TEACHER AND STUDENT NOTES WITH KEY WORK CARDS

10 A4 CARDS WITH INTRODUCTORY INFORMATION, FULL COLOUR IMAGES, DISCUSSION POINTS, LINKS AND ACTIVITIES. FOR USE IN THE GALLERY OR CLASSROOM. SUITABLE FOR TEACHERS OF ALL KEY STAGES AND OLDER STUDENTS. BY HARRIET CURNOW
INTRODUCTION
The exhibition at Tate Britain celebrates Anthony Caro’s career over eighty years. During this time Caro revolutionised sculpture in terms of subject, appearance, materials, methods and ideas. He broke away from the traditions of European sculpture by showing that sculpture need not be dependent on the human figure. He dispensed with the plinth and expanded the possibilities of sculpture, moving into abstraction. He is one of Britain’s most well-known and prolific abstract sculptors.

USING THIS PACK
The A4 cards in this pack are designed to offer information and stimulus for ideas and activities for groups or individual students, in the gallery or the classroom. No activity has been labelled suitable for a particular age or level. Many of the activities can be adapted to the level of your students and used by primary, secondary and further education students alike. Some can be explored in preparation for your visit, some during your visit and others can be tried beyond the exhibition.

The pack contains introductory Key Work Cards on:
- The beginnings of a sculptor
- Caro as a teacher
- Ways of looking at Caro’s sculpture
- Dialogues with other areas of creativity

The pack also contains colour Key Work Cards on particular works:
- Man Taking off His Shirt 1955–6, an example of Caro’s figurative work in the 1950s
- Twenty Four Hours 1960, Caro’s break-through into abstraction
- Early One Morning 1962, a well-known example of his large painted metal works
- Table Piece VIII 1966 and Déjeuner sur l’herbe II 1989, ‘table sculptures’ at different times in his career
- Emma Dipper 1977, an exploration of space and volume
- Elephant Palace 1989 and The Window 1966–7, exploring the relationship of sculpture to architecture
- The Last Judgement 1996–99, a narrative work made of twenty-five pieces

Five of the works selected are owned by Tate. This means after the exhibition you may find them on display again at one of the four Tate sites. Please do check which works are on display with the Information Office on 020 7887 8734 before making a visit. You can always access information about Tate works via www.tate.org.uk

VISITING THE EXHIBITION
The Anthony Caro exhibition will take place in the Duveen galleries and level 2 exhibition galleries at Tate Britain. To find out more about the exhibition and related educational events go to www.tate.org.uk. Entrance is free. To book your school arrival call 020 7887 3959. If you would like to use the schools area to have lunch or to use locker spaces, please book these at the same time (there is limited space available).

RESOURCES AVAILABLE IN THE GALLERY
There is an interpretation room in the Goodison Room (room 18) off the south Duveen gallery, exploring Caro’s processes and materials with handling materials, video footage, photography and reading material. ‘Soft Sculpture’, an interactive play area for all ages, will be open in Art Space (also off the south Duveen gallery) every weekend throughout the exhibition. There is a free exhibition guide and a Tate catalogue Anthony Caro priced at £24.99 available to accompany the exhibition. There is also a smaller Tate book Interpreting Caro, priced at £6.99. The Tate Gallery shop has a selection of books, journals, catalogues, postcards and related material, including a pop out and slot sculpture kit priced £2.

WEB SITES
Tate Online – www.tate.org.uk
Tate Learning – www.tate.org.uk/learning
This site includes a dedicated area for teachers and group leaders, with teachers’ notes for all major Tate exhibitions.
Anthony Caro also has his own website at www.anthonycaro.org/
There is a great website exploring sculpture at www.accessart.org.uk/whatissculpture/whatissculpture.htm

FURTHER READING ON ANTHONY CARO

FURTHER READING: SCULPTURE

If you have any comments about this pack, please go to http://www.tate.org.uk/uk/educationresources/sch_learnresources.htm and download a comments form.
‘I FELT MORE CHALLENGED AROUND MOORE THAN I EVER HAD…IT WAS JUST AS IF MY MIND WERE STARTING, AS IF THE WHEELS WERE STARTING TO GRIND…HE WAS VERY WILLING TO OPEN THE DOORS OF HIS EXPERIENCE, HIS KNOWLEDGE TO ME.’

IAN BARKER, ANTHONY CARO, QUEST FOR THE NEW SCULPTURE, 2004, PAGE 45.

THE BEGINNINGS OF A SCULPTOR

Caro studied sculpture at the Royal Academy schools in London between 1947–52. The focus of his training was on techniques and skill. There was little discussion about what an art work could be about. Sculpture was architectural decoration: fountains in parks or large portraits of important men on horseback in a prominent position on a pedestal. At the Royal Academy students modelled their work in clay and cast them in plaster. Casting work in bronze was rare owing to cost.

In 1948 Caro saw the first open-air exhibition of sculpture held at Battersea Park in London. It included work by British and overseas sculptors during the previous fifty years. Many of the tutors who taught at the Royal Academy schools had their work on display as well as artists from Europe such as Henri Matisse, Amedeo Modigliani and Auguste Rodin. British sculptors included Frank Dobson, Jacob Epstein, Barbara Hepworth and Henry Moore. Caro saw what was happening to contemporary sculpture beyond the walls of the Royal Academy. He also regularly visited commercial galleries in London to broaden his horizons and keep up with what was happening in the art world.

A fellow student of Caro described him as rebellious. ‘Caro wanted to] run before he could walk – a very necessary feeling if you are wanting to push out the boundaries of sculpture. His energy was frightening and one sort of flapped along in his wake.’


