

Exhibition: **ANTHONY CARO**
2 June – 4 September 2005

Organized by: IVAM Institut Valencia d'Art Modern

Curator: Consuelo Ciscar

Sponsor:

The Bancaja logo consists of a stylized black figure with two yellow circles for eyes and two yellow circles for hands, positioned above the word "Bancaja" in a blue, sans-serif font.

This exhibition of Anthony Caro's work forms part of IVAM's program of exhibitions dedicated to new sculptural languages. The exhibition reflects different stages in the work of this key artist in the liberation of sculpture with pieces extending from the end of the 1960's, when he develops his series of Table Pieces, through a review of thirty sculptures grouped by material or by concept, to his latest discoveries in galvanized steel. The exhibition catalogue reproduces the works on display and prints essays by Josep Salvador, Kosme de Barañano and Consuelo Ciscar as well as a selection of writings by Anthony Caro.

Anthony Caro (Londres, 1924) begins work in sculpture around 1946, after reading in Engineering. He studies at the Royal Academy of London and is Henry Moore's assistant between 1951 and 1953. Caro's creative sources include the Russian constructivists, Giacometti, the sculpture of Picasso, Julio González and finally David Smith, the sculptor who introduced welded iron sculpture in the United States. Following an encounter with Smith and his work during a trip to that country in 1959, Caro abandons traditional metal sculpture in order to construct abstract works from industrial materials. Caro resumes and completes Moore's progression towards a total abstraction without any figurative reference, taking advantage of existing materials such as girders, aluminium tubes and steel plates, preferring "assemblage" to sculpture and modelling.

Caro pays special attention to the process of welding as a method for uniting and unifying the elements of a composition, and he lets himself be guided by the nature of these materials and their technical possibilities and limitations. He paints the finished work in brilliant colours, conferring a lightness to his works independent of their volume.

Caro stands out among contemporary sculptors in his challenge to the tradition of the pedestal on using the floor or ground as base in order to involve the viewer more intimately in the space of the sculpture. He also makes small "table pieces", bronzes and in 1989 creates one of his architectural constructions, which he calls "*sculptitecture*". Throughout his career, Caro has constantly tried new forms of working and new materials such as paper, silver or ceramics.

Some of his most important exhibitions include retrospectives at the Museum of Modern Art in New York (1975), the Tate Gallery in London (1991), the Trajan Market in Rome (1992), the Museum of Contemporary Art of Tokyo (1995) and the National Gallery in London (1998).

He has received numerous awards and honours, among them the David Bright Sculpture Award at the Venice Biennale of 1966 and the Praemium Imperiale for Sculpture in Tokyo in 1992, and he was made *Chevalier des Arts et Lettres* of France in 1996. He has also received numerous honorary degrees from

universities in the United States and Europe. A multifaceted and versatile artist, Caro has also collaborated with architect Norman Foster in the construction of Millennium Bridge, the bridge in London that connects St. Paul's with the Tate Modern at Bankside.