

Willoughby Gerrish

CARO | MOORE

Two Generations of British Modernism

16 Savile Row, London
4 October – 22 November 2024
Press Day - 2 October



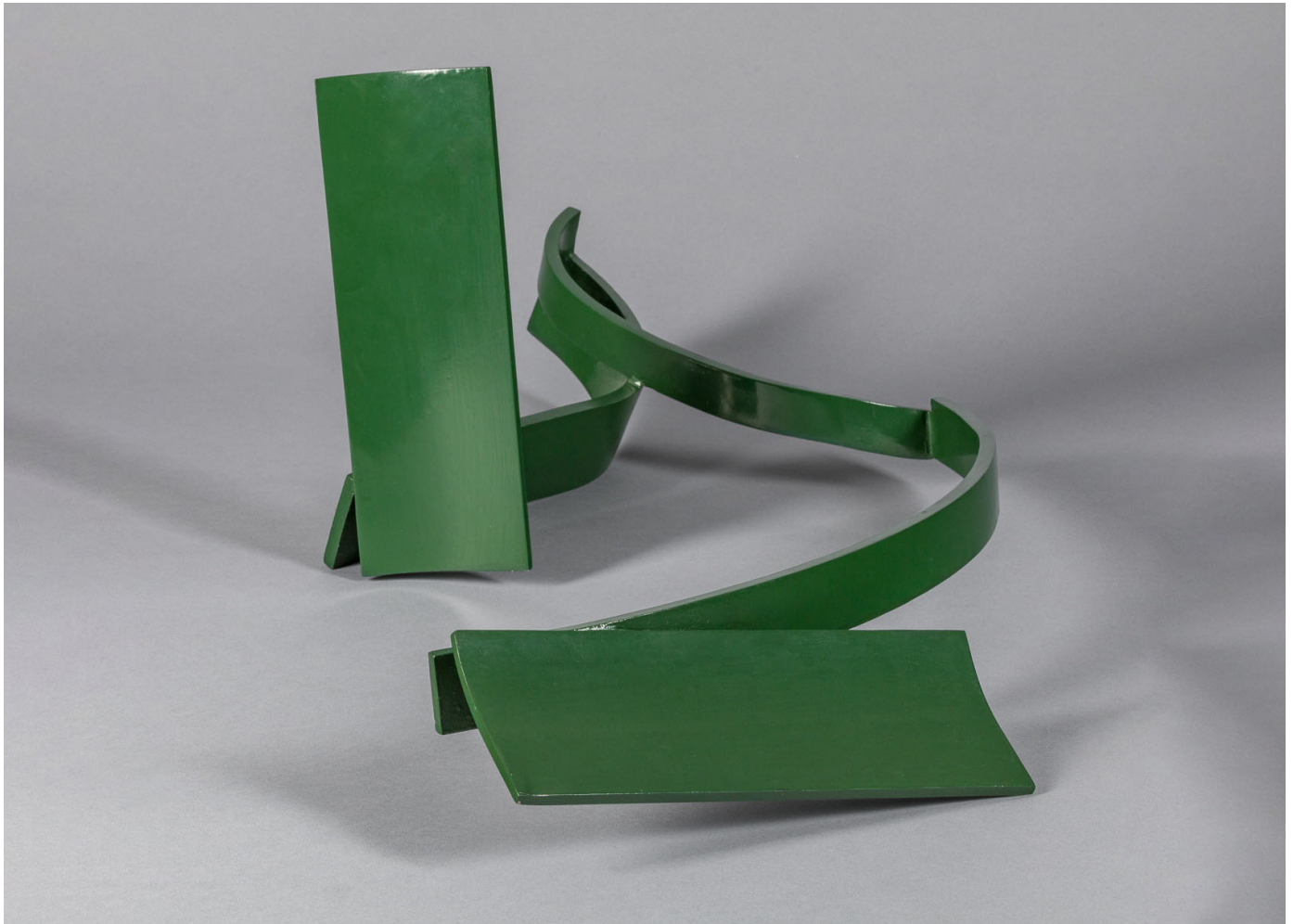
Henry Moore, *Family Group*. Conceived 1945, cast 1946. Signed Moore on the base. Bronze. Edition of 6 plus AP
5 1/2 x 4 1/2 x 3 in, 14 x 11.4 x 7.5 cm

Highlights:

- This exhibition will be the first of its kind to survey the works of Anthony Caro and Henry Moore alongside one another, and in so doing explore how their association changed the face of modern sculpture on an international level.
- The exhibition will feature sculptures gifted to art critic Clement Greenberg, including painted steel *Floor Piece Aleph (Flowerhead)* (1970) and *Stainless Piece J* (1974-75).
- The works on show will include examples of early Caro figurative sculptures such as *Head* (1955) and *Woman Waking Up* (1955), as well as Moore's *Reclining Woman No.2* (1980) and *Warrior without Shield* (1956).

