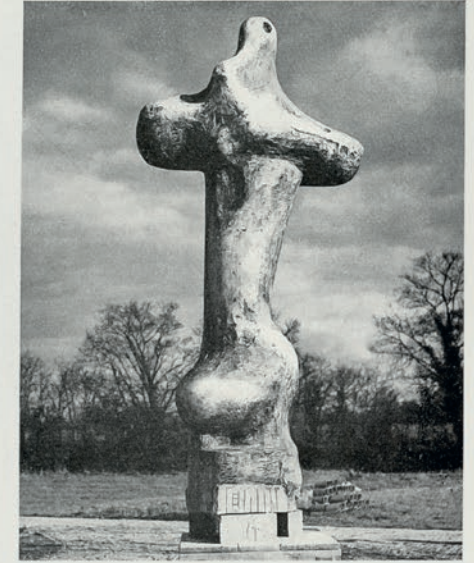
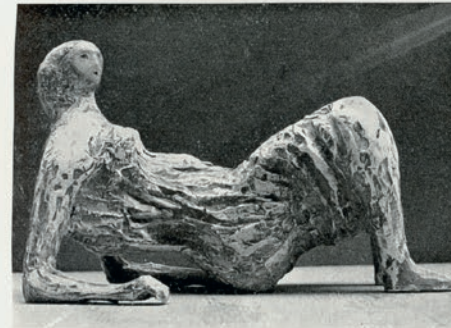
1958

Výtvarné umění (Visual Art) magazine prints “Monumental Form in Space” (Monumentální forma v prostoru), a Czech translation of art critic Josef P. Hodin’s edited transcript of a conversation with Henry Moore.

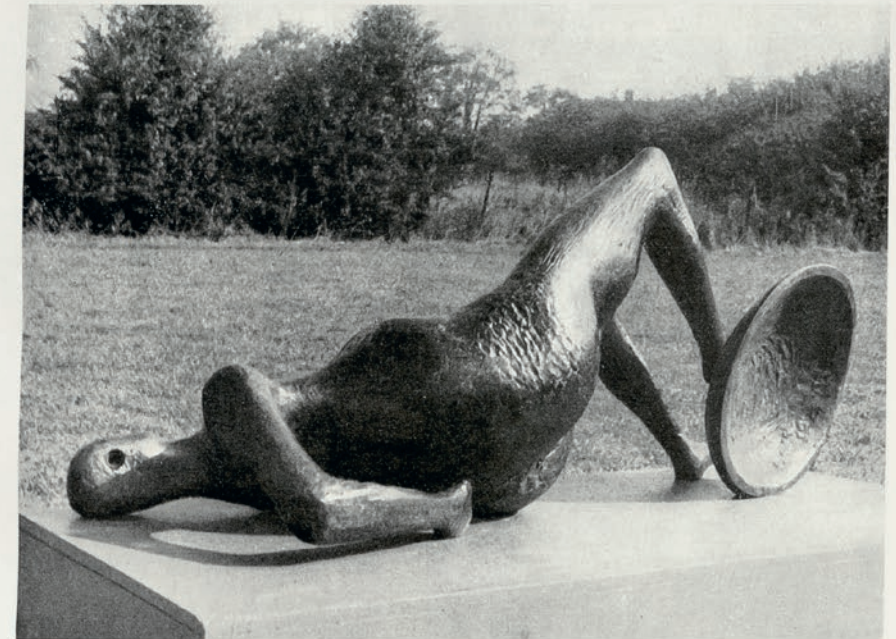
In this brief text, Moore attempted to formulate his ideal of sculpture, which at the time he saw mainly in a “*monumental combination of form and space, which together represent a single whole and an organic unity*”. Besides describing Moore’s project for the UNESCO building in Paris (1957–1958), the article also included photographs of several of Moore’s other works, among them the facade of the Bouwcenter building in Rotterdam (1955), the plaster model *Upright Motive No. 1: Glenkiln Cross* (1955–1956) and the bronze sculpture *Fallen Warrior* (1956–1957).

