

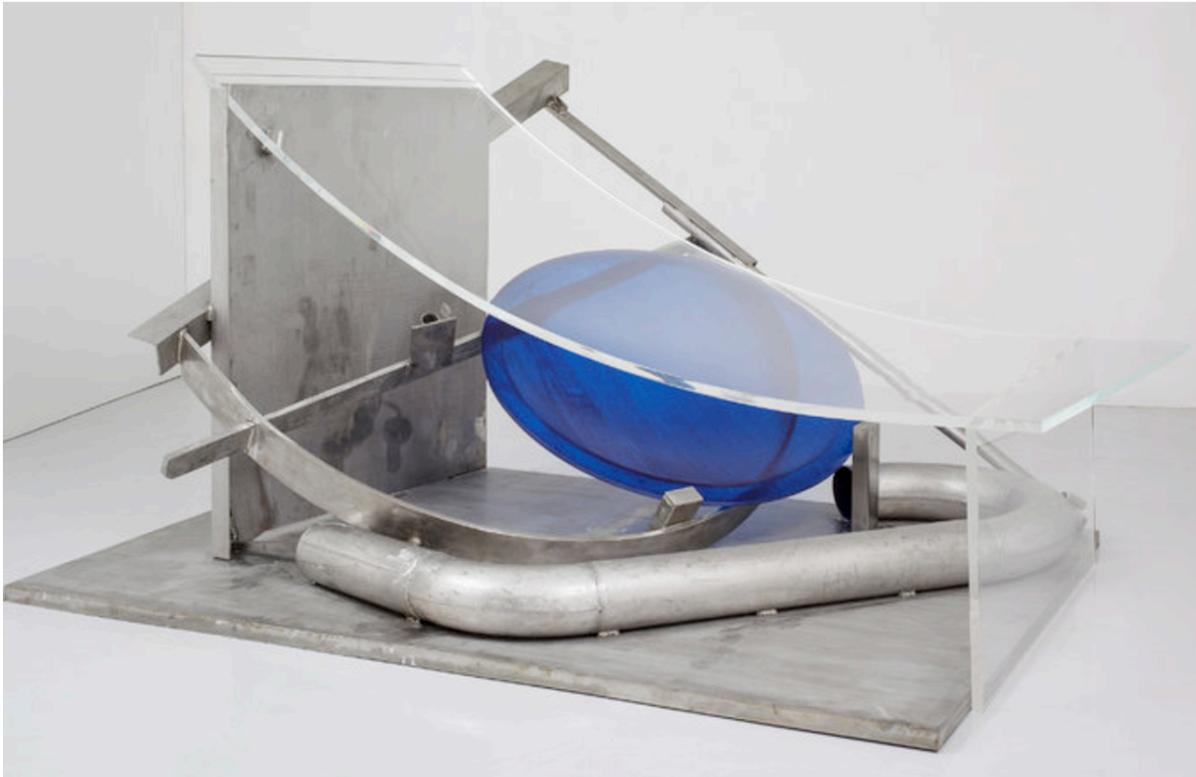
# The New York Times

ART & DESIGN

## What to See in New York Art Galleries This Week

By ROBERTA SMITH

FEB. 2, 2017



Anthony Caro's "Blue Moon," from 2013, at Mitchell-Innes & Nash.

Courtesy of the artist and Mitchell-Innes & Nash, New York

## ANTHONY CARO

*Through Feb. 11. At both Mitchell-Innes & Nash locations in Manhattan: 534 West 26th Street and 1018 Madison Avenue; 212-744-7400, [miandn.com](http://miandn.com).*

Throughout sculpture's stripping-down by Minimalism and its scattering in new directions by Post-Minimalism, [Anthony Caro](#) (1924-2013) remained a sculptor's sculptor, reshaping his medium's boundaries without forsaking them. He worked figuratively and abstractly in wood, ceramic and bronze but mostly in welded steel or iron, using found, altered or made elements that were either painted or left bare. He operated by intuitive checks and balances, not according to systems. His first works were often more air than metal — linear and lyrically open. Later came enclosed volumes that intimated elaborate machines, fortified huts or all-terrain vehicles.

In the excellent exhibition "[Anthony Caro: First Drawings Last Sculptures](#)," which occupies both Mitchell-Innes & Nash locations, the pieces do a little of everything while adding something new: thick slabs of tinted or clear Perspex (acrylic sheets). The sculptures in Chelsea are especially powerful in scale and size.

# MITCHELL-INNES & NASH

But as you walk around them, viewing their structures from different sides, noting the collusions of metal and plastic, human perception seems scrupulously accounted for.

In “Blue Moon,” every stainless-steel element remains distinct, recalling the open arrangements of classic Caro. Others, like “[Autumn Rhapsody](#)” — where several pieces of yellow Perspex interact marvelously with steel painted a tannish green — suggest architecture, furniture or perhaps a great organ. In “Sundown,” a smoky cloud of Perspex bisects a wonderful mansarded structure in plain steel that also evokes a kiln or forge. And the remarkable “[Terminus](#),” which masses together sheets of red Perspex, ancient wood beams, rusted steel and steel whose industrial paint surfaces were both touched up and ground down by the artist, seems both open and closed. It also presents a short history of materials.

The folded, bulky figures of adults, children and bulls in a series of vigorous brush-and-ink drawings from the mid-1950s pay homage to Picasso but also presage these last sculptures. They suggest that Caro’s final efforts circled back, giving full voice to the formal ideas of his youth.

ROBERTA SMITH