Willoughby Gerrish is delighted to open a major survey highlighting the relationship between two of the most important British sculptors of the twentieth century, Henry Moore (1898-1986) and Anthony Caro (1924-2013). The exhibition will explore how they were responsible for changing the face of sculpture on an international level, and who were each regarded in their own generations as leading ambassadors of British Modernism.

Both Caro and Moore are internationally renowned British sculptors whose works are widely on display around the world and viewed as groundbreaking in their shared field. This exhibition will assess the relationship between student and mentor and explore Caro's dramatic shift in style following the development of his friendship with the American art critic, Clement Greenberg (1909-1994). It will also shed new light on Caro's divergent abstractions whilst calling attention to the continued significance of Moore's figurative works.



Anthony Caro, *Table piece XCV*, 1970, Painted steel, 14 x 23 1/2 x 25 1/2 in, 35.6 x 59.7 x 64.8 cm

The two men first crossed paths in 1951 when Caro was a young student at the Royal Academy, and at which time he knocked unannounced on Moore's farmhouse door in Hertfordshire. It took only six months for Caro to become Moore's part-time studio assistant, staying in this capacity for a period of two years during which time the two men's working relationship flourished. Under his mentorship Moore's influence on Caro's figurative work is unmistakable – as is evident in the piece *Woman Standing* (1957). Caro found that working with Moore broadened his understanding of modern and African art, stating how he introduced him to 'to a whole new world of non-academic art that I had not ever come into contact with before'. Moore's enthusiasm for exploring ideas and form in art outside of academic teaching first took shape during his time at Leeds School of Art, where he also met Barbara Hepworth who went on to study at the Royal College of Art in London alongside him. African art was one of many less conventional styles to capture the imagination of this keen young sculptor and ranged from Assyrian reliefs to Egyptian and Aztec figures, as well as Gothic and Byzantine architecture. Caro shared Moore's inquisitive nature and questioned traditional assumptions about sculpture in terms of style and technique. He took from his time with Moore not only inspiration from African art but also in the works of Cubism and Surrealism, admiring in particular Francis Bacon, Pablo Picasso, Eduardo Paolozzi, and Jean Dubuffet.

Over the course of their working relationship, Caro viewed Moore's modernist figurative work as the impetus to begin interrogating his own ideas about sculpture – especially on how to mould his pieces 'to look like what it felt to be inside our physical body'. In an interview with Phyllis Tuchman in 1972 he highlighted how these early figurative pieces drew on the idea of dwelling inside the body; 'what's it like to be sitting in this chair, or lying down flat' he mused – such physicality is central to *Woman Waking Up* (1955) and *Seated Figure* (1955). Notions of inhabiting the body were not themes so familiar to Moore's work which, whilst figurative, sought to depict the relationship between the natural landscape and the human form instead – evidenced in *Recumbent Figure* (1938) and *Reclining Woman No.2* (1980). In stark contrast to Caro's figurative work, which emphasised the inherent physicality of the human body, Moore viewed sculpture as static, immovable and asserted in a 1970 interview that 'sculpture should not represent actual physical movement'.

Moore was born into a miner's family in Castleford, Yorkshire, in 1898. Yorkshire's topography was to leave an indelible mark on his sculptures as was his upbringing. He came from a large family, with a father whose ambitions for his children were shaped by the desire that they did not suffer the hardships ordinarily befalling a mining household. In contrast to the distant but respectful relationship with his father as befitted the period, Moore's bond with his mother was one of great affection. In her he saw a strength, stamina and stability that he was to draw on in many of his figurative pieces for much of his career. Indeed, the dignity and resilience he associated with the maternal figure was a motif he returned to time and time again. Much has been said about the influence on Moore of his father's occupation, with the subterranean world of mining and its association with the earth and terrain often evident in his work throughout his lifetime. The experience of two world wars also had a profound effect on him. Although there is evidence that witnessing widescale suffering, trauma, and death first-hand in the trenches during the First World War made a lasting impression on Moore in his youth, it is in his capacity as an official war artist from 1941 where we perhaps see this influence the most in his subsequent sculptures and drawings.