HENRY MOORE

HENRY MOORE / SKICA K FIGUŘE PRO BUDOVU TIME-LIFE
V LONDÝNĚ / PLASTIK / D. 18 cm / 1952



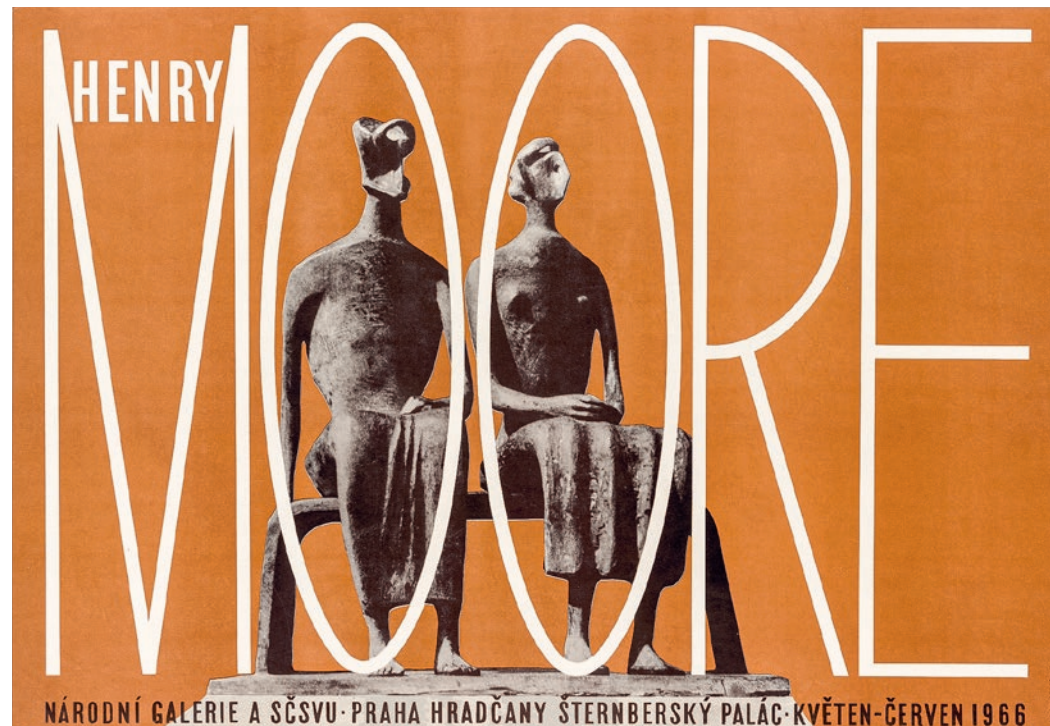
HENRY MOORE / GLENKILNSKÝ KŘÍŽ / SÁDROVÝ MODEL
PRO BRONZOVOU PLASTIKU / V. 335 cm / 1955–56
HENRY MOORE / PADLÝ BOJOVNÍK / BRONZ / D. 147 cm / 1956–57



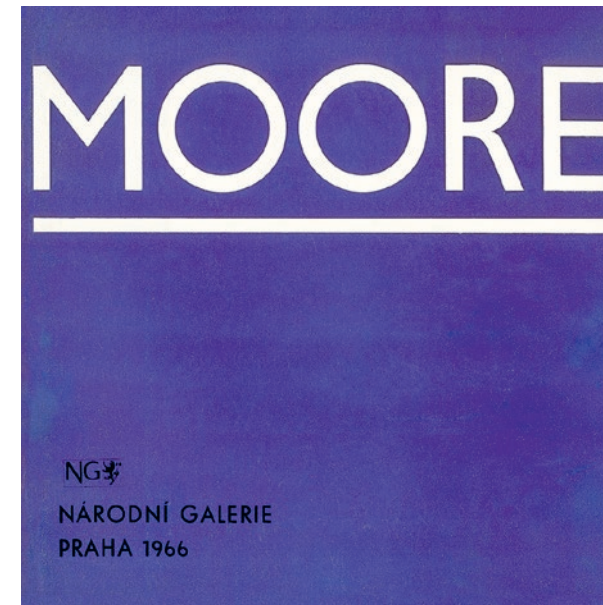
The travelling exhibition *Henry Moore* is shown at the National Gallery in Prague (24 May – 3 July).

The exhibition's second stop before moving on to Israel was in the interior and exterior spaces of Prague's Sternberg Palace. As in Bratislava, the exhibition was launched with a lavish opening reception, which was attended by various diplomatic and ministerial representatives as well as the director of the Tate Gallery, Norman Reid. It was viewed by a total of 17,700 visitors, with a similarly high number of people (17,740) purchasing the accompanying catalogue offering a more detailed look at Moore's theoretical considerations.

