



TATE GALLERY LIVERPOOL
NEWS

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ANTONY GORMLEY

TESTING A WORLD VIEW

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On 20 November, Tate Gallery Liverpool opens the most comprehensive exhibition to date of work by Antony Gormley, in a series of installations specially conceived by the artist for the Gallery's second floor.

Antony Gormley has shown widely internationally, and in the last year alone has had one-man shows in Mexico City, San Diego, Tokyo, Washington, Montreal, Paris, Salzburg and Warsaw, but has rarely been seen in this country. Best known for initiating a return to the human subject in sculpture with his lead body cases, this exhibition is the first opportunity for British audiences to see the remarkable development in his work since his show, at the Serpentine Gallery, in 1987.

Four separate spaces are occupied by works in concrete, iron, lead and terracotta. All but one of these works has been made in the last four years, and most have never been seen before.

Throughout the eighties Gormley's work developed a radical position - radical in its relation to the public and in relation to the spaces in which it is shown. His work demonstrates a belief in the intrinsic power of sculpture to elicit thoughts and feelings in the viewer about his or her own place in the world, and his belief in the value of art as a vehicle of change for the individual and society. His work assumes and requires no specialised knowledge and invites and celebrates a direct

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physical and spiritual response. This is given memorable expression in the work 'Field for the British Isles', which makes the viewer its subject. The work's first audience was its makers - the hundred people from St Helen's on Merseyside, whose collective creative efforts made the 40,000 hand-sized terracotta figures which powerfully return the viewer's gaze.

In another of the new developments on show, the cast concrete works, Gormley repossesses the language of minimalism, and re-vitalises the dialogue with the 'block' in Western sculpture. Within the block is the negative form of a human figure, which has transcended physical constraints, leaving only the volume of its presence. These works celebrate the power of the spiritual body in its aspiration and flight.

The exhibition has been jointly organised with Malmö Konsthall in Sweden where it was on view from 6 September - 31 October 1993 and the Irish Museum of Modern Art, Dublin where it can be seen between 14 April - 19 June 1994.

Tate Gallery Liverpool has published a catalogue to accompany the exhibition. It is the most substantial English publication of his work to date, with essays by Stephen Bann, Professor of Modern Cultural Studies at the University of Kent, Lewis Biggs, Curator of Tate Gallery Liverpool and an interview with the artist by Declan McGonigle, Director of the Irish Museum of Modern Art. Price £14.95.

For further information, and photographic material, please contact the Press Office. Telephone: 051-709 3223. Ext.2209.