

# PITZHANGER

MANOR & GALLERY

# ANTHONY CARO

The Inspiration  
of Architecture

## **Teacher's Resource Pack**

**Created by Emily Hopkins**

### **Aims**

1. To explore the Anthony Caro exhibition
2. Offer activities to complete in the classroom
3. Provide opportunities for meaningful reflections on the exhibition

### **Workshop Description**

Age Group: KS2 & KS3

To be used as a self guided tour of the Gallery. Activities are an extension of seeing the artwork in the Gallery.

## Key Words/Glossary

### **Sculpture:**

The art of making three-dimensional forms, these can be representational or abstract.

### **Architecture:**

The art of designing and building large structures.

### **Abstract:**

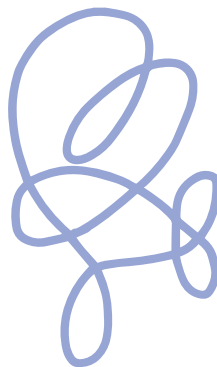
Modern art that doesn't look exactly like something from real life. Abstract art uses shapes, gestures, forms, lines, and colours to represent different ideas and emotions.

### **Balance:**

How elements are used in artwork to create visual balance, this can involve colour, weight, size and where the objects are placed.

### **Composition:**

The putting together or arrangement of things within an artwork.



# Self-Guided Gallery Worksheet

This worksheet will take you through a few activities that you can do together with your group inside the Gallery space. It will give you and your students an opportunity to explore the artwork in the exhibition with the aim of providing meaningful and engaging ways for students to connect with the work and the space.

## Before entering / on the way to the Gallery

- Discuss with students if they have been to a gallery or a museum before.
- Set out your behaviour expectations of your students and remind them not to touch the artwork.



**ANTHONY CARO**  
The Inspiration of Architecture

Anthony Caro (1924 – 2013) was one of the twentieth century's most influential sculptors. The abstract constructions in painted steel that he began to make in 1960 redefined notions about what sculpture was and could do. No longer depicting figures and recognizable objects, Caro's sculptures were real things with their own non-representational character and immediate presence. During the 1960s, conventional ideas about materials, methods, surface, scale and space were all overturned by Caro's radical approach. As this exhibition reveals, an important source of his inspiration was the example of architecture.

Throughout his career, Caro was fascinated by the capacity of architecture and sculpture to 'influence one another and each grow from that influence'. Central to his endeavour as a sculptor was the imperative to make his work completely abstract and, in this respect, architecture was an important point of reference. 'Architecture', Caro stated, 'is perhaps the purest abstract visual form', and he embraced the way that architects engaged with space. Instead of modelling or carving solid forms, he created sculptures that contained space and revealed their interiors.

This exhibition focuses on Caro's exploration of architectural themes from the 1960s onwards, when, as he explained, 'the architectural became more specific, more explicit'. His sculptures suggest passages, doors, windows, steps and secret spaces. In common with Space, Caro engaged with light, space and scale, and the works exhibited create a dialogue with the architecture and surrounding landscape of Pinchergate. At its centre, the Child's Tower Room is a 'sculpture' that dissolves the boundaries with architecture; a sculpture that, like a building, can be entered and explored.

Curated by Paul Moorhouse  
Chief Executive  
Anthony Caro Centre

This exhibition is organised in collaboration with The Anthony Caro Centre  
With support from Henry Moore Foundation  
With additional support from AK Law Solicitors, John Martin Estates, Sky  
Our special thanks to the following for making this exhibition possible:  
Paul Moorhouse, Patrick Cunningham, Hywel Livingston, Ed Goodier and Giulia Calvi  
Exhibition installation: Mico Fine Art Lighting  
Lighting: Mico Fine Art Lighting  
With grateful thanks to Blue Elephant UK, Goldspur Builders, Karl Kirk Ealing, Lol Sargent, Sam Talbot, Pinchergate Manor & Gallery staff & visitors.  
Scan the QR codes in the gallery to listen to Curator, Paul Moorhouse, and Caro's long-term assistant, Peter Cunningham, discuss selected works in the exhibition.  
Visit [www.pinchergate.org.uk](http://www.pinchergate.org.uk) for details about upcoming events, including:  
• Members' Private View with Curator's talk on 14 March, 4.30pm  
• Thursday Lunch  
• Family activities on Open Sundays  
Subscribe to our newsletter for the latest news and events at [www.pinchergate.org.uk](http://www.pinchergate.org.uk)  
Become a Member today and visit for free  
Feel free to photograph the exhibition  
Share on social media and tag us @PinchergatePinchergate