The greater part of the artistic and academic community responded to the exhibition in one way or another, including in more critical reviews: in view of the fact that local artistic and theoretical practice in the 1960s was engaged in a more open dialogue with progressive Western tendencies, this monographic exhibition of Moore's work was viewed through more lenses than just his important position in the history of modern art. Instead, some authors sought to provide more differentiated interpretations of his work, which were further developed over the subsequent decades.



47 Poster for the exhibition *Henry Moore*, Národní galerie v Praze, 1966



48 Catalogue for the exhibition *Henry Moore*, Národní galerie v Praze, 1966



49 Opening of the exhibition *Henry Moore*, Národní galerie v Praze, 1966

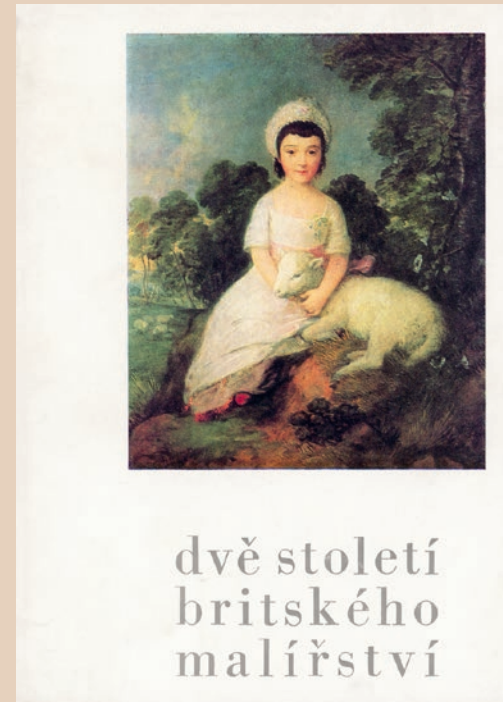
1969

Henry Moore visits the Wallenstein Riding School in Prague for the opening of *Two Centuries of British Painting: From Hogarth to Turner* (Dvě století britského malířství, od Hogartha k Turnerovi, 7 May – 22 June).

the exclusive nature of the works on loan, several internationally renowned representatives of the British art scene were invited to the exhibition opening, with the presence of Henry Moore and of Kenneth Clark, director of the National Gallery in London, attracting the greatest attention.



50 a–b View of the exhibition *Henry Moore*, Národní galerie v Praze, 1966



51 Cover of the catalogue for the exhibition *Two Centuries of British Painting: From Hogarth to Turner*, Národní galerie v Praze, 1969

The next exhibition to be organised as part of a cultural agreement with Great Britain focused mainly on traditional English painting from the collections of the Birmingham Museum and Art Gallery. In an attempt at emphasising

1970

Jiří Kotalík, director of the National Gallery in Prague, visits Henry Moore with the goal of discussing the possible acquisition of one of his works.

Kotalík's visit on 16 January 1970 was part of a short working trip undertaken upon an invitation from the Birmingham Museum and Art Gallery. Following discussions regarding further inter-institutional cooperation, Kotalík was accompanied to Moore's studio in Perry Green by the museum's director Peter Cannon-Brookes, who had attended the opening reception of the previous year's exhibition of British painting at the Wallenstein Riding School.



52 Opening of the exhibition *Two Centuries of British Painting: From Hogarth to Turner*, Národní galerie v Praze, 1969, in the foreground: Henry Moore; at right: Jiří Kotalík, director of the National Gallery in Prague

1971

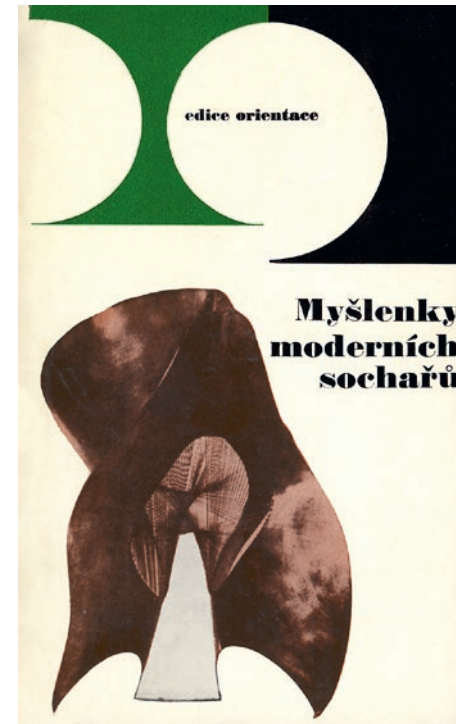
Odeon publishes *The Ideas of Modern Sculptors* (Myšlenky moderních sochařů).

