



## John Carter, RA (1942 -)

### Nationality

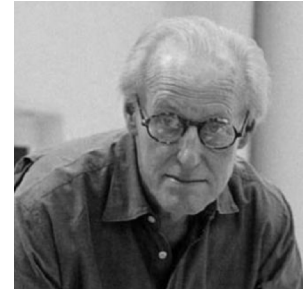
British

### Education

1958-1963: Twickenham and Kingston schools of art

### Taught

1951-1974: Camberwell School of Arts and Crafts (later known as Camberwell School of Art and Design)



### Background

When Carter finished his studies at Kingston in 1963 a Leverhulme Travelling Scholarship took him to Italy, where he made his first abstract constructed works, at the British School at Rome. Back in England he won two Arts Council Awards and, in 1983, a retrospective exhibition of his work was held at the Warwick Arts Trust, London. Carter was a tutor at the Chelsea College of Art and Design, University of the Arts London, until his retirement from the post in 1999. He now lives and works in London. John Carter was elected Royal Academician (Sculptor) in May 2007.

### The artist

An important turning point was reached when Carter participated in the international show *Die Ecke* at Galerie Hoffmann, Friedberg, Germany, where he made his first contact with European concrete and constructive artists. He has since exhibited widely in Europe, Japan and the USA. Carter is influenced by European concrete and constructivist artists, and says his printmaking relates closely to the processes of experimentation and research towards the making of his 'wall objects'. Often with a mathematical basis, these are the forms for which the abstract sculptor is perhaps best known.

A solo exhibition of his work was held at the Royal Academy in 2013, entitled *John Carter RA: Between Dimensions*.

### High Planes (1971)



John Carter is best known for his abstract sculptures. His work has been described as being a dialogue between painting and sculpture, taking the form of constructed 'wall-objects' such as *High Planes*, often with a mathematical basis. In 1989-90, as the CNAACollection was catalogued and refurbished, this construction – neither painting nor sculpture, and nearly three metres tall, presented a challenge. Happily, an architect had been commissioned to refurbish the CNAACollection offices; together with the first curator of the collection it was decided to create a wall against which the work could be mounted. Perhaps surprisingly, it later worked well displayed high on a grand wall on Carlton House Terrace.