In January 1951, Caro decided that he had reached the limit of what the academy schools could teach him. He wanted to pursue the modern and avant-garde in art. He had no doubt that Henry Moore was the most important modern sculptor working at this time, currently represented in the Festival of Britain and a retrospective exhibition at the Tate Gallery, London. Caro decided to go and visit Moore unannounced. Moore graciously invited Caro into his home and asked him to stay for tea. Six months later Caro started working for Moore part-time in his new foundry. ‘Henry came at a crucial time in my development … had I taken a less good artist, my standards wouldn’t have been so high … the Henry Moore attitudes stayed a long time in my work, and in the way I conducted my studio and my life.’ Barker, 2004, page 42.

At the Royal Academy, Caro attended many life-drawing classes in the old-fashioned drawing school. The students would sit on benches in tiers around the model. Caro would show Moore his drawings and Moore would teach Caro how to realise the 3-D figure on a 2-D piece of paper, how to give it weight, helping Caro to explore the relationship between drawing and sculpture. Even though Moore would not have seen the model he was able to correct Caro’s drawings. ‘I wanted to learn, I really wanted to learn from him. I learned more in the two years I was there than in the five years I spent at the RA schools…sculpture was beginning to flow through my veins. I listened hard to Henry…here was somebody who talked about things in sculpture, in art, in life in a way that struck a chord, rang a bell.’ Barker, 2004, page 45.

Moore allowed Caro to borrow books on painting, sculpture, architecture, African and Oceanic art. His mind became full of images and ideas. Moore and Caro had many discussions about sculpture and what it could be. ‘Henry had a mind that was a pleasure to meet, extraordinary, so inquiring, and he was quite prepared to throw the ball in the air and see if you caught it. ‘Who is your favourite sculptor? If you could have three paintings in the world, which would you choose?’ …My impression of him was of a very open-minded man, quite amazing and open to the possibilities in sculpture and anything else really, and fun too, with a nice sense of humour.’ Barker, 2004, page 43.
CARO AS A TEACHER
In 1953 Caro was invited to teach at St Martin’s School of Art three days a week. He moved to London as he also wanted to see more of the art scene in the capital. His move was also a way of breaking away from Henry Moore and establishing himself as an independent artist.

Caro taught on the national design diploma course at St Martin’s where, for example, students made half-life-size sculptures of two figures based on Renaissance sculpture. He also taught two evening classes. ‘One was on sculpture and architecture, the other on experimental life drawing. A lot of young architects came, including Richard Rogers.’ Philip King, interview with Ian Barker 2003, in Ian Barker, Anthony Caro, Quest for the New Sculpture, 2004, page 75. Other notable students of Caro included the British sculptors Michael Bulus, Tim Scott, Philip King, William Tucker, David Annesley, Richard Long and Richard Deacon.

Caro and his students were on a journey to discover what sculpture could be in terms of subject, materials and methods. They felt the tradition of figure-based sculpture had been drained of expressive potential and wanted to find new ways for sculpture to convey meaning and feeling. Through teaching at St Martin’s School of Art, Caro was discovering his own work. He questioned everything and every assumption he ever made. “Sculpture is this,” I said. “Is it? Is it?” Teaching at the time was a tremendous opening for me … anything was possible in those years. It wasn’t just the material that was important. What was important was the whole examination of what sculpture could be to you in your life. It was no longer an object to put on a mantelpiece and forget about, or to be seen from a distance on a hill top. It was a question of how it could be far more immediate.’ Barker, 2004, page 94.

He told his students ‘we are all engaged on an adventure, to push sculpture where it has never been. We are explorers, equals.’ Paul Moorhouse, Anthony Caro, 2004, page 2. It was a very exciting time. The students and teachers would go to one another’s studios, or into the sculpture department and look at sculpture that would call their own work into question, raising doubts about the assumptions of what sculpture was and what it could be.

As a teacher and a sculptor, Caro was very willing to dispense with familiar methods and assumptions, and lead discussions and ideas about sculpture into uncharted territory. He forecast that painting and sculpture would open out into new shapes and colours not based on visible references in the outside world, but that worked, ‘like music, as vehicles with expressions of feeling.’ Barker, 2004, page 95.

In life-drawing classes, he wanted students to understand the model and the pose he or she was taking rather than just copying what they saw in front of them. He would ask students to do rapid three-minute and five-minute life-size drawings on large sheets of cheap paper; getting them to work on the floor, then pin the paper to the wall and view the figure from the opposite side of the room.

He wanted them to use charcoal or black ink and brushes. He encouraged them to stop caring about what the sketches looked like and make the figures alive. He wanted them to draw in the same room they used for sculpture so the knowledge that they gained from sculpting would feed back into their drawings and vice versa.

Caro taught at St Martin’s School of Art until 1979. He also taught at Bennington College, Vermont in the US from 1953–65. From 1982–1991, he set up the Triangle Artists’ Workshop on an old farm in upstate New York. This was an international artistic community set up for artists to share, experiment and exchange ideas for two weeks a year.

CARO ACTIVITIES
You could try out some of the ideas about making sculpture that Caro set for his students:

• ‘At St Martin’s [I set] subjects like, go out into Soho and pick up some materials that you’ve never seen used in sculpture before, and come back and we will make a sculpture of them. They’d raid all the junk, the rubbish that had been thrown out by restaurants and so on – straw, sacking, and all the sort of things that could be used in an African or Oceanic head. Or I’d say make a sculpture that is really like a scream. Or I’d say make a sculpture of Charing Cross Road. It’s got to feel like it, it’s got to look like the Charing Cross Road feels.’ Barker, 2004, page 94.