Anthony Caro, *Woman Waking Up*, 1955, Bronze, 10 1/2 x 26 3/4 x 13 3/4 in, 26.7 x 67.8 x 34.8 cm, Edition of 6

The spatial environment is a connecting feature of these artists' careers. Yet despite significant changes in material, style and approach, Caro's pieces continued to emphasise inhabitation in some way, turning later to questions of how space itself was occupied. Physical tension underpins all of Caro's work, whether centred on our everyday movements and acts or in our internal feelings of movement. It has been suggested that Caro's exploration with clay under Moore's mentorship helped manifest the architectonic approach that would come to define his later works, enabling him to remove any suggestion of the human form by 'eliminating totemic configurations' as is evident in *Table Piece 2-90 (EBB)* (1982) and the painted steel work, *Table Piece V* (1966). Yet it was only after meeting the hugely influential art critic Clement Greenberg in 1959 that the course of Caro's artistic style and subsequent influences changed dramatically – so much so that he has been seen as a leading figure in the radical and unorthodox branch of the Modern art movement of 1960s Britain. His discontent with traditional methods were reinforced further when in the same year as meeting Greenberg he visited the United States where he met the sculptor David Smith, with whom he shared a commonality in innovative abstraction. Thus in a remarkably short space of time Caro's abstract steel forms came to redefine the premise and direction of sculpture in ways that were radical in their implications and yet authoritative in their means of expression. Through his metal abstractions Caro sought to shift perceptions of space and scale, form and composition – exploring what his son Paul recently defined as an 'aesthetic puzzle' unconfined by the dictates of artistic canon – and in this approach overturned conventional ideas about the use of materials, surface, method and finish. Caro's landmark show at the Whitechapel Gallery in 1963 cemented his progressive experimental style, and confirmed his status as one of the 'New Generation' who overturned the classicism that until then had reigned in British sculpture. It was following his first major retrospective at the Hayward gallery in 1969 that Caro established his position as the leading sculptor of his generation after Moore.

The exhibition will examine the influence Moore had on his peer and protégée through the careful curation of a group of important bronze figures by Moore when juxtaposed against sculptures by Caro. It will include a range of early examples of Caro's figurative work, such as *Woman Waking Up* (1955) and *Woman Standing* (1957) to show how their roughly pitted surfaces trace his initial reaction to the smooth finish of Moore's bronzes. Thus it will discuss the development of Caro's work in relation to Moore's by supplementing his early figurative studies with a group of later abstract steel sculptures. These pieces will help emphasise the radical new approach in the young artist's creative evolution from 1959. Caro's non-representational, assembled metal and welded sculptures were in complete contrast to Moore's curved natural forms, both in technique and use of material. They signalled a total break from figuration, and the dawn of a new and soon dominant direction in British sculpture. The exhibition will also display works on paper and archival material, including drawings, photographs, reviews and letters to further demonstrate the significance of the relationship between these two towers of British Modernism.



Anthony Caro with *Man Holding his Foot* and *Woman in Pregnancy* in his garden in Hampstead, 1955

Notes to Editor

Henry Moore:

His work is on public display around the world with pieces held in major collections across the UK including at Tate Britain, London; The Yorkshire Sculpture Park; Birmingham Museum and Art Gallery; Huddersfield Art Gallery; Walker Art Gallery, Liverpool; Dublin City Hall Gallery; and the Scottish National Gallery of Modern Art to name a few. Indeed, Moore's significance is such that there is barely a European city without at least one example of his work. His sculptures can also be seen in cities spanning the United States, Canada and South America and includes exhibits in the San Francisco Museum of Modern Art; Los Angeles County Museum of Art; The Kreeger Museum, Washington; The Museum of Modern Art, New York; Winnipeg Art Gallery, Canada; Caracas Museum of Contemporary Art, Venezuela and the National Museum of Fine Arts, Buenos Aires, Argentina. The breadth of his reach extends to Auckland Art Gallery Toi o Tamaki, New Zealand; Johannesburg Art Gallery, South Africa; Shri Bhavani Museum, Aundh, India; National Museum of Art, Osaka, Japan; Ho-Am Art Museum, Seoul, South Korea; Art Gallery of Western Australia, Perth; Queensland Art Gallery, Gallery of Modern Art, Brisbane.

Retrospectives of Moore's work have been held at Temple Newsam, Leeds (1941); Tate, London (1951); India (1987); Royal Academy, London (1988); Krakow, Warsaw and Venice (1995/6); South America (1997/8); France (2002); Tate, London (2010).

