

Young People Resource Pack

For young people age 16+, teachers, educators and artists.
Ideas, activities and methods designed to help explore sculpture
and the **Artist Boss** project.

Anthony Caro and Artist Boss

Anthony Caro (1924–2013) has played a pivotal role in the development of twentieth century sculpture. After studying sculpture at the Royal Academy Schools in London, he worked as assistant to Henry Moore. He came to public attention with a show at the Whitechapel Gallery in 1963, where he exhibited large abstract sculptures brightly painted and standing directly on the ground so that they engaged the viewer on a one-to-one basis. This was a radical departure from the way sculpture had been seen before.

Caro's work is characterised by assemblages of metal often using 'found' industrial objects. He is regarded as an abstract sculptor of the modernist school. He later employed assistants in the production of his own work. The Artist Boss project looks at what happens to the assistants to explore legacy, creative careers and the development of sculpture today.

For further information please use 'About the artists and contributors' pages, 'Further reading' pages, *Artist Boss* publication, and interviews available on the website.

Looking, thinking and talking about sculpture

This resource is designed for young people aged 16+ to encourage discussion around thinking through making, and creative problem-solving skills. It is intended for anyone interested in exploring and understanding different ways of thinking about making.

The following tasks are a suggested format for initiating discussion about sculpture. You do not need to know anything about sculpture before starting.

Using the questions below as prompts, we recommend you take notes, document and record your responses. Questions can be worked through independently and/or in groups.

Observation

Describe and list everything you see about the sculpture. Be thorough; no detail is unimportant. Consider all details as visual clues. Challenge yourself to be specific in your observations.

Here are some prompts to get started:

- What do you see?
- What sort of object is this?
- What is it made of?
- How is it made?
- How do you describe its composition, process of making and appearance?
- Does this work look: handmade/industrial/natural/representational/stylised?

Compare three sculptures by three different artists and ask the same questions.

Analysis

Once you have described and listed all of your observations, you can begin to ask some analytical questions to deepen your understanding. Begin by asking:

What is the artist's name, title of the work, the date it was made, the dimensions and the materials used to create it?

In looking further, ask:

What do the materials, processes, and techniques suggest? What was he/she trying to convey? Be rigorous: question why, what and how.

Based on your response, answer each of the following questions for every sculpture:

- Who or what does the sculpture remind you of?
- How are the sculptures similar or dissimilar?
- What action do you see?
- What behavior do you see?
- What emotion is evoked? Why does it make you feel that?
- What do you think is happening? Why?

Research

Sculpture is an outcome of the time in which it was made. The process of research adds information that is not immediately noticeable and helps us to understand its context and reason for being. In order to do this, it is useful to understand what was happening historically, politically, economically and socially at the time of its making.

The questions below are designed to help you research:

Artwork: Who is the artist? When was it made? What do you know about him/her? Where did they study? Who did they work with? Did they have assistants? Look into where the sculpture has been exhibited. Has it been shown before? Was it a solo or group show? What other exhibitions have taken place there? If it was a group show, which other artists were in the show? Use this as the basis of a network of associated artists.

Social: What was happening economically and socially during the period of production? What other artworks were being created at this time? What work predates this and can you see major influences? Who were the prominent artists? Does it reflect the period in which it was made? If so, how and why? Does a gallery represent this artist? If so, where is the gallery and who else do they represent?

Visual Language: What is the subject matter? How do we read it? Does this subject matter reoccur across other works by the same artist and/or other artists? And, or other artists? Has – or how has – the artist developed a visual language? What does this tell us about the environment, time and place it was made?

For further information make use of the 'About the artists and contributors' resource, 'Further reading', *Artist Boss* book, and the audio interviews available on the website.

Other useful resources for researching include artist books, exhibition catalogues, artist biographies, articles, reviews and talks.

Interpretation

Interpretation helps us to comprehend what the sculpture is doing and to understand others' perspectives. Use this activity as an opportunity for group discussion, to examine and explore ideas discovered from your research and visual analysis, and to see how others have interpreted works.

Bring together your research, notes, thoughts and comments into a presentation for your peers. Reflect on key points that have changed your perception, understanding or knowledge.

There are no right or wrong answers when interpreting a work of art.

Some interpretive questions to ask each other might be:

- What do you think this sculpture is about? Elaborate. Why?
- What do the sculptures tell us about the period, culture and context in which it was created?

Thinking through making

The final stage is to produce an outcome in response to your research and interpretations. You can use the 'Open resource' to react to statements and begin the process of working through an idea.

Use any materials, processes and techniques from the work you have seen, and consider the following:

- Be open to the process of making, both physically and conceptually.
- Explore the behaviours and actions involved in making.
- Take risks and push ideas beyond initial expectations.
- Record the different stages of your outcome.
- Question when it is finished.

Photograph, document and record your outcome. Discuss your outcome with others, asking the questions applied to the artworks you've seen in the exhibitions.

Consider and note down what you would make next and why.

Please send any images or plans of outcomes to the email address on the Artist Boss website.

This resource was developed with reference to the Department for Education Art & Design programmes of study National Curriculum KS4-5, England 2013 and 'Learning to Look: Sculpture Analysis Worksheet' NH Curriculum Framework for the Arts Standard 3 (Grade12), Standard 4 (Grade 8 & 12) and NH English Language Arts Curriculum Standard 7.