• ‘How about making a sculpture out of feathers? Can we make it out of a balloon? Ooh, would it nice out of cushions? …What can you do with it? Can you make it out of anything? What are the rules? Are there any rules at all? …it was like [Caro] was jumping in about a thousand different directions at once…he did those nutty evening classes where you had to make “male and female” and the “full fathom five.” He gave us titles and we have to make the sculpture.’ Barker, 2004, page 94.
WAYS OF LOOKING AT CARO’S SCULPTURE

SOME DISCUSSION POINTS FOR BEFORE, DURING OR AFTER YOUR VISIT

• What is sculpture?
• What do you think sculpture can look like?
• How big or small can it be?
• What can it be made of?
• How can it be made?
• Do you like Caro’s work? What is your favourite work and why? Discuss various opinions with others.

QUESTIONS TO ASK ABOUT ANY SCULPTURE

• What materials and techniques do you think have been used?
• How many parts are there?
• How many people do you think it took to make it?
• Can you move around it? Do you feel part of it or is it very separate from the space you are in?
• What does it remind you of?
• What do you think it is about?
• Is it figurative or abstract?
• How does it make you feel?
• What is your first one-word response?
• What would it look and feel like if it was in another material or was a different size or colour?

LEVELS

Much of Caro’s work provides us with different levels especially his ‘table sculptures’ and his large metal works of the 1960s. Prairie 1967, for example, consists of three different levels, the ground being the lowest. In Orangerie 1969 and Sunfeast 1969–70, tables are included as part of the sculpture. Caro’s table sculpture responded to the growing tendency for sculptors to place their work directly on the ground. He took the opposite course, addressing the problem of how to place smaller sculptures on plinths without implying they were maquettes for larger works. The shapes dropping below the table level show that these small works can only exist on a table top and cannot be made larger for siting on the ground.

• Look out for levels, tables, horizontals and verticals as you explore Caro’s work.

SIZE

As you experience Caro’s work, explore your responses to the scale of the works and imagine them bigger or smaller.
• Is the work part of your space or set on a pedestal?
• Is it the size of something in your house? Make some comparisons with familiar objects.

COLOUR

The colour of Caro’s sculptures is very important. The colours were often taken from Dulux paint charts, not mixed especially for the sculptures. Painting a sculpture is very significant. It seals the surface of the work and distinguishes it from its surroundings. The colours and the titles offer ways into what the sculpture is about. Prairie 1967, for example, was painted in ‘prairie gold.’ He used the word ‘prairie’ because it had the feeling of space and extension, and that was what the work was about. He originally painted it blue but felt it looked wrong.

Caro gets advice about colour from his friends and family, particularly his wife, the painter Sheila Girling. In the 1970s he decided to stop using colour so readily because it was starting to feel too comfortable. ‘Colour is so emotive and you respond to it faster and more readily.’ Caro quoted in a Peter Murray interview, June 2000.

• Find works with no added colour. For example, Tundra 1975, is an example of an unpainted work in the mid-1970s. Compare this to his earlier painted works – which do you prefer and why?
• Analyse the titles and experiment with new ones.

MATERIALS & PROCESSES

The critic Robert Hughes used the expression ‘the Caro generation’ to describe sculptors working in painted metal, one of Caro’s innovations which became commonplace by the late 1960s. Metal became as adaptable as paint on a canvas.

Caro is very inventive and experimental and has used a variety of materials throughout his career, from steel, silver, bronze, wood, clay, terracotta and stoneware to collage and paper. He also used a wide range of found objects, from pebbles in his early figurative works to ploughshares, buoys and railway sleepers. He admitted, ‘sculptors are scavengers.’ Barker, 2004, page 186.

Today Caro works in a studio that was a former piano factory in Camden Town, London. He has a number of studio assistants including Patrick Cunningham who has worked with him since 1969.

• Find the paper sculptures in the exhibition and think about the ways in which he has used the medium.
• Consider how different materials can give different effects and qualities. Think of another material and try to find it in the exhibition. What are its qualities? What can you do with these qualities? How can you move it, change it?
• As you go around the exhibition note down a variety of materials and found objects that you can see.
• Look out for agricultural objects in Orangerie 1969 and objects from a marine yard in Sheila’s Song of 1982.
SCULPTURE AND PAINTING
Caro has been influenced by painting throughout his career. He felt that painting was way ahead of sculpture in terms of expressive potential. According to Caro, sculpture had stagnated from the time of Michelangelo and Bernini to the time of Rodin and Picasso. He frequently draws on pictorial sources from the colour field paintings of Kenneth Noland and Jules Olitski to Pablo Picasso and Jean Dubuffet, Jackson Pollock and Willem De Kooning. The paintings of Matthew Smith struck a chord with Caro. The rich and rough brushstrokes provided an alternative to the clean streamlined forms of Moore’s bronze sculptures. He realised that Moore’s modernism was only one possibility.
Borrowing from the old masters allowed Caro to take energy from paintings without being hampered by the restrictions of oil on canvas. *Déjeuner sur l’herbe II* 1989 was inspired indirectly by a painting of the same name by Edouard Manet. *Night Movements* 1987–90 is inspired by the way Gustave Courbet painted trees.

- Many works such as Twenty Four Hours 1960 and Early One Morning 1961 borrow compositionally from painting. Explore the Key Work Cards about these works to find out more. At the end of each Key Work Card there are suggestions for links to the Tate collection and other art works.

SCULPTURE AND ARCHITECTURE
The relationship of sculpture and architecture has always been very important to Caro. He has visited many architectural sites and been inspired by Chartres Cathedral, as well as Greek, Indian and Mexican architecture. On visiting Barcelona he was very inspired by the work of Anthony Gaudi, and the way he combined architecture with sculpture. The details of architecture interest him less; he is more concerned with volume. Much of Caro’s work is architectural in character and some works directly refer to architecture, such as *Millbank Steps* 2004 commissioned to mark the Anthony Caro exhibition in 2004.

