

**FIRST MAJOR SOLO EXHIBITION IN BRAZIL FOR BRITISH ARTIST
ANTONY GORMLEY ARRIVES AT CCBB RIO DE JANEIRO IN AUGUST**

Following an acclaimed presentation in Sao Paulo, the exhibition "Corpos Presentes - Still Being" sees 31 sculptures installed in Downtown Rio, and more than 60 others in the building of the institution

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After bringing more than 120,000 spectators to the CCBB Sao Paulo and its extension to the outdoors be seen daily by approximately one million of passers in the Valley of Anhangabaú in the last two months that it was exhibited in this state capital, the show 'Corpos Presentes - Still Being', from the English sculptor Antony Gormley, arrives at CCBB of Rio de Janeiro on August 7. The works of the Turner Prize 1994 winner will occupy almost the entire building of the institution in Rio, in order to give an overview of his career.

The designer and filmmaker Marcello Dantas signs the curatorship of the exhibition - the first solo one of this artist in the country - which will be on display in Rio until Sept. 23, and then will follow to Brasilia. With sponsorship from the Banco do Brasil and made possible through the Rouanet Law - Ministry of Culture and the support of the British Council and the London gallery White Cube (reference in the global visual arts), the entrance is free.

The intriguing installation "Event Horizon", which had passed through London (2007) and New York (2010) before landing in Sao Paulo, comprises 31 sculptures. Moulded of cast iron and fiberglass from the author's own body, the figures are scattered throughout the city centre on the outskirts of the CCBB Rio. By distributing them in the eaves of

buildings and on the ground, the sculptor takes the viewer out of their comfort zone and creates a landscape that interferes with the system of depth perception of the public space:

"You can see bodies in the horizon, on top of buildings, depending on where you are, you will have to imagine where it ends. You need to keep looking. *Event Horizon* works as a catalyst for people to think about collective space, to interrogate and notice city spaces abandoned by our attention. I would like to re-calibrate our relationship with our city surroundings", says Gormley.

The building of CCBB itself receives varied works of the collection of the artist such as "Loss", "Drift III" and "Ferment", plus three sculptures created especially for the Brazilian exhibition: "Mother's Pride IV" (a new edition of one of his earliest creations, in which he sculpts a mould of his own body by eating the inside of the frame, made of loaves of bread), his famous "Breathing Room IV" and the unreleased "Sum".

Brazil has served as inspiration and raw material for the artist's development. Twenty years ago, in his first passage through the country for the **ECO 92** conference, Gormley created "**Amazonian Field**". With the help of over one hundred residents of Porto Velho, Rondônia, he created more than 24.000 terracotta figures: hand-made surrogate body forms which completely occupy a given architectural space. The "Field" project has been made across four continents: Australia ("**Field for the Art Gallery of New South Wales**"), Mexico and the USA ("**Field**"), the United Kingdom ("**Field for the British Isles**"), Sweden and Central Europe ("**European Field**"), and China and Japan ("**Asian Field**").

Composed by 60 bodies made of cast iron, 630 kg each - some of them suspended - in 12 different poses, the acclaimed "Critical Mass II", 1995,

one of his most famous installations, will occupy the rotunda and ground floor of CCBB Rio.

In addition to original works, the exhibition presents various models of his most known works. For the assembly of "Corpos Presentes - Still Being," Gormley will reach the country with one week in advance and will be supported by a team of approximately 80 people. On August 7, 18.30, the artist will participate in a conversation about his creative process in CCBB's theater 1, with mediation of the curator Marcello Dantas.

OVERVIEW - BY MARCELLO DANTAS *

Based on the tension between body and space, Antony Gormley has redefined the empty and the full. To understand Gormley, you need to let yourself to be taken up by essential sense of presence.

Looking at distance, his work may seem obsessive. But as we approach his installations, sculptures and works in public space, much more is revealed: his ability to articulate how the body defines space. If the skin is the container of the substances of the body, the architecture is the recipient of the bodies that inhabit it.

In the process of a year and a half developing this project, I was able to follow closely the mind and energy of this great artist. Obsessed with everything, with a unique ability to work and enthusiasm of a young artist, he never gives up. Attentive to detail, he demonstrates excellent domain of the science behind the art. The relation between geometry, gravity, three-dimensional models, development and study of materials takes his work to engineering challenges that redefine the possible.

This exhibition reconstructs a good part of the trajectory of the artist and the multiple facets and languages that Antony Gormley explored. Bodies

are everywhere, materializing and dematerializing and to surrender to the work of Antony Gormley, one should not stick to what is visible to the eye, but to something that is much more sublime and intense: the feeling of presence - something that is not part of the common lexicon of visual arts, but when it happens it reveals the real event that art is.

* Extracted from the official catalog of the exhibition

BIOGRAPHY ANTONY GORMLEY

In a career spanning nearly 40 years, Antony Gormley has made sculpture that explores the relation of the human body to space at large, explicitly in large-scale installations like *Another Place*, *Domain Field* and *Inside Australia*, and implicitly in works such as *Clearing*, *Breathing Room* and *Blind Light* where the work becomes a frame through which the viewer becomes the viewed. By using his own existence as a test ground, Gormley's work transforms a site of subjective experience into one of collective projection. Increasingly, the artist has taken his practice beyond the gallery, engaging the public in active participation, as in *Clay and the Collective Body* (Helsinki) and the acclaimed *One & Other* commission in London's Trafalgar Square.

Gormley's work has been widely exhibited throughout the UK with solo shows at the Whitechapel, Serpentine, Tate, Hayward Gallery, British Museum and White Cube. His work has been exhibited internationally in one-man shows at museums including Louisiana Museum of Modern Art (Denmark), Malmö Konsthall (Sweden), Kunsthalle zu Kiel (Germany), National Museum of Modern Chinese History (Beijing), Antiguo Colegio de San Ildefonso (Mexico City), Kunsthaus Bregenz (Austria), State

Hermitage Museum (St Petersburg) and Deichtorhallen (Hamburg). Gormley has also participated in group shows at the Museum of Modern Art (New York), the Los Angeles County Museum of Art, the Venice Biennale and Documenta 8 (Kassel, Germany). Major public works include *Angel of the North* (Gateshead, England), *Another Place* (Crosby Beach, England) *Exposure* (Lelystad, The Netherlands).

Gormley was awarded the Turner Prize in 1994, the South Bank Prize for Visual Art in 1999 and the Bernhard Heiliger Award for Sculpture in 2007. In 1997 he was made an Officer of the British Empire (OBE). He is an Honorary Fellow of the Royal Institute of British Architects, an honorary doctor of the University of Cambridge and a fellow of Trinity and Jesus Colleges, Cambridge. Gormley has been a Royal Academician since 2003 and a British Museum Trustee since 2007.

Antony Gormley was born in London in 1950.

