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| **Caro, Anthony, OM, CBE (1924-2013)** |
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| Anthony Caro played a pivotal role in the development of sculpture during the twentieth century. Having begun his career as an assistant to Henry Moore, he made his name following a ground-breaking exhibition of his work at the Whitechapel Gallery, London in 1963, in which large, abstract, brightly-coloured steel sculptures were displayed standing directly on the ground. His role in art education was of equal import; teaching at Saint Martin’s School of Art from 1953-81, he introduced a new approach, which questioned the boundaries of the medium and encouraged a new generation of British sculptors. Over his long career, Caro continued to experiment with technique and materials. Inspired by time spent in metal factories in Europe and the US, steel remained his preferred medium throughout his career; from the mid-sixties he often worked in series. Unusual for a sculptor, painting also inspired him, and his later work drew on the Old and Modern Masters, reinterpreting them in three dimensions. A visit to Greece also led to a series based on classical pediments in 1986, and in 1992 a piece entitled *The Trojan War*. In the 1990s, Caro began using architectural elements in his sculpture, a concept he dubbed ‘sculptitecture,’ which allowed visitors to interact with his work. His achievements have been widely recognised, resulting in many public commissions, honours and awards.  Born on 8 March 1924 in New Malden, Surrey, Caro came from a distinguished Jewish family. His father, Alfred, was a stockbroker and Caro attended Charterhouse before applying to Christ’s College Cambridge to study engineering. However, having been introduced to the sculptor Charles Wheeler while still at school, Caro began helping him in his studio and, at Cambridge, he began studying sculpture at the Farnham School of Art during the holidays. After serving in the Fleet Air Arm of the Royal Navy during the war, Caro was determined to pursue a career as a sculptor and enrolled at the Regent Street Polytechnic, after which he won a place at the Royal Academy Schools in 1947. While still a student, he approached Henry Moore, who was the leading British sculptor at the time, and six months later started work as his assistant.  Moore introduced Caro to African and Oceanic art, Cubism and Surrealism. Despite being naturally influenced by Moore’s style, Caro experimented by, for instance, incorporating found objects in his sculpture. He initially produced figurative works in clay and plaster with rough, expressive surfaces such as ‘Woman in Pregnancy’ (1955); these began to gain public recognition from the mid-1950s in solo exhibitions at the Galleria del Naviglio, Milan (1956) and Gimpel Fils, London (1957), and were included in group shows at the ICA (1955) and at the Venice Biennale in 1958. In 1953, Caro moved to Hampstead with his wife, the artist Sheila Girling (m.1949), and began teaching part-time at Saint Martin’s School of Art. He continued in his role there until 1981, and is credited with transforming the school’s department and curriculum by integrating sculpture and drawing classes and promoting innovation and debate among his students.  The year 1959 marks a turning point in Caro’s career. In 1959 he met the influential American critic Clement Greenberg, and subsequently travelled to the US for the first time where he met David Smith, Kenneth Noland and many other artists associated with Abstract Expressionism. On his return, he began creating abstract sculptures in steel, which culminated in a large solo exhibition at the Whitechapel Gallery in 1963. The use of industrial material and techniques along with brightly-coloured paint presented a new approach to sculpture that marked Caro’s identity as an artist. Moreover, his style was a direct rebuttal of Moore’s principle of ‘truth to materials’ and established Caro’s distinct artistic persona. In contrast to other sculptural displays of the period, Caro’s works stood directly on the floor of the gallery without a mediating plinth to separate them from the spectator’s space. ‘Early One Morning’ (1962) is a typical example of Caro’s work; it consists of a light, open arrangement of planes and lines along a horizontal axis, resembling a musical composition.  Following the exhibition, Caro worked and exhibited frequently in America; he spent 1963-5 teaching at Bennington College, Vermont, where Kenneth Noland suggested working in series, and in 1966 he developed his first ‘table sculptures.’ During the 1970s Caro worked at the Ripamonte factory in Italy where he produced the ‘Straight’ series based on the H-beam. In years following he worked at the York Steel Company factory in Toronto where the ‘Flats’ series was made from heavy steel-handling equipment. At the Can Company factory (part of Syracuse University) he used bronze in his ‘Can Co’ and ‘Water Street’ series. Caro also made sculptural series in lead, wood, and handmade paper. In 1985, Caro visited Greece and his subsequent work reveals influence from classical architectural elements; a meeting with Frank Gehry in 1987 further spurred him to explore the interrelationship between sculpture and architecture, resulting in large-scale works, which incorporated interior spaces, such as the ‘Tower of Discovery’, displayed at the Tate Gallery in 1991. The ziggurat design of the ‘Millbank Steps’ (2004) tests this disciplinary boundary—its internal spaces inviting one inside—while also proclaiming an architectural formality in contrast to the surrounding countryside. Caro was knighted in 1987 and received the Order of Merit in 2000. |
| Further reading:  Barker, I. (2004) *Anthony Caro: Quest for the New Sculpture*, Kunzelsau: Swiridoff Verlag.  Bryant, J. (2004) *Anthony Caro: A Life in Sculpture*, London: Merrell.  Moorhouse, P. (Ed.) (2005) *Anthony Caro*, London: Tate. |