- As you go around the exhibition, consider the following questions:
  - Is the sculpture part of your space or is it in its own space?
  - Can you walk around it? Can you walk into it? Does it invite you in?
  - Is it sculpture or is it architecture?
- Explore the Key Work Card on *Elephant Palace* for more information and ideas.

SCULPTURE AND LITERATURE
During the 1990s Caro created narrative ensembles such as *The Trojan War* 1993–4 which comprised forty characters and incidents based on the *Iliad*, by the ancient Greek poet Homer. He was still using the abstract language of sculpture but this was the first time that Caro used a literary source for inspiration. Caro felt that the battle for abstraction had been won and that it was time for sculpture to explore other areas. The violent theme of the Trojan wars resulted in his most figurative work since the 1950s.
- The Trojan War works are not on display at Tate Britain for the exhibition, but explore the Key Work Card on *The Last Judgement* for his response to a variety of literary sources around war and human frailty.

SCULPTURE AND MUSIC
Caro’s sculptures are often related to music. Caro describes *Sun Feast* 1969/70, as working like a concerto ‘as if there were things happening when the orchestra plays and then somehow a lighter theme comes in, like the piano, and reflects it in a different way.’ Caro in Barker, 2004, page 186.
- Explore the Key Work Cards *Early One Morning* 1961 and *Emma Dipper* 1977. Think about your experience as a viewer moving around the sculptures. Do you think that the sequence of changing abstract shapes is similar to the experience of a melody?
Man Taking off his Shirt 1955/6

Bronze, 780 x 460 x 470 mm

Private Collection © The artist, Barford Sculptures Ltd

BACKGROUND

Caro made a series of sculptures focusing on basic physical bodily movements such as Man Holding his Foot and Woman Waking Up both 1955. Man Taking off his Shirt 1955/6 explores a basic physical activity that we have all experienced. The man is kneeling whilst his right and left hands reach over his shoulders in an attempt to grab the material of the shirt. His back is large and rounded in order to facilitate this action. When pulling off a shirt we angle our head to get it out of the way. Caro has represented this by making the head disproportionately small in comparison with the rest of the body. Caro shows the human figure in a distorted way. The figure has a primitive emotive quality. His primary aim was to capture how the human figure felt rather than how it looked. The rough, broken and pitted surfaces of his sculptures were the antithesis of the immaculate streamlined surfaces typical of much sculpture in the 1920s and 1930s and Henry Moore’s smooth, carved forms. Caro strongly believed that the surface of a sculpture was not just the covering but that it represented its heart and essence. Caro wanted the material that he used to speak for itself. In preparation for works like this, Caro would create a number of drawings or sketches of figures. He would work quickly with black ink wash on sheets of newsprint paper. These single figure sculptures were then made in clay or plaster and sometimes cast in bronze.

In 1955 Caro had two works exhibited in the ICA exhibition New Sculptors and Painters. Many of the artists were exploring the human figure as a subject, often using a certain violence and ugliness, with an interest in experimenting with the surface textures of the materials used. The sculptors favoured modelling rather than carving. Caro was very aware of the work of Dame Elizabeth Frink and Alberto Giacometti as well as the work of the American abstract expressionists especially Jackson Pollack.

From 1956 Caro explored a greater degree of distortion in his work and the surfaces became more tortured. He was trying to abstract the figure and at the same time get the feeling of what it’s like to be inside the body. ‘That means, what it’s like to be sitting in this chair, or lying down flat…you feel heavy, your weight causes you to feel flattened and pressed down.’ Barker, 2004, page 62.

ACTIVITIES

- Sit in front of a mirror. Try and copy the pose of the figure in Man Taking off his Shirt. Do you take off your shirt in this way? If not how do you do it? Where do you place your head? Do both your arms do the same thing? How different is taking off a jumper or a coat? How does it feel to do this activity? How is the activity different if you are tired or in a rush?

- In groups, explore how many different ways you take off your jumpers. Create a small performance piece by miming the different movements that you make. Explore the way that your body moves and how you deal with the jumper.

- In pairs, take turns to be the model and the artist. Using black ink wash on newsprint paper, capture the form of the model by drawing with a brush. Use a large piece of paper and don’t be afraid of making your marks.

- Using plasticine or clay, try to capture how your model feels in the position that he or she is in. Build up the form by adding lumps of clay or plasticine. How is the weight distributed? Explore what the model might be feeling and how this is conveyed in their posture, shape and form.

- Caro’s friend Nigel Henderson photographed several of Caro’s sculptures between 1955–9. Many of Caro’s works were subsequently destroyed. Get a friend to take a photograph of your work from a variety of different angles, on different surfaces and under different light.

LINKS TO THE TATE COLLECTION

Compare the work of Henry Moore to Caro’s early figurative work. What are the similarities and differences between the surfaces and the shapes?

Look for example at Matisse’s Back I–IV series and compare them to the back of Man Taking off his Shirt.

Explore the surface texture and the forms of sculptures by Dame Elizabeth Frink, Germaine Richier, Reg Butler, Hubert Dalwood, Eduardo Paolozzi, Helen Chadwick and Alberto Giacometti – especially Bust of Diego 1955. Also look at Picasso’s sculpture Cock 1932.

Explore the application of paint in the work of the American Abstract Expressionists, in particular William de Kooning and Jackson Pollock. Beyond Tate, research images of Pollock working in his studio.

Analyse the representation of women in William de Kooning’s work and how the shapes are similar to the forms of Caro’s figures.

Look at the painting techniques of Jean Dubuffet, Matthew Smith, Frank Auerbach, and Leon Kossoff and the mark-making by Francis Bacon in his works on paper exploring the figure.