He was awarded the International Prize at the São Paulo Biennale, Brazil (1953).

Touring exhibitions of Moore's work include from Canada and New Zealand to South Africa (1957); across Poland (1959); and The British Council staged the largest ever exhibition of Moore's work with almost 600 pieces, which toured Madrid, Lisbon and Barcelona (1981).

Moore received the Order of Merit in 1963.

Anthony Caro:

His sculptures have been on display in Tate, London; The Yorkshire Sculpture Park; Hepworth Wakefield; Gagosian, London; Städtische Gallery, Frankfurt; Metropolitan Museum of Art, New York; and in countries around the world including Canada; Spain; Switzerland; Japan; Netherlands; South Korea; Italy; Australia; Israel; Greece; New Zealand; Australia; Denmark; India; Hungary; Romania; Turkey.

Retrospectives of Caro's work include Kröller-Müller, Otterlo, Netherlands (1967), Hayward Gallery, London (1969); Museum of Modern Art, New York (1975); Walker Hill Art Centre, Seoul, South Korea (1989); Trajan's Markets, Rome (1992); Museum of Contemporary Art, Tokyo, Japan (1995); Tate Britain (2005); Würth Collection at Museum Würth, France (2014).

Retrospective exhibitions extend to touring with The British Council exhibition to Israel, Australia, New Zealand and Germany (1977). Solo exhibition at Serpentine Gallery, London, organised by The Arts Council also tours to Whitworth Art Gallery, University of Manchester; Leeds City Art Gallery; Ordrupgaard, Copenhagen; Art M, Düsseldorf; Joan Miró Foundation, Barcelona (1984); Second British Council touring exhibition to Hungary; Romania; Turkey; Cyprus; Greece; Germany; Netherlands; Slovenia; Slovakia (1989/90).

Caro exhibited at the Paris Biennale (1959); Venice Biennale (1966; 1995; 1999); and São Paulo Biennale (1969).

He received the Order of Merit in 2000.

Willoughby Gerrish:

Willoughby Gerrish Ltd is an independent dealer, specialising in artworks from the Impressionist, Modern and Post-War periods, with a specific focus on sculpture. The company also represents a select group of established contemporary artists. The gallery holds a regular stock of sculpture, paintings, and works on paper available to view at our London gallery at 16 Savile Row, or at our commercial sculpture park at Thirsk Hall in North Yorkshire, England.

Before setting up the company in 2020, Willoughby Gerrish worked at The Fine Art Society in London for 10 years, he was then Director at Bowman Sculpture from 2015-2019.

Willoughby Gerrish Ltd has a regular exhibition programme at both our London gallery on Savile Row and in North Yorkshire. We present curated, academic shows focusing on historical 20th century artists, with dedicated publications, as well as regular single artists surveys, including our stable of exhibited contemporary artists.

Important exhibitions have included a survey of David Hockney's works on paper in 2022 and a major exhibition of Auguste Rodin and Aimé-Jules Dalou's sculptures in 2023 – this curation was the first project focusing on the two artists. In October 2024, at our gallery on Savile Row, London, we will open an important exhibition of work by Anthony Caro and Henry Moore.

In 2020 we announced representation of the estates of Michael Lyons (1943–2019) and Austin Wright (1911–1997) and we continue to offer a wide-ranging programme in promotion of each artist's careers, including a large-scale reconstruction of Wright's studio at Thirsk Hall Sculpture Garden in 2024. For over 20 years Willoughby Gerrish has enjoyed a close relationship with the artist Emily Young – arranging multiple public exhibitions and museum projects, including a recent collaboration with Richard Green on Bond Street and at the Venice Biennale, 2024.

In 2021 Willoughby Gerrish Ltd opened Thirsk Hall Sculpture Garden in Yorkshire, a 25-acre site currently showing 30 monumental outdoor sculptures. The sculpture parks two galleries have hosted exhibitions by a range of artists including, David Hockney; Howard Hodgkin; Mona Hatoum; Emily Young; and William Tucker. The Sculpture Garden is open to the public, taking an active role in promoting culture in North Yorkshire, with an educational programme, and a series of lectures, concerts, and workshops.

The gallery has recently exhibited at Art Fairs including TEFAF, Maastricht; Treasure House, London; The British Art Fair, London; Eye of the Collector, London; and The London Art Fair, London. Willoughby Gerrish is the curator of The Treasure House Fair's annual Sculpture Walk.

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