# Key Works

*Child's Tower Room*  
1983/84  
Japanese oak,  
varnished



*Autumn Rhapsody*  
2011/2012  
Steel painted and  
yellow Perspex



*The Eye Knows*  
2013  
Stainless steel, clear  
Perspex

# See, Think, Wonder

When you enter the Main Gallery, find the “Child’s Tower Room”; this is the first artwork you will look at together as a group.

Start off by asking the students to write down answers to the following questions. You could try timing them, one or two minutes per question for example.

- **What do you see?**

- Describe what you see. Be as specific as you can. Don’t be afraid to keep it simple.
- E.g. brown, wood, curves, semi circles, straight lines, shapes, stairs

- **What do you think?**

- What do you think about it? Is there anything you like about it? Do you have ideas about what it could be? Does it remind you of anything?

- **What do you wonder?**

- Do you have any questions about the artwork? What questions would you ask the artist if you could? Is there anything you don’t understand?



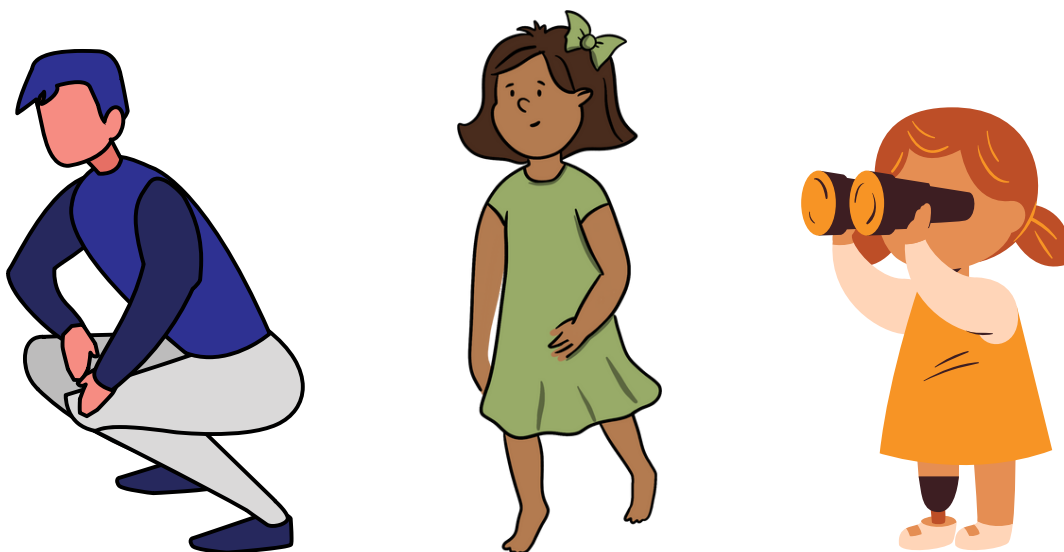
Come back together as a group and ask students to share their answers going through the questions one by one. See if the group has any answers to the questions from the 'What do you wonder' section.

Remind students that you're not the expert but there will be people in the gallery that we can ask or things that can be researched afterwards.

## **Different ways of looking at art**

Choose a different artwork in the Main Gallery. Ask students to have a go at a few different ways of looking at the artwork. You can try:

- Walking all the way around the artwork, notice how it is different on each side
- Crouch down
- Stand on your tiptoes
- Make a viewfinder with your hands
- Can you look through the sculpture? How does it change your perspective? Perhaps it's like looking through a keyhole or it might change the colour of what you can see.



## North Gallery

Now that you have had the opportunity to go inside the Child's Tower Room, can you imagine yourself shrinking down really small and being inside one of these smaller, table top sculptures in the North Gallery?

Think about the following questions using your imagination.