BEYOND THE COLLECTION

Caro was inspired by a visit to Carnac, Brittany, where he saw ancient standing stones, viewing them as primitive sculptures. He was also inspired by a photograph of an excavated figure from the ancient Roman city of Pompeii. Explore these key influences on Caro.
‘I DIDN’T KNOW WHETHER IT [TWENTY-FOUR HOURS] WAS SUCCESSFUL OR WHAT IT WAS… ALL I THOUGHT TO MYSELF WAS, “THAT SCULPTURE IS RIGHT, IT’S THE WAY I WANT IT. I’M INTO SOMETHING I DON’T KNOW ABOUT AND I’M GOING TO KEEP GOING AND SEE WHERE I GET TO.”’

ANTHONY CARO QUOTED IN IAN BARKER, ANTHONY CARO, QUEST FOR THE NEW SCULPTURE, 2004, PAGE 92.

**Twenty Four Hours 1960**

*Painted Steel, 1384 x 2235 x 838 mm*

Tate © The artist, Barford Sculptures Ltd

Despite the success of his figurative work Caro became concerned about the direction his work was taking and became dissatisfied with his ‘models of people.’ He felt that the fact that we would look at his works and see the human figure gets in the way of our experience of the sculpture: ‘I had no alternative but to make my sculpture abstract if it was to be expressive.’ Paul Moorhouse, *Anthony Caro*, 2004, page 4.

In 1959, he produced *Woman’s Body*, his last sculpture of a figure in the 1950s. Caro placed the woman on a steel bench with her feet touching the ground. He had dispensed with the plinth which was a crucial development within his work.

At the end of 1959 Caro visited the United States. He learnt from Jackson Pollock in particular that art did not have to illustrate a subject, but that the feeling and mood could be implied, and the artist’s emotional response to the work reflected. He met the notable art critic Clement Greenberg who criticised Caro’s work, telling him ‘if you want to change your art, change your habits.’ Moorhouse, 2004, page 6. Caro decided to try a new material. He visited scrap yards in East London, and purchased steel girders, I-beams and other steel elements.

*Twenty Four Hours* was his first abstract steel sculpture. It is made up of three forms. a truncated triangle, a circular disk and square. It sits directly on the ground. Caro has painted it brown and black because he wanted to make it look straightforward. He suggested that the work looked destined more for a locomotive factory rather than an art gallery. Caro was exploring the horizontal axis rather than the vertical platform of a plinth. Placing the sculpture on the ground was incredibly important. Viewing sculpture on the ground is commonplace today but it was revolutionary in the early 1960s and was taken up by many sculptors of the time. When on the ground, the sculpture becomes part of the space of the viewer. It becomes part of the world of real objects and people. It makes the experience of interacting with the sculpture more real. ‘A plinth is to a sculpture what a frame is to a picture. It defines an imaginary or virtual space in which we are able to view the work of art as a representation of some other thing.’ Moorhouse, 2004, page 3.

Viewed from the front the disk floats in space as though it has no weight and is free of any support. The three elements are in fact bolted to a steel girder behind. ‘The notion of sculpture as closed mass has been exploded. Instead, borrowing from the language of painting, he presents us with a sculpture that we tend to view from the front.’ Moorhouse, 2004, page 7.

**ACTIVITIES**

- Create three basic shapes out of card or another stiff material. Place these objects one behind the other and create ways of getting the shapes to stand up and be connected yet with the illusion of being unconnected from the front. Try and make one of the shapes visually float.
- Chose a colour for your card that is dark and heavy, then chose a bright colour. What difference does this make? Use three different colours and play around with space and depth.
- What does your sculpture look like from the back and the side? Make your sculpture life size and place it on the ground.

**LINKS TO THE TATE COLLECTION**

Compare Caro’s circular disc to the paintings of Kenneth Noland.

Compare the surface of *Twenty Four Hours* to the spray paintings of Russian Abstract Expressionist painter Jules Olitski.

Compare this work with the Cubist paintings of Cézanne and identify a variety of shapes.

Compare Caro’s work to the sculptures of Julio González and David Smith.
Early One Morning 1962

*Painted steel and aluminium, 289.6 x 619.8 x 335.3 cm*

Tate. Presented by the Contemporary Art Society 1965
© The artist, Barford Sculptures Ltd

*Early One Morning* was by far the largest sculpture that Caro had made to date, measuring over six metres in length. Caro was not very confident about using the new materials that he was experimenting with and often got his students or friends to help him make sculptures. The sculptor Michael Bolus helped his tutor Caro make *Early One Morning*. The British aluminium company were very generous and delivered some aluminium tubing and sheets to Caro, some of which he used in this sculpture.

Caro’s choice of colour is very important and he often seeks guidance from his wife Sheila about this. The colour of a sculpture can dramatically change its impact or mood. In *Early One Morning* the physical weight of the steel is lifted by the bright red paint. Caro’s use of colour borrows from the language of painting. *Early One Morning* can be viewed as having a red rectangular picture plane at the back with pictorial space dancing towards and in front of the spectator.

Caro has thrown open the idea of what sculpture can be. The work is not an enclosed solid form. It has been opened out and extended. The work is about lightness rather than weight, and space not volume. Caro creates three horizontal levels: an extended arm, a level plane and the ground itself. He uses visible steel I-beams, circular aluminium tubes and sheets of steel, welded and bolted together. The linear elements activate the surrounding space and imply a trace of the artist’s own movements as he created the sculpture. The sculpture is not directly about the human figure but the size implies the human body and what it’s like to be inside it. The work could call to mind human expressive gestures, but suggested in an abstract way.

