



FIRST MAJOR SOLO EXHIBITION IN BRAZIL FOR BRITISH ARTIST ANTONY GORMLEY

- **"Corpos Presentes – Still Being"** takes over the entire building of CCBB São Paulo and the Anhangabaú valley as of May 12th
- British gallery White Cube opens a Special Project in the surroundings of the Ibirapuera Park for an exhibition of new work on May 9th

British artist **Antony Gormley** has constructed one of the most coherent trajectories of aesthetic research in recent decades. **"Corpos Presentes – Still Being"** opens in **São Paulo** on **May 12th** in the **Centro Cultural Banco do Brasil** building and afterwards travels to **Rio de Janeiro** and **Brasília**. The exhibition is sponsored by **Banco do Brasil**, with additional support from the **Ministry of Culture**, the **British Council** and London's **White Cube**. Entrance is free.

The exhibition includes four major installations alongside a number of other works and models. **"Event Horizon"**, most recently seen in New York City in 2010 and comprising 31 life-size body forms of the artist cast in iron and fibreglass will be installed across the **Anhangabaú Valley**, the central area of São Paulo. Positioned on the rooftops of buildings and in squares and sidewalks, the artist wishes to engage the viewer in a visual assessment of the inner city.

This exhibition demonstrates the breadth of the artist's practice, including works such as **"Loss"**, a human figure constructed of hovering blocks of stainless steel; **"Mother's Pride"**, in which the artist has eaten out his own body shape from slices of industrially-produced bread that are fixed to the wall; and **"Breathing Room"** an immersive environment of luminous space frames.

'I question the notion that retinal response is the only channel of communication in art, and the notion that objects are discrete entities. I want the work to activate the space around it and engender a psycho-physical response, allowing those in its field of influence to be more aware of their bodies and surroundings' says Gormley.

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"**).

The rotunda of the CCBB will contain one of the artist's most celebrated works, "**Critical Mass II**": sixty, 630kg cast iron body forms suspended and fallen. Each of the twelve positions conveys a very different evocation of a mental state; sometimes playful, sometimes conflicted, depending on their position in space.

WHITE CUBE

White Cube's exhibition programme extends across its four gallery spaces: Hoxton Square in East London, Mason's Yard in St. James's, Bermondsey Street in South London, and the recently opened gallery in Hong Kong. Located at 50 Connaught Road in the heart of Hong Kong's Central district, this is its first location outside of the UK. Since its inception in 1993, the gallery has exhibited the work of many of the most highly acclaimed artists working during the last two decades. White Cube will open a temporary 500 square metre space in the Ibirapuera Park surroundings. The exhibition of new work by Antony Gormley, **Facts and Systems – Fatos e Sistemas** will be on view until 15th July 2012.

ABOUT THE EXHIBITION* - MARCELLO DANTAS

To understand Gormley's work one needs to feel with the skin and assess with the eyes, but at the same time surrender oneself to the essential presence of an object. From a distance, Gormley's installations of multiple works in open spaces may seem obsessive, static and repetitive. When approaching the work, however, much more is revealed. Space is the subject of his enquiry; how it is enclosed by architecture and displaced by the body.

Always moulding his figures on his own body, Gormley engages with urban reality in the same way that a performer occupies an arena. Yet by imposing stillness, scale, weight and volume the work brings awareness of our condition: 'still being'.

Trying to describe Gormley's work can take away the potency of his creations. Gormley is an artist who creates situations. When he made an installation in the Hermitage Museum, the context of this collection of great historic paintings and sculptures becomes a fundamental part of the work. When he makes "**Blind Light**", a room-sized glass box filled with a dense cloud, it engulfs the visitor and the visitor becomes part of the work. In "**Another Singularity (Japan)**" (2009), the tensioned web of cables inside a Japanese farmer's house makes the space of the house become the work. Tell me where I am and I will tell you who I am. Gormley creates a situation, resulting in an equivalence between object, viewer and place, uniting them in a present time. In the one and the half years that it took to develop this project, I was able to follow closely the mind and the energy of this great creator. Engaged with everything, with a unique capacity for work and the enthusiasm of a young artist, he never gives up, is attentive to every detail and is always traveling and making friends along the way. He is backed up by his studio in London, one of the most competent and well organised teams I have encountered in the art world.

Industrial processes and super-handcraft are combined with a developing knowledge of a variety of complex technologies. This relationship between geometry, gravity and three-dimensional matrices combined with new ways of using materials and engineering processes, redefines the practice of art. Gormley likes the impossible and trusts obsessive people.

The challenge in this exhibition that reconstructs much of the artist's previous path is to see the body reconfigured in mass and space, in a multitude of interpretive languages. In all of his works one can find a form of physical thinking, which is sometimes explicit, sometimes implicit. The body, abstracted by being conceived as a place, reveals his poetic territory. Treating the body as a void allows us to see and feel space as the mould of what we are. Gormley's bodies are multivalent materialisations and dematerialisations within and without the designated exhibition space. The essence of this exhibition is the revelation of the presence of absence.

One of the most intriguing things in Gormley's work is the way it plays with gravity, its centre and its displacement. His constructive process re-animates the question of what it means to stand. What gives the human body self-respect and the command of our attention is perhaps its ability to stand vertically. This play with verticality in his work is used to imply a horizon. The relationship between the materialisation of subjective bodily spatial experience and actual extension generates a tension between 'here' and 'there', near and far.

When with Gormley's work, one is not subject to that which is only visible to the eye, but can become open to something sublime and intense, something that is perhaps not found so commonly in contemporary visual culture but that, when it happens, unveils the true event of art.

****Text extracted from the exhibition's official catalogue***

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), Antigo Colegio de San Ildefonso (Mexico City), Kunsthaus Bregenz (Austria) and State Hermitage Museum (St Petersburg). 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.

For further information please contact:

CANIVELLO/FACTORIA COMUNICAÇÃO

Eduardo Marques (eduardo@canivello.com.br)

Mario Canivello (mario@canivello.com.br)

Vanessa Cardoso (vanessa@factoriacomunicacao.com)

Pedro Neves (pedro@factoriacomunicacao.com)

Tels (21) 2274.0131 / 2239.0835

CENTRO CULTURAL BANCO DO BRASIL

Alexandre Yokoi – alexandreyokoi@bb.com.br

Tel: (11) 3113-3613

Apoio institucional



WHITE CUBE



Realização

Ministério da
Cultura