This selection of essays compiled and annotated by Zdeňka Volavková-Skořepová included quotes by domestic and primarily foreign artists who were considered exponents of modern sculpture. A separate chapter was devoted to important artistic tendencies of England, the nature of which was captured in short essays by Barbara Hepworth, Henry Moore and Ben Nicholson.

1972

Henry Moore's *Two-Piece Sculpture No. 10: Interlocking* (1968) is officially included in the collections of the National Gallery in Prague.

Thanks to an earlier agreement, this bronze sculpture, acquired on the basis of Jiří Kotalík's communication with Moore, was acquired at an almost 40% discount over its market price. Other casts of this piece can be found in the collections of the National Museum in Oslo (Nasjonalmuseet) and Kunsthalle Bielefeld.



53 Cover of Zdeňka Volavková-Skořepová, *Myšlenky moderních sochařů*, Odeon, Praha 1971



54 Henry Moore, *Two-Piece Sculpture No. 10: Interlocking*, 1968, bronze, 55 × 53 × 92 cm, Národní galerie Praha

1959 BULGARIA

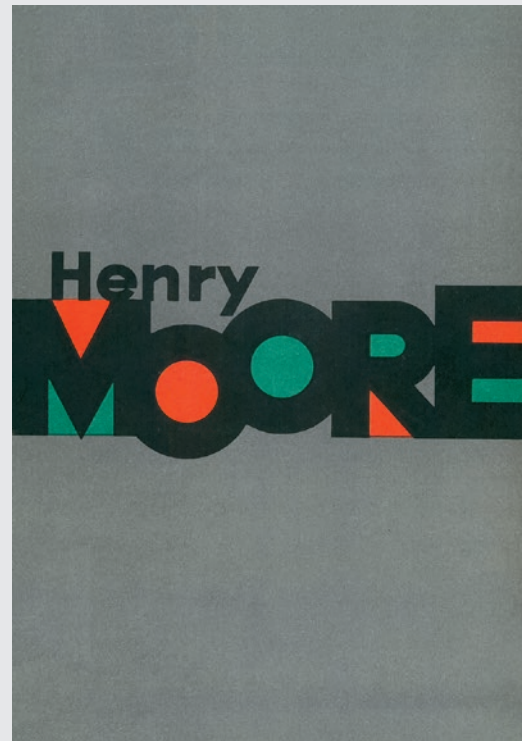
Henry Moore: An Exhibition of Photographs, Reproductions, with Some Original Bronzes (Henri Mur: Izložba ot fotografii, reproduksii, s nyakolko originalni bronza)

Sofia (Sofiyska gradska hudozhestvena galeria)

1959–60 POLAND

Henry Moore 1927–1958

The exhibition was shown in Warsaw (Zachęta – Narodowa Galeria Sztuki), Poznań (Muzeum Narodowe), Krakow (Pałac Sztuki), Wrocław, and Szczecin (Muzeum Pomorza Zachodniego).



66 Cover of the catalogue for the travelling Polish exhibition *Henry Moore 1927–1958*, Zachęta – Narodowa Galeria Sztuki, Warsaw, 1959

1960 YUGOSLAVIA

Henry Moore: Sculptures, Photographs and Colour Reproductions (Henry Moore: Skulpture, fotografije in barvne reprodukcije)

The exhibition was shown in Maribor (Umetnostna galerija), Slovenj Gradec (Koroška galerija likovnih umetnosti), Kranj, Rijeka and Banja Luka.