In contrast to the frontality of *Twenty Four Hours*, 1960, each element of *Early One Morning* has a complex formal relationship to the other parts which unfold as the viewer walks around the work. Caro is more concerned about the internal connections of the various parts rather than how the work looks in terms of a balanced composition. In a very practical way, this was because his studio was small he could not step back from the work and view it as a whole. Only when the work was taken outside could he view it at a distance. The element of surprise and improvisation was always present. This practical situation of having a small studio informed the way in which Caro’s sculptures developed and it became his preferred way of working.

Despite the fact that the sculpture is within our space we are not supposed to touch it. Contact in this way would suggest it had an element of functionality. The sculpture occupies the same spaces as us but ‘it is something outside which we are’. Caro in Moorhouse, 2004, page 5. ‘The very abstractness of the sculpture, and its essentially non-functional nature, define it as art – a purely aesthetic object that is also a real thing, but which nevertheless stands at a remove from other things within the world. Its purpose is purely expressive.’ Moorhouse, 2004, page 5.

**ACTIVITIES**

- Draw the sculpture quickly and fluidly, reducing it to a series of lines. How few marks can you make in order to portray the sculpture?
- Analyse the three horizontal levels and the various vertical planes. Explore the angles that extend outside of the sculpture and draw them. Draw the space in between the metallic forms. Walk around the sculpture and draw it from various angles.
- *Early One Morning* shows evidence of the space where the sculptor has been. Think about the way that Caro would have moved around these shapes in order to create the sculpture. Try and create a dance or short performance piece in response to this. Explore how the work makes you feel.
- How do you think the title of the work relates to the sculpture? What other title could you give it? Caro created a sculpture called *Midday* in 1960 which he painted yellow. *Month of May* of 1963 is made up of three colours. Can you guess what they might be? Try and find the sculpture in the exhibition without looking at the titles.
- Experiment making a 3-D work with 2-D materials such as paper or card by cutting and folding. Make slots in the card or use glue. You could make sculptures that are similar to Caro’s by incorporating wire, pipe cleaners or straws. Arrange your sculpture so that there is an element of surprise.

**LINKS TO THE TATE COLLECTION**

Explore the colours and shapes in the work of the artist Alexander Calder.

Research into the way that Jackson Pollock paints and builds up layers.

Do you think the work has a sense of energy? Can you compare this work to *The Mud Bath* 1914, by David Bomberg?
Table Piece VIII 1966
Polished steel. 685 x 330 x 507 mm
Private Collection UK © The artist, Barford Sculptures Ltd
Caro's large, metal, abstract ground-based sculptures such as Twenty Four Hours 1960, and Early One Morning 1961, were big enough to operate in the spectator's space. If the works were small they would be impractical; people could trip over them easily. In the summer of 1966 however, Caro actively began to seek a way to make smaller pieces and developed 'table sculptures'. These were to be placed on a raised surface, such as a table, but not on the ground.

In order for people not to view the table sculptures as maquettes for larger works, which bore no relation to his way of working, Caro integrated the table so that it became part of the work. The scale, height and table edge were all explored as well as the relationship of these small sculptures to the viewer's personal space.

In Table Piece VIII the table edge has become an intricate part of the piece. The sculpture could not exist without it. The sculpture is placed on a square white table and a curved element reaches over the edge whilst still attached to an extended L-shape. A silver hollow rod extends upwards and over and cuts across another side of the table, a third of its form extending over the edge towards the floor. Caro incorporates the recognisable everyday objects of scissors. We are reminded that we handle everyday objects from this height.

Caro found it difficult to decide what colour to paint his table sculptures, often leaving them in polished steel and uncoloured to give them a jewel-like quality. He sometimes sprayed them in automobile paint encouraging a scrutiny of surface and detail.

He often made his table sculptures in the evenings in his garage studio at home and worked on larger ground-based sculpture in his studio where there was more room. 'There is something about...their smaller size...it would be rather like drawing – making table sculptures...Making my table sculptures is fun, very loose. I go in there and I put some music on...and I've got a lot of steel hanging around and I mess about until something starts to come.' Barker, 2004, page 167.

ACTIVITIES

- Create a number of abstract sculptures by using something stiff like card. Create shapes that interest and excite you. Put them together until it feels right. Gather some everyday materials from your classroom or home and use them in your sculptures. Why have you chosen these objects? How do they make you feel? What colour will your works be? How will you decide? You could get the advice of a friend like Caro did.

- Where will you create your sculptures? Is the size determined by the space you are working in? What music will you listen to?

- Play around with the placement of your sculptures. Will you display your sculptures on a table, on a shelf or on the floor? Can your sculptures exist on the floor or do you need a level to support it?

- Compare Table Piece VIII to Sun Feast 1969/70 and Orangerie 1969. How has Caro used tables and levels in each work? How many levels are there in Sun Feast? Both sculptures have the same found objects in them. Can you identify similar shapes and work out what it is?

Dejeuner sur l’herbe II 1989
Steel, 970 x 1870 x 2520 mm
Tate. Presented by the artist 2000 © The artist, Barford Sculptures Ltd

Caro has continued to make table sculptures throughout his career. In 1989 he responded to the work of Claude Monet and Edouard Manet and created two corner-shaped sculptures.

In Dejeuner sur l’herbe II Caro responds to Manet's painting of the same title painted in 1863. He abstracts the figures and landscape and creates a work that sits on the corner of two tables with the centre of the work suspended in space. Caro has frequently drawn from the world of painting; from the old masters to the colour field paintings of Kenneth Noland and the abstract work of Jackson Pollock, in a quest to convey pictorial effects in 3-D. I have learned a great deal from looking at Matisse, say or Manet or Cézanne, both about attitude in general and about coping with specific problems...I like the mental jump needed to learn from pictures.’ Barker, 2004, page 284.