- What would it feel like to be inside the sculpture? Would it feel cold, warm, welcoming, light, dark?
- Would it be a comfortable space to be? Does it remind you of anywhere you have been before?
- What would it look like if you were inside?



## Drawing Sculptures

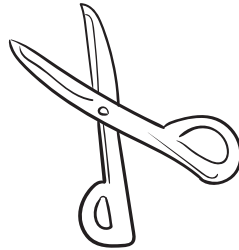
- What shapes and lines can you see? Record your findings by drawing them.
- What textures can you see?
- Are there any objects that you recognise? Can you draw them?
  - Caro often used found objects in his sculptures so you might be able to spot some.

## Activity 1: Paper as Sculpture

Anthony Caro used paper as a means of creating sculptures as well as drawings that had lots of sculptural elements in them. In this activity we're going to explore how you can create paper sculptures using simple techniques in the classroom.

### Materials

- Scrap / Plain paper
- Glue Sticks
- Scissors



How can you turn a piece of paper into a sculpture or 3D object? Can you think of any ways of manipulating or changing to paper to turn it into a sculpture? How could you make a piece of paper stand up?

Folding, twisting, curling, rolling, pinching  
Test out a few techniques with students to start.

Referring to the sculptures in the gallery, can you pick out any shapes you might be able to replicate with the paper techniques you have just practised?





## Activity 1: Paper as Sculpture

Students could work individually or in groups. Each student could make one and in a small group they could attach their sculptures together to create a bigger, collaborative sculpture.

Perhaps you could ask each student to create one each and then bring all of them together to make a mini gallery of sculptures.

To minimise waste, you could use scrap paper. This might give some interesting textures to the sculptures too.

Remember to photograph your sculptures!

### Examples



## Activity 2: Low Relief Collage

Caro uses abstraction and balance to create his artworks. Although his sculptures are made up of lots of different elements they all work together and feel harmonious. During this activity we're going to look at how we can create our own piece of artwork using abstraction and balance.

You can refer back to the work that you did in the Gallery for this activity. If you made any drawings or observations about the sculptures these could be useful.



### Materials

- Collage materials - magazines, newspapers, coloured paper, fabric
- Cardboard or Greyboard
- Glue Sticks
- Scissors
- Coloured pencils & Oil pastels (optional)

## Activity 2: Low Relief Collage

### Step 1

Collect lots of collage materials. You could collect lots of different colours, collect materials that have complimentary colours e.g. blue and orange, or monochromatic meaning they are different shades of the same colour.

You could create your own collage papers by adding textures to your coloured paper by experimenting with mark making using coloured pencils and oil pastels or you could even do rubbings.

### Step 2

Choose one of Caro's sculptures to work from. I chose 'Child's Tower Room' which you can find in our Main Gallery.

Pick out or simplify some of the shapes you can see in the sculpture and draw them out.

### Step 3

Draw and cut your shapes out of cardboard. Aim for between 5 - 10 shapes.



If you like, you could repeat some of the shapes that you have or change the size of some of them.

## Activity 2: Low Relief Collage

### Step 4

Next, cover your cardboard shapes in the collage materials you have collected.

### Step 5

Once you have all your shapes ready, start playing with the composition of your shapes. You could experiment with the direction of the shapes as well as laying shapes on top of one another. How can you make your composition look balanced? Don't be afraid to add another shape or take one away if it doesn't quite work.

When you're ready, stick your pieces in place.



## Extensions

- You could add found materials and different textures to your collage such as fabric, corrugated cardboard, string, food packaging.
- Think about colour and how that could reference mood, identity, senses and bring those ideas into the collage.
- Try working on a much larger scale to create a low relief collage that covers a wall in your classroom. You could paint the shapes instead of using collage papers.

## Information

This resource was created by Emily Hopkins

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Anthony Caro: The Inspiration of Architecture runs from 9 March to 10 September 2023

Self-guided visits for school groups are available free of charge to all Ealing schools.

Book your place now using our [online booking form](#), or contact the Learning team at [learning@pitzhanger.org.uk](mailto:learning@pitzhanger.org.uk) to find out more.

Exhibition images by Andy Stagg.

**Book  
your visit  
now!**







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