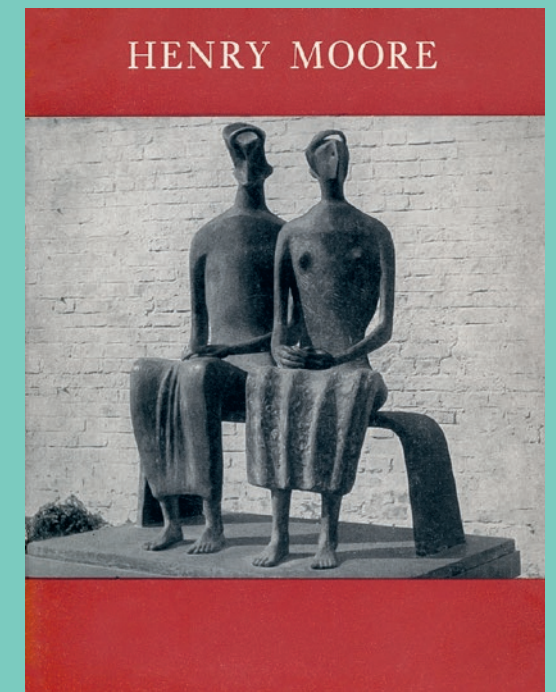


67 Poster for the travelling Yugoslav exhibition *Henry Moore: Sculptures, Photographs and Colour Reproductions* (Henry Moore: Skulpture, fotografije in barvne reprodukcije), 1960

1961 HUNGARY

Henry Moore

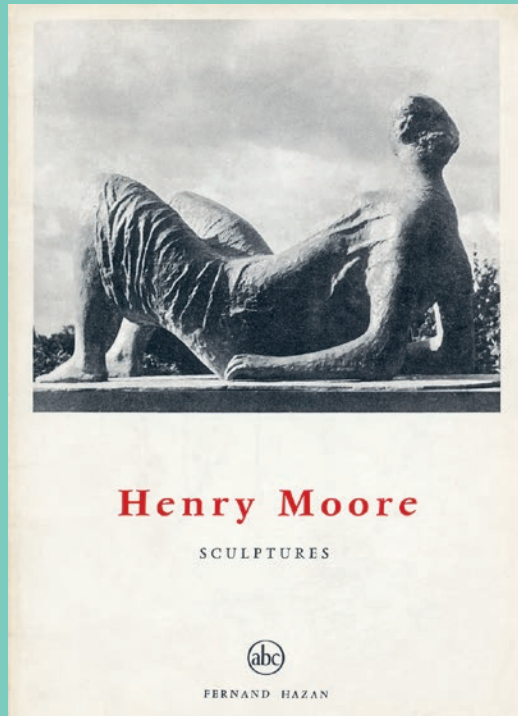
Budapest (Ernst Múzeum)



68 Cover of the catalogue for the exhibition *Henry Moore*, Ernst Múzeum, Budapest, 1961

1965 HUNGARY

French and English versions of John Russell's *Henry Moore: Sculptures*, published by Fernand Hazan and Tudor Publishing Co., are made available in Hungary.



69 Cover of John Russell, *Henry Moore: Sculptures*, Fernand Hazan, Paris 1965

1966 ROMANIA

Romania hosts the first leg of the travelling exhibition *Henry Moore*, which subsequently is transported straight to Czechoslovakia.

Bucharest (Sala Dalles)



70 Photograph of Henry Moore's sculpture *Locking Piece* (1962)

The State Committee for Culture and Art purchases a study for Moore's *Locking Piece* (1962).

Today the study is located at the National Museum of Art of Romania in Bucharest (Muzeul Național de Artă al României).



71 Opening of the exhibition *Henry Moore*, Sala Dalles, Bucharest, 1966

“If I were to attempt to describe the ideal of sculpture as I imagine it...it would be monumental form in space. Not, however, form in and of itself, as for instance Brancusi’s ‘egg form’, but a monumental combination of form and space, which together represent a single whole and an organic unity. I am here thinking of a monumental spatial arrangement that conveys a complex multiplicity of relations. The relationship of figure to space, of space to panorama, of light to figure and so on – it all comes together in a unity and coalesces into an organic whole.”