ACTIVITIES

- Choose a painting that you like. Sketch the painting, highlighting the main elements of the composition. Start off by drawing detailed sketches and then move on to making looser, quicker drawings summarising the shapes. Use these shapes to create a sculpture inspired by this painting. Which parts of the painting will you focus on? Which part of the painting will you leave out?

LINKS TO OTHER WORKS

Compare Caro's Xanadu 1986–8 to Matisse's Bathers by a River 1916–17, owned by the Art Institute of Chicago.

Explore the work of Yinka Shonibare, whose work refers to old master paintings. Look at the Tate owned work that was on display as part of the Turner Prize in 2004: The Swing (after Fragonard) 2001.

Explore the work of Glenn Brown who interprets old master and contemporary artists' works.
Emma Dipper 1977

Painted steel, 213 x 170 x 320 cm

Tate. Presented by the artist 1982
© The artist, Barford Sculptures Ltd

In the summer of 1977 Caro was invited by the University of Saskatchewan to be the guest artist at a summer workshop at Emma Lake, 200 kilometres north of Saskatoon in Canada. It was an intensive two-week period where Caro created twenty sculptures with the help of a Canadian sculptor called Douglas Bentham. Caro has always acknowledged the importance of working with other people in order to realise his work. ‘I get a great deal from working with other people...it’s like talking to other people – batting back and forth – it’s exciting...because you’ve got a limited number of ideas and visual possibilities in your own head.’ Caro in Barker, Anthony Caro, Guest for the New Sculpture, 2004, page 230.

The site in which Caro was working was quite a distance from easy road access so he decided to use lightweight materials such as tubular steel and angle iron, which could be transported easily without the aid of mechanical equipment. Saskatchewan was largely an agricultural area. He made the most of this and had steel elements, such as a farm gate and some farm machinery that was no longer in use, sent to Emma Lake. Working with these materials suited him. He attacked his work with tremendous energy and enthusiasm creating many pieces that were large in scale and filled the parking lot at the site.

These visually open, linear sculptures were very different to the large sculptures that he made in the mid-1970s – heavy, dense sculptures made of sheet steel. Whilst Tundra 1975 is monumental and solid with an attention to the surface, the linear rods and bars of Emma Dipper dance, swirl and dive. Caro uses welded metal like free flowing lines drawn in space extending the possibilities of this medium. They come off the ground and spread out so that we perceive the outer dimensions and see into it. For all their thinness and delicacy the Emma Lake pieces claim and activate considerable chunks of space ... Caro has built a group of rectangular and square cages against which he plays more fluid elements.’


Although Caro created the Emma sculptures quickly he did reflect on his work and suspected that he would paint them. At first he was hesitant, worrying that covering them would be like shading in a drawing, but he painted them in the following year.

ACTIVITIES

- Draw Emma Dipper but don’t let your pencil leave the page. Allow your eyes to move in and out of the 3-D space. Allow yourself five minutes to do the first drawing. Then do another in three minutes and then in two minutes and so on.
- How many shapes can you see? How many verticals curves and horizontals? How many pieces of tube or steel? How many different colours? How has Caro created depth by his use of colour? Note your responses in your sketchbook.
- If Emma Dipper could dance what music would it dance to and how would it move? With grace and ease? With ballet shoes? Maybe a traditional Indian dance?
- Compare the rectangular square in Emma Dipper to Early One Morning.
- Compare Emma Dipper to the free-flowing table sculptures in section 4. Look for example at the use of line in Table piece CCLXVI 1975. Which work do you think is more fluid?
- Compare Tundra 1975 made of soft-edge rolled steel from the Concett steelworks in County Durham to Emma Dipper. What are the differences and similarities? How do they express volume?

LINKS TO THE TATE COLLECTION

Compare Emma Dipper to William Tucker’s Beulah 1971, Maternity 1934 by Julio González and the lines used in Weeping Woman 1937 and Composition 1948 by Pablo Picasso.
Elephant Palace 1989

Brass, welded, 188 x 303.5 x 190.5 cm
© The artist, Barford Sculptures Ltd

In 1985 Caro decided to visit Greece. ‘The light and the temples sited in their landscape made me see Greek art in a completely different way from studying photographs, the art and history belong together. For me the most wonderful are the archaic sculptures, and also the pediments and the metopes of Olympia. Instead of the separate shard parts, that I knew from my studies, I now saw the sculptures more as they were originally conceived – sensual rolling forms and figures contained and even forced into strict architectural shapes.’ Moorehouse, 1991, page 25.

In the late 1980s, Caro’s work became more architectural in character, inspired by his trip to Greece. Caro was concerned with the question of how to unify separate elements of a sculpture so that they are conceived as a single whole. Night Movements 1987 – 90 was the beginning of Caro’s exploration of ‘sculptiture’ – the relationship of sculpture and architecture and the blurring of these two boundaries.

Caro’s interest in the dialogue between sculpture and architecture was combined with his interest in the human figure. His first sculpture to explore closed volume was Elephant Palace 1989. It is made entirely from brass sheets welded and bolted together. It is a mysterious object. We do not know what lies within and are physically deterred from getting very close by the four corners of the sculpture. Despite the familiar welcoming heart shape, we cannot physically enter the sculpture.

‘Elephant Palace marks a real change in his work because it presents a skin. We see the outside only.’ Barker, 2004, page 286. The colour and surface is unlike the majority of Caro’s work and the shape is quite different from western architectural proportions, revealing Caro’s interest in Indian architecture. Since the 1950s he has visited many architectural sites such as the eighteenth-century astronomical measuring buildings at the Jantar Mantar Observatory in Delhi, India.

