



Henry Moore with King and Queen

John Hedgecoe

Not on display

Title/Description: Henry Moore with King and Queen

Artist/Maker: John Hedgecoe

Born: 1956 c.

Object Type: Photograph

Materials: Photograph

Measurements: 515 x 415mm (framed)

Accession Number: 50276

Production Place: Britain, England, Europe

Credit Line: Donated by the Hedgecoe family

Henry Moore is pictured alongside the shadow of *King and Queen* (1952-3). Hedgecoe explained, 'posing Henry Moore alongside the shadow cast by one of his works gave a new slant to the subject.' [1] Rendering the sculpture in silhouette has the strange effect of animating the figures. They are no longer weighed down by the material properties of the bronze. Moore wanted the forms of this sculpture to be thin, so it would be 'as spatial as any group sculpture could be'. [2] This lends itself to silhouette, unlike some of Moore's more blocky forms. The holes that represent the figures' eyes are a bright white piercing the black shadow.

The sculpture is well suited to this uncanny imagery. The sinuous bodies are topped with chimerical heads. Moore described the head of the king, which emerged as he was playing with modeling wax, as 'Pan-like', from which came the idea for the sculpture. [3] The hands and feet are the most realistic aspects of the sculpture, but they are not portrayed in the silhouette. The only concession to reality is Moore standing aside the shadow, characteristically wearing his apron, and the grid provided by the brickwork against which the shadow falls. This grid suggests the process used to scale up Moore's sculptures, where plaster models would be marked with lines to provide the framework from which to enlarge.

Moore and Hedgecoe remained friends from their first meeting in 1956 until Moore's death in 1986 and during this time, Hedgecoe took around 6,000 photographs of Moore. [4] In some of his photography manuals Hedgecoe used his images of the sculptor as an example of how to take a prolonged portrait of a single subject. [5] As Hedgecoe explained, with photography 'you capture forever a frozen instant of time. But how much more meaningful those images can be is made plain when you see a progression of pictures of the same person taken over a long period of time.' [6]

His photographs of Moore formed the basis of four books, which incorporated Hedgecoe's photographs alongside Moore's words. Although he produced around 30 photography manuals, these were Hedgecoe's only books on a single subject.

Tania Moore, December 2020

[1] John Hedgecoe, *Photographing People* (London: Collins & Brown, 2000), p.59.

[2] Donald Hall, *Henry Moore: The Life and Work of a Great Sculptor* (London: Victor Gollancz, 1966), p.131.

[3] John Hedgecoe and Henry Moore, *Henry Spencer Moore* (Nashville, TN: Thomas Nelson, 1968), p.221.

[4] As estimated by Charlotte Bullions and Emily Unthank at the Henry Moore Foundation, 2020.

[5] John Hedgecoe, *Photographing People* (New York: Alfred A. Knopf, 1980), p.56.

[6] Ibid.

Further Reading

John Hedgecoe and Henry Moore, *Henry Spencer Moore* (Nashville, TN: Thomas Nelson, 1968)

John Hedgecoe and Henry Moore, *Henry Moore: Energy in Space* (Munich: Bruckmann, 1973)

John Hedgecoe and Henry Moore, *Henry Moore: My Ideas, Inspiration and Life as an Artist* (London: Ebury Press, 1986)

John Hedgecoe, *A Monumental Vision: The Sculpture of Henry Moore* (London: Collins & Brown, 1998)

Tania Moore, 'Portrait of a Friendship: John Hedgecoe's Henry Moore' in *Henry Moore: Friendships and Legacies* (Norwich: Sainsbury Centre, 2020)

Marin R. Sullivan, 'Henry Moore's Public Identity', in *Henry Moore: Sculptural Process and Public Identity*, Tate Research Publications, 2015,
<https://www.tate.org.uk/art/research-publications/henry-moore/marin-r-sullivan-henry-moores-photographic-identity-r1151299>