Henry Moore, *Reclining Figure*, 1945, patinated bronze, 8.2×20.3×7.8 cm, Museum Folkwang, Essen, inv. no. P 221 (LH 251)

Henry Moore, *Studies for Internal/External Forms*, 1950, coloured chalk, gouache, pen, ink, paper, 29×23.6 cm, Sprengel Museum Hannover, art collections of the City of Hanover, inv. no. KA 63.1959 (HMF 2696)

Henry Moore, *Three Standing Figures*, 1953, bronze, 73×67×28.5 cm, Hamburger Kunsthalle, inv. no. S-1956-39 (LH 322 cast h)

Henry Moore, *Wall Relief Maquette No. 3.*, 1955, bronze, 38.6×54×5 cm, Albertinum (Skulpturensammlung ab 1800), Staatliche Kunstsammlungen Dresden, inv. no. ZV 4213

Henry Moore, *Ideas for Sculpture*, 1955, pencil, ink wash, paper, 27.8×18.4 cm, Sprengel Museum Hannover, gift of the Sprengel Collection (1969), inv. no. Slg. Sprengel I,200 (HMF 2887a)

Henry Moore, *Seated Figures. Studies for Sculpture*, 1956, pencil, pen wash, paper, 26×20.6 cm, Sprengel Museum Hannover, gift of the Sprengel Collection (1969), inv. no. Slg. Sprengel I,201 (HMF 2893b)

Henry Moore, *Heads, Figures, Ideas*, 1958, colour lithograph, paper, 46.5×31.5 cm, Národní galerie Praha, inv. no. R 206358

Henry Moore, *Two-Piece Sculpture No. 10: Interlocking*, 1968, bronze, 55×53×92 cm, Národní galerie Praha, inv. no. P 6087 (LH 581 cast 5)

Henry Moore, *Carving: Points*, 1974, aurora marble, 36.3×86.3×34 cm, Albertinum (Skulpturensammlung ab 1800), Staatliche Kunstsammlungen Dresden, on loan from Commerzbank AG, Frankfurt am Main, inv. no. LN 040

After Henry Moore, unauthorised cast of relief, 1960s, patinated plaster, 26.5×57.7 cm, private collection of Jakub Gajda

Vladislav Gajda, *Untitled (Bez názvu)*, ca. 1964–1965, pencil, paper, passe-partout: 40×50.5 cm, private collection of Jakub Gajda

Vladislav Gajda, *Untitled (Bez názvu)*, ca. 1964–1965, pencil, paper, passe-partout: 40×50.5 cm, private collection of Jakub Gajda



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Vladislav Gajda, *Untitled (Bez názvu)*, ca. 1964–1965, ink wash, paper, passe-partout: 40×50.5 cm, private collection of Jakub Gajda

Vladislav Gajda, *Head I (Hlava I)*, 2nd half of 1960s, patinated plaster, steel, iron, 31×24 cm, private collection of Jakub Gajda

Vladislav Gajda, *Head II (Hlava II)*, 2nd half of 1960s, patinated plaster, steel, iron, 39×23 cm, private collection of Jakub Gajda

Vladislav Gajda, *Head III (Hlava III)*, 2nd half of 1960s, patinated plaster, steel, iron, 42×25 cm, private collection of Jakub Gajda

Vladimír Havrilla, *On the Beach (Na pláži)*, 2015, perspex, diodes, 20×30 cm, Nitrianska galéria, inv. no. F 159

88 Alena Honcová, *Reclining Figure (Ležící)*, undated, pewter, height: 32 cm, Galerie moderního umění v Hradci Králové, inv. no. P 0252

Alena Honcová, *Reclining Girl (Ležící dívka)*, 1961, dentacryl resin, 19.5×28 cm, Muzeum umění Olomouc, inv. no. P 0262

Miloslav Chlupáč, *Head (Hlava)*, 1955, lithograph, paper, 63×48 cm, Muzeum umění a designu Benešov, inv. no. G 1077

Miloslav Chlupáč, *Undressing Figure (Svlékající se)*, 1961, plaster, 75×35 cm, Galerie Klatovy / Klenová, inv. no. P 458

Miloslav Chlupáč, *Couple (Dvojice)*, 1962, sandstone, 50×74 cm, Galerie Středočeského kraje, Kutná Hora, inv. no. P 31

Miloslav Chlupáč, *Figural Composition (Figurální kompozice)*, ca. 1964, sandstone, 30×94 cm, Muzeum umění Olomouc, inv. no. P 332

Rudolf Chorý, *The Conquest of Space (Dobytí vesmíru)*, 1962, marble, 35×102 cm, Muzeum umění Olomouc, inv. no. P 291

Rudolf Chorý, *Phoenix (Fénix)*, 1964, wood, height: 64 cm, Muzeum umění Olomouc, inv. no. P 324

89 Vladimír Janoušek, *Prometheus*, undated, pewter, height: 47.5 cm, Galerie výtvarného umění v Hodoníně, inv. no. P 329