The Window 1966–7

Painted steel, 217 x 374 x 348 cm
Tate. Lent by the Anthony Caro Family Trust 1994
© The artist, Barford Sculptures Ltd

The Window of 1966 creates a room but, like Elephant Palace, we cannot enter it. We are invited in visually, we can see inside the space. The transparent and weightless mesh defines space without obscuring other elements. A small physical entry point is provided by a gap at one of its corners that is too small for the human figure to enter. The Window, like Early One Morning 1961, predominantly explores space vertically, unlike Prairie 1967 which explores the horizontal plane and architectural elements such as platforms and ceilings.

ACTIVITIES
- Create your own architectural space by using a number of sculptural objects, and placing them in such a way as to create an illusion of a room inside. Leave a gap to suggest an entrance. Use a mesh or grid-like material so that people can see in, but cannot enter. Use long thin elements and square or rectangular-shaped objects to suggest walls, ceilings and beams. Materials you might use could be as simple as pipe cleaners and pieces of card, or you could look for found metallic objects. Use objects from your home which are no longer used or wanted. Transform them from ‘rubbish’ to ‘art’. Paint the sculpture in two different colours, thinking about the effect of using dark and light colours to create space and depth.
- Create a piece of work of the same size, but this time using rounded objects that are shiny and polished. Do not allow the viewer to see inside the sculpture.

LINKS TO OTHER WORKS
Compare the use of Caro’s mesh to that of the spray paintings of Jules Olitski and the optical effects of Pollock’s drip paintings.

How can you compare The Window to the American minimalists, in particular Sol Lewitt?

ACTIVITIES
- How does Elephant Palace relate to its name? Why do you think Caro called it this? What does it remind you of? Do you think it is solid or hollow?
- Explore examples of Indian architecture and compare to the shape and size of the architecture where you live.
- Look at the Greek sculpture and architecture at Olympia that impressed Caro.
- What comparison can you make between some of Caro’s work, and the architecture of the gallery in which you are viewing it? Which works have obvious architectural elements in them?
- Compare Elephant Palace to The Window of 1966.
The Last Judgement 1995–9

Stoneware, wood, steel, brass, bronze, concrete and plaster; dimensions variable

Collection Würth, Künzelsau, Germany
© The artist, Barford Sculptures Ltd

The Last Judgement is made up of twenty-five works. It was produced between 1995–9 in response to the horrors of war and ethnic cleansing in Bosnia, Rwanda and elsewhere. The stoneware parts of The Last Judgement were made in the ceramic studio of Hans Spinner in 1996. After they were fired in a wood kiln the clay units were sent back to London where, in his studio, Caro added steel and jarrah wood (from old railway sleepers) as well as oak, concrete, ekki wood and brass.

Each piece of The Last Judgement is set in a box-like structure. He wanted to make something like the inside of a chapel, not open to the light. In the narrow, long hall the objects form a kind of Pictorial Street, a street of the dead, the damned, and those without redemption. The path leads from the Door of Death to the Gate of Heaven. In this way Caro has made the grey zone between life and death and between hell and heaven accessible – and he has furnished it with collective memories and associations from the popular myths, which circle around the themes of guilt and atonement, or punishment and mercy, showing violent experiences such as war and imprisonment in these abstracted scenes (or ‘sets’ – like in the theatre). Gottfried Knapp in Barker, Anthony Caro, Quest for the New Sculpture, 2004, page 327.

Caro takes inspiration from various literary sources, including the Greek tragic poet Aeschylus, the Greek epic poet Homer, the Roman poet Virgil, the Italian poet Dante, the Bible and philosophers and English poets such as John Donne, Robert Burton, Thomas Browne, James Joyce and T S Eliot. He depicts human frailty and the human condition in the noisy Hell is a City, and a brothel in Shades of Night and Flesh, Confession, Greed and Envy, as well as graphic scenes of war.

We are initially confronted by The Bell Tower. This is a large and imposing wooden structure with an open door, a bell above and some coarse rope within easy reach. The Door of Death is directly behind, ajar, but blocked. At the end of the enclosure is the Gate of Heaven.

Still Life – Skulls can be related to the millions of skulls dotted around the Cambodian countryside that were testament to the campaign of genocide carried out by Pol Pot, leader of the Khmer Rouge. Without Mercy, Unknown Soldier, Torture Box, Poison Chamber, Prisoners, Tribunal and Civil War all remind us of what happens too frequently in our modern world.

These uncoloured, sombre, dense works, shown in the Duveen galleries at Tate Britain during the 2004 exhibition, are very different to his sharp, abstract early coloured works such as Early One Morning. Caro’s The Last Judgement can be seen to close the history of twentieth-century sculpture that began with Rodin’s Gates of Hell, 1880–1917.

Activities

- Keep up-to-date with the current news and respond to the images that you see, what the papers say and the opinions of those around you. You could focus on the conflict itself, the political figures making decisions, or the aftermath of war. In contrast you could research images of the resurrection, heaven or the afterlife. Explore the political and religious reasons for war.
- Explore the literature that inspired Caro’s The Last Judgement and make your own response.
- Explore the theatrical setting of The Last Judgement and the use of lighting. How would characters in a play use the space?

Links to the Tate Collection

Compare Caro’s The Last Judgement to:

John Martin’s trilogy of The Last Judgement: The Great Day of His Wrath, The Last Judgement and the Plains of Heaven, 1851–3. These works were toured like theatrical pieces around the country and people had to pay to see them as they were hidden behind a curtain.

Stanley Spencer’s The Resurrection, Cookham 1924–7 set in a churchyard in Berkshire.

Paul Nash’s Totes Meer (Dead Sea) 1940–1, based on photographs he took of German fighter planes in a dump at Cowley, Oxford, during the second world war when he was an official war artist. Look at the buckled and torn metal and the melancholy flight of the owl.