

The Museum of Modern Art

NO. 25

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

ADVANCE FACT SHEET

ANTHONY CARO

Dates: April 30 - July 6, 1975

Director: William Rubin, Director, Department of Painting and Sculpture

Auspices and
Support:

Organized by The Museum of Modern Art and the Museum of Fine Arts, Boston, and made possible with the assistance of The British Council, London, and by a grant from the National Endowment for the Arts, Washington, D.C.

Itinerary: The Walker Art Center, Minneapolis: Sept. 14 - Nov. 2, 1975

The Museum of Fine Arts, Houston: Dec. 12 - Feb. 1, 1976

The Museum of Fine Arts, Boston: Mar. 25 - May 9, 1976

Contents: The exhibition includes approximately 35 large steel sculptures, many of them painted, and a group of table pieces, surveying Caro's career from 1960 to the present. It will be installed on the upper and middle terraces of the Museum's Sculpture Garden and in the Garden Wing Gallery.

This is the first retrospective of Caro's work to be held in the United States and the first major exhibition of work by a British sculptor to be held at The Museum of Modern Art since its 1947 Henry Moore show. Works are being lent by private collectors and museums in the United States, Canada and Great Britain.

Catalog: Anthony Caro by William Rubin. A comprehensive monograph that reviews Caro's early career and closely analyzes his mature work, presenting the entire oeuvre against the historical background of 20th-century sculpture. The author had the benefit of numerous discussions with the artist while writing the book, which includes a chronology, bibliography and extensive notes. The illustrations make the volume the most inclusive pictorial record to be published on Caro's achievement. 192 pages; 128 illustrations (16 color plates). Hardbound \$17.50 (members \$13.13); paperbound \$7.95 (members \$5.96).

Biographical
Note:

Born in 1924, Anthony Caro began sculpting in clay at the age of 15. He studied engineering at Cambridge and served with the Royal Navy from 1944 to 1946. After the war he resumed the study of sculpture at the Royal Academy Schools and in 1951 he began a two-year assistantship to Henry Moore. A trip to the United States in 1959 catalyzed a change in Caro's work and he began making the large painted steel

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constructions which marked the beginning of his mature style.

Caro's work and teaching in Britain at St. Martin's School of Art, London, have played an important role in the rise of a new school of sculptors there, among them Phillip King, William Tucker, Michael Bolus, David Annesley and Tim Scott. At the same time he has been influential in the United States and he has, in turn, been influenced by developments in this country, partially as a result of his experience teaching at Bennington College in Vermont, which brought him into contact with such artists as Kenneth Noland and Jules Olitski. His "ocean hopping" has resulted in a kind of cross-fertilization of American and British sculpture.

Caro on Caro: "I have been trying to eliminate references and make truly abstract sculpture, composing the parts of the pieces like notes in music. Just as a succession of these make up a melody or sonata, so I take anonymous units and try to make them cohere in an open way into a sculptural whole. Like music, I would like my sculpture to be the expression of feeling in terms of the material, and like music, I don't want the entirety of the experience to be given all at once."

Additional information available from Mark Segal, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7